



Conference **ABSTRACTS**

35th ISME WORLD CONFERENCE
JULY 17-22, 2022

ISME
INTERNATIONAL SOCIETY
FOR MUSIC EDUCATION



Abstracts from the 35th ISME World Conference

Online
17 – 22 July 2022

Editor: Ian Harvey
Assistant Editor: Kerry Rees



Proceedings of the International Society for Music Education
35th World Conference on Music Education
Online 17 – 22 July 2022
Papers submitted for originally scheduled conference Brisbane, 17 – 22 July 2022

Edited by Ian Harvey (Editor) & Kerry Rees (Editorial Assistant)

ISBN 978-1-922303-14-1

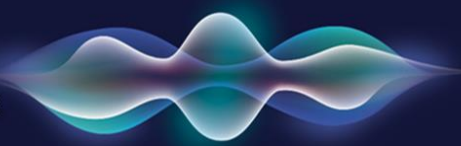
© 2022 International Society for Music Education (ISME)

Published in Australia in 2022
International Society for Music Education (ISME)
Suite 148
45 Glenferrie Road
Malvern, Victoria 3144
Australia

Copy requests:
isme@isme.org

All rights reserved. Except for the quotation of a short passage for the purposes of criticism or review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from the publisher.

The full papers submitted to the 2022 International Conference were double blind refereed by members of the conference scientific committee before inclusion in the Conference Proceedings.



Acknowledgements

On behalf of all of the contributors to these Proceedings, the Editors would like to acknowledge the vision, expertise and generous support from the ISME President 2020-2022, Prof. Emily Achieng' Akuno

We also wish to acknowledge the patience and tireless support from all members of the ISME administrative and managerial team, including:

- Ian Harvey – Chief Executive Officer
- Sara Hood - Communications Officer
- Annette Pearce – Administrator
- Kerry Rees – Administration and Support

ISME is indebted to the work of the ISME World Conference 2022 Scientific Committee Theme Leaders and their teams of reviewers. This extensive group of experts in our field reviewed the World Conference submissions.

Scientific Committee Theme Leaders

Theme	Theme leader
Leadership in Music Education	Jennifer Rowley
Curriculum studies and pedagogies	Cathy Benedict
Community Music and Music and Leisure	Kathleen Turner
Research Methodologies	Patricia A. González-Moreno
Musical development and learning across the life course	Jennifer Bugos
Historical, social and cultural music education contexts	Christian Onyeji
Evaluation and assessment in schools	Andreas Lehmann-Wermser
Education in Music Professions	Annie Mitchell
Music Teacher Education and Professional Development	Bradley Merrick
Music Education Policy and Social Justice Education	Tuulikki Laes
Early Childhood Music Education	Claudia Gluschkof
Music in Therapeutic and Special Education Contexts	Jessie Chen
Music, Health and Wellbeing	Carina Joly
Popular Music and Jazz in Education	Donna Weston
Music, Media and Technology	Lee Cheng
Cross Curricular and Integrated Music Practices	Danhong Rene Yu
Decolonising and Indigenising Music Education (DIME)	Anita Prest
Performance groups	Julie Ballantyne



ISME is also indebted to the work of the Chairs of the Commissions, Forum and Special Interest Groups of the International Society for Music Education, who reviewed the submissions to their Commissions, Forum or SIG.

Commission Chairs, SIG and Forum Conveners, Committee Chairs

Applied Pedagogies	Daniel Johnson
Assessment, Measurement and Evaluation	Andreas Lehmann-Wermser
Commission on Policy: Culture, Education and Media	Carla Aguilar
Community Music Activity Commission	Gillian Howell
	Kathleen Turner
Decolonising and Indigenising Music Education	Anita Prest
Early Childhood Music Education Commission	Suzanne Burton
	Lauren Kooistra
Education of the Professional Musician Commission	Annie Mitchell
ISME Forum for Instrumental and Vocal Teaching	Yiannis Miralis
Music Education for Social Change	Christine d'Alexander
	Brian Kaufman,
Music in Schools and Teacher Education Commission	Brad Merrick
Music in Special Education and Music Therapy Commission	Kimberley VanWeelden
Music Technology	Matthew Thibeault
Musicians Health and Wellness	Carina Joly
Popular Music	Zack Moir
Practice and Research in Integrated Music Education	Maria Argiriou
Research Commission	Ruth Brittin
Spirituality and Music Education	Amira Ehrlich
History Committee	Marie McCarthy
Publications Committee	Gwen Moore
Advocacy Committee	Sandra Oberoi
Conference Committee	Bo Wah Leung
Conference Awards Committee	Roger Mantie
Membership Committee	Jody Kerchner

The 35th World Conference of ISME was planned to take place in Brisbane, Australia. An enormous amount of work went into the planning process. Accordingly, ISME wishes to recognise, in particular, Alessandra Damant and the management and staff of Arinex, the 2022 Conference organisers.

ISME is also indebted to the organising committee led by Prof. Scott Harrison and supported by Brad Merrick, Julie Ballantyne, Susan Chapman, Leon DeBruin and Rose-Anynago Omolo-Ongati.



Thanks also go to the ISME Executive Committee who also work as the World Conference Committee and the members are Emily Achieng' Akuno, Bo Wah Leung, Susan O'Neill Roger Mantie, and Jody Kerchner.

Finally, ISME is indebted to the generous support of our Conference Partners:
NAMM (National Association of Music Merchants)
SEMPRE (Society for Education and Music Psychology Research)



The Conference theme **A Visible Voice** speaks to diverse situations in community engagement, of which (music) education is a key facilitator.

Voice – Music is sound, and hence audible. The voice is also a reference for opinion, position, perception. Through this, ISME provides its members, no matter their station, an opportunity to be heard, because every experience is valid and has something to contribute to ISME's global agenda of enhancing human lives through quality music education.

Visibility – This provides continuity from the previous biennium's 'Making the work we do visible'. This will be unpacked globally and at personal levels. How does what we do make a difference to both the university professor and the kindergarten teacher, whose application of or approach to music in class are as different as day and night? Can we find space for a traditional folk song and narrative in the classroom the way we do with high art orchestral pieces of music?

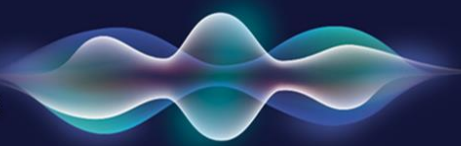
If we are to attain intercultural understanding, we must be willing to 'see' the different voices that 'music' presents.

ISBN 978-1-922303-14-1



Table of Contents

Play the Beat, Feel the Rhythm, Experience Unity, Celebrate Living, A case study that explores the roles of Community Drumming in Singapore	33
Vocal Jazz Improvisation for New Improvisers	33
Accessible Digital Musical Instruments in Special Educational Needs Schools – A Exploratory Qualitative Interview study	34
Bravo Maestros: A Bourdieusian exploration on the experiences of state-schooled conservatoire graduates	37
On the Limits of Liberal Antiracisms: Towards a Critical Race Theory of Music Education	37
Creating a visible voice of composers in the Early Music Kodály Classroom	38
Inclusive music technology: investigating a multimodal methodology for understanding confidence in music technology amongst girls.	39
Back to Braille: Music Education in 19th-Century Italian Special Schools	41
Voicing an instrumental music curriculum: one example-one approach	42
The beautiful sound, a visible voice	43
Different Elements In Traditional Taiwanese Folk Songs	43
Leaving the Profession: Exploring Experiences of Music Teachers who Depart the Profession	44
Two-Faced Mindsets: The Intercultural Development Among U. S. Preservice Music Teachers	45
Constructing Our Future: Understanding Music Teacher Education in the United States	46
Creating Open Educational Resources to nurture social-emotional learning in early childhood: Music education student narratives	47
An optimal experience intervention with post-secondary instrumental students.	48
Harnessing Behaviour Change Science in Musical Environments	49
Face-to-Face. Online. Blended? Evolution of a Musicians' Health and Wellness Module in Response to COVID19	50
ORCHESTRA: an interactive, digital, storytelling platform for music culture and experiences	50
Emerging knowledge landscapes for music teacher education: the case of an online pre-service teacher placement	51
The sustainability of multicultural music education in southwest China	52
Sounding Multiple Voicings Of Contemporary Urban Musics Across A Multiplicity Of Sites And Contexts: Schools And Beyond	53
Effects of intercultural music courses on ethnic identity and intergroup attitudes among adolescents from a multi-ethnic school in China	54



The Challenge of Culture Change: (In)Visibility in Music Leadership and Governance55

A Blended Learning Approach to Intercultural Understanding.....56

How Transformational is community music?.....57

Essential Wellness Information ALL Teachers Need to Know to Ensure the Wellbeing of Their Students58

Mindful Movement in Early Childhood: Developing Focus and Musicianship through Yoga Poses and Breathwork.....59

Two practical motivational methods for classical instrumentalists60

Quantitative analysis of eye movement during musical expression by early childhood children using an eye-tracker60

The Differentiation and Integration of the "Musicing" and "listening": the research of the Elliot's Praxial Philosophy61

Interpellations in Primary Generalist Music Education: Informal Learning Pedagogies as Change Facilitators of Music-Related Ideologies62

Learning Music in the Shadows: Understanding Chinese Children's Experiences of Private Tutoring.....63

The Intersection of Restorative Justice and Classroom Management in Elementary General Music Classrooms64

Gender Differences In Musical Activities, Motivation Levels And Expertise Levels: An Investigation In China.....65

To Hope All Things: A Relational Response to Racism in Music Education66

The Lived Experiences of Adult Musicians with Mathematical Learning Disabilities67

Octave equivalence in the evolution of human vocal communication: Exploring the acoustic foundations of human culture67

From High School to High Chairs: An analysis of cross-generational music making68

Stepping Sideways: Exploring Musician Portfolio Trajectories in Australia – Implications for Higher Music Education69

Reconstructing Modern National Identity in Music: Case Studies of Korea and Taiwan71

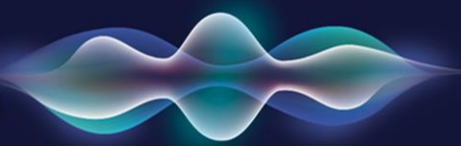
The Spirit of Samulnori: Teaching Traditional Korean Percussion in a Western-style Classroom72

YouTube, TikTok, and Online Music Making and Learning: Lessons from "The Wellerman"73

Engaging Media And Virtual Approach In The Institutionalization Of Puzhou Opera74

Preservice Music Teachers' Competence Requirements: A Case Study from 'New Era' China75

Music Therapy To Strengthen The Relationship Between Parents And Their Young Child: .76



Potent Practice: Empowering Musicians with Training Strategies for Long-Term Health and Resilience 77

The Impact of Choir Participation on Perceived Well-Being and Measures of Voice Function in People with Parkinson's disease: Preliminary Results 78

Group Singing in Prison: Enacting Personhood 79

Effects of Model Recordings on Undergraduate Conductors' Tempo Selections 80

Experiences of First-Year Music Teachers in Hawai'i During the COVID-19 Pandemic 81

Developing Feedback Skills in Preservice Music Teacher Education 82

Spatial Thinking and Third Spacetimes for Democracy in Music Education 83

Can we question music education's social impact without destroying our foundation? 84

“See me for who I am”: An Investigation of Undergraduate Music Major Belonging 85

The Effects of Post-Performance Conductor Behaviors on Perceptions of Ensemble Performance Quality and Conductor Competence 86

Reflections on Complexity Theory as a Qualitative Methodology in Classroom Action Research 87

The complexity of being and becoming a singing classroom in the primary school 88

A Study of Co-regulation and Socially Shared Regulation Processes in Collaborative Music Learning 88

An Investigation of the Shenzhen Elementary School Music Implemented Curriculum 89

Musical vulnerability in classroom music education: Implications for policy and practice 90

Measuring Parental Involvement as Parental Actions in Children's Private Music Lessons in China 91

Intersections of engagement theory and Culturally Relevant Pedagogy in the choral classroom: What can we learn from the students? 94

The Meaning and Value of Elementary Music in Rural Communities 95

Fostering diversity in music education through Minecraft 96

The Radio Project: Creating Space Online for Song Invention and Sharing 97

Making Music: Examining the parameters of new music created with young musicians 97

Chamber Music: developing excellence in large ensemble learning 98

Becoming pitch perfect: Investigating a new pedagogical method to achieve just intonation in choral singing 99

Music education for social change and El Sistema: four conceptual questions 100

A comparative study of college students' attitudes before and after of Fuzhou tea-picking opera course 101



Towards modeling instructional quality for music classrooms: The relation between generic frameworks and subject-specific adaptations 102

Why do people sing in choirs? An international study of motivation to participate in choirs and singing groups. 103

Key Considerations for Musicians Who Teach: A framework for career preparation and guidance. 104

Parents as Home DJs: Effects of music listening on young children’s psychological well-being..... 105

Voicing with Growth Mindset: A Collaboration in Creating Project-Based Professional Training Activities Despite of Challenges 106

Effect of Koru Mindfulness Training on Professional Orchestral Musicians’ Music Performance Anxiety 107

Making Music Teacher Education Accessible in an Ableist Profession 108

Conference as research method in music education: Lessons learned with Indigenous partners 109

The Instructional Decision Making of Choral, Instrumental, and General Music Teachers: A Meta-Analysis 110

Professional Development for Music Teachers in China:From the Perspective of Mentors’ Instructional Leadership..... 111

“Please Teach My Kids Harder”: The Expectations of Parents Toward Instrumental Teachers in Hong Kong..... 112

Sketching the voice: Drawing acting as an alternative vocal pedagogical tool 114

‘Making Music Make a Difference:’ Whole Class Ensemble Teaching as an inclusive pedagogical method 115

How sensory theatre practice could inform inclusive music education in formal, non-formal and informal settings..... 116

DocSong: Composing Their Songs..... 117

Gender In The Musical Classroom: An Intersectional Investigation Of Music Teachers’ Beliefs, Attitudes And Actions 118

Finding My Voice: Improvisation and Music Games that Build Confidence in Young Children..... 119

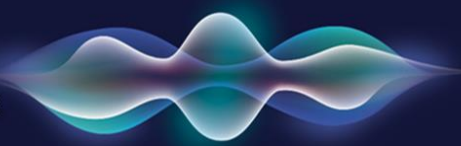
Pre-service choral music educator self-perceived rehearsal feedback..... 120

The potential for co-creative music participation among older adult novice musicians 121

Duoethnography: Writing through a pandemic 122

The hesitant teacher: Narratives of generalist teachers/teacher candidates and the music curriculum..... 124

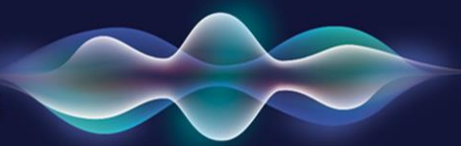
the Visible Voice Of Time In Music As Philosophy 125



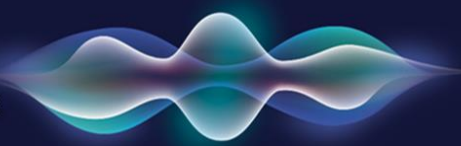
Music & Spirituality: Bachian Mosaics BWV 988 (Goldberg Variations)	126
Music and Technology: Music Appreciation within Playlists presented in Individual Channels.....	127
Beginning music education majors' self-perceived teaching abilities and inabilities within a secondary choral classroom	128
The mighty 'ukulele as a tool for learning, engagement, and connection in higher education.	129
The Art of Listening in Music Education Research.....	130
El Sistema in the Classroom: Using the Teaching Voices of Children to Achieve Success .	132
Songwriting in Bands - a (Dis)continued Model of the Postdigital Age?	133
Exploring music teacher perspectives on teaching with technology during the COVID-19 pandemic	134
From Hidden to Visible; toward a trauma-informed framework of community music practice	135
Undergraduate Choral Conducting Courses: Examining Students' Practice Behaviors and Instructors' Pedagogy	137
The Quarantine Ukulele Live Streams: The Creativities of an Online Music Community During a Global Health Crisis.....	139
Examining High School Concert Band Directors' Self-Efficacy for Classroom Management, Classroom Management Behaviors, and Job Satisfaction	140
Perceived Preparedness to Teach Over Time: A Longitudinal Case Study of Instrumental Music Teachers	141
Are YOU on the list? Diversity and Representation of Music Festival Composer Lists: An Investigation.....	142
Co-designing Engagement with First Nations' Peoples and Communities in the Australian Tertiary Music Education System.....	143
Targeted Disruption toward Innovative Change in Music Teacher Education.....	144
Music teachers' voices behind the global premise of sustainability	147
Collective creation and performance in the training of compulsory and upper secondary education teachers	148
The Development of Preservice Music Educators' Philosophical Beliefs and Advocacy Tenets	149
The Significance of a Global Music Education Framework: International Perspectives and Dialog in Music Teacher Education	150
The Storied Lives of PreK-12 Music Teachers in the United States	151
Music Teachers Embrace Technology: Technological Competence to Usage Behaviours ..	152



Performance as theatre: exploring early career professionals' perceptions of audio-visual performance preparation	155
Tech your musical future	157
Towards Blended Learning in Music Education	158
Ek Do, Ek Do, Badtey Kadam: Indian Kindergarteners find their Voice during a Pandemic	160
The Paradox of Accountability in Developing Teacher Agency	160
Ensuring a Successful Transition from Doctoral Candidate to Professor.....	161
A Phenomenology of Professional Leadership Identity Development in Music Educators in the United States	162
COVID City: Song Composition as a Means of Promoting Community Healing and Musical Expression.....	163
After the fires, the visible voice of renewal	165
How to be a youth orchestra for the 2020s	165
Jazz: Making American Democratic Ideals Visible.....	166
The Multi-instrumental Percussionist: A Qualitative Analysis of Teaching and Learning High School Total Percussion Practice	167
Make your musical messages visually powerful through clear and effective conducting gesture / nonverbal communication.	170
Teaching ensemble musicianship via an alternative rehearsal process – the ears have it! ...	171
Analyzing and Inheriting on Love Song of Miao Ethnic Group in XiangXi Autonomous Prefecture, China.....	171
Exploring Inclusive Rural Music Education Through a Community-Based Participatory Research Approach	172
Diversity, inspiration, creativity and differentiation in the (online) music theory class.....	173
Leisure-Time Music-Making and the Individualism Problem.....	175
Consequences of Institutionalising the Voices of Music Performance Students: A comparative case study	176
Biesta's Three Functions of Education:A Flexible Philosophy to Resist Neoliberalism in Music Teacher Education	177
De-constructing Leadership through Voices of El Sistema Youth: Visibility through Reflexivity.....	178
What impact does music making in the real world have on classroom music in a digital age?	179
Songwriting within an online environment: The experience of older adult novice musicians	179



What's changed since Wise (2013)? New Zealand classroom music teacher beliefs and pedagogies in the digital age.....	180
'Make them her you': practitioner voices on musical theatre education and training.....	182
Plural possibilities of improvisation in music education: An ecological perspective on choral improvisation and wellbeing.....	183
Examining a Different Kind of 360: Popular Music Education in the United States.....	184
Effects of Conductor Attire on Ratings of Concert Bands and Their Conductors: A Pilot Study.....	185
Historically informed performance: Songs embedded in /Xam stories.....	186
Reclaiming identity and the neo-Khoisan revivalism.....	187
Use of Information Technology in Chinese Music Classes for Junior High School Students:A Strategy to Present Students' Aesthetic Perception.....	187
Gallery Suite, Four-Hand Piano Pieces based on the American Struggle Series Paintings by Jacob Lawrence.....	188
Leadership Awareness and Professional Identity in Ensemble Conductors.....	192
Stepping into the unknown: The experiences of tertiary piano students studying improvisation.....	193
Movement Experience for Musical Understanding.....	194
Perceived Parenting Styles and Self-Regulated Music Practice of Chinese Music Majors...	196
Tensions between assessment and music teachers' values in the Swedish compulsory school.....	197
Catherine Elizabeth's Story: The Life and Voice of a Music Teacher.....	198
Teaching-learning processes in the music subjects in the Bachelor's Degree Teacher in Early Childhood Education.....	198
The teachings of jazz and popular music in the music education scene in Barcelona.....	199
Singing social change: An investigation of two U.S. children's choruses.....	200
The boundaries of instrumental teaching: Boundary-work applied in music education practices.....	201
"I learn by you." Investigating the role of teacher in beginner cellists' musical skill development.....	202
Integrating Music Education throughout the Curriculum: A Meta-Analysis of Teaching from Kindergarten through University.....	204
Conductor as changemaker: Creating a gender parity future for Australian women composers.....	205
Improv Comedy and Music Education.....	205



Improvisation and cross-genre collaboration as audience engagement strategies for classical musicians.....206

Exploring The Omnivorous Voice: Multistylism, Voice View And Artistic Agency In Higher Musical Theatre Education207

Can you hear me?: A study of Australian mid-career secondary school music teachers.208

The problem of the European classical tradition – Spirituality and Postsecular Education ..209

Toward Responsive, Humanizing Engagements With Popular Music In U.S.-based General Music Classes.....210

Visible Voices through community and adult music in the making: Teaching and Practice.211

Observe on and correct via a virtual biofeedback mirror your musculo-postural activities while playing.....211

How Gender Stereotypes Emerge During The Creative Processes In An Urban Popular Music Workshop.....213

A Comparison of Borankana/Phathisi music (Bakwena of Botswana) and Gumboot Dance (South Africa)214

Effects of Performing from Memory on Listeners' Evaluations of Piano Performances215

Sing me your story, play me your song: using an Arts Immersion approach to foster empathy through a visible music voice in primary schools.....217

The effects of the pandemic on music teaching in schools in Quebec (Canada) in the spring and fall of 2020?218

Implementing Design-Based Methods in Developing a Songwriting Curriculum.....220

Taking The Inside Out220

Belonging in Music Ensembles221

Music Teacher Professional Development Cohort as an Agent of Change.....222

Navigating Gender in the Academy: Experiences of Women Music Teacher Educators in the United States224

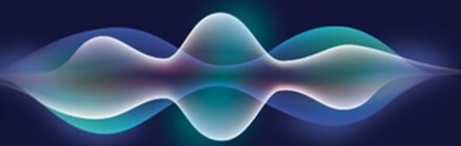
Practices and Pedagogies in Special Education (SPED) Schools in Singapore: Views of Music Practitioners226

City Symphony: Transforming Communities with Augmented Reality Music Experiences 227

Vocal health awareness and health-seeking behaviours: how do choral and solo classical singers compare?.....228

Exploring students' workload experiences in higher music education: Visions for equity in pedagogical practices230

Growing visibility, expanding the view: Aboriginal and Torres Strait Islander voices in Queensland music classrooms.230



A Less Visible yet Powerful Voice – Informal Music Teaching in Far North Queensland in the 20th century.....231

Cross-cultural study: The impact of parental behaviours on child’s self-regulated learning in music.....232

Developing Learning Communities Among Instrumental Music Teachers: A Malaysian Case Study233

Social Restrictions on the Development of Music Education235

From Visible Voices to Audible Gazes: The Racial Politics of Silence in U.S. Music Classrooms.....236

Co-Conceptualizing Disability and Inclusion through a Disability Studies-Centric Professional Learning Community237

Self-Efficacy and Online Rehearsals: Evidence for a Critical Period in Musical Self-Efficacy Development.....239

Approaches To Teaching Jazz Improvisation To Novice Learners In The One-to-one Lesson Setting240

Knowledge specialisation and capital in the hiring process of a high school popular music program.....241

Expanding the Neighborhood: Adapting Mister Rogers to 21st-century Early Childhood Music Making.....242

Intergenerational Peer Mentoring in an Online Jazz Improvisation Class243

The musical experience of a child with autism spectrum disorder in school: A case study..244

Hysteresis and change: The influence of online popular music education during the COVID-19 pandemic246

New Pathways: Personality Traits of Beginning Adult Musicians (60+ years)248

Postsecondary School Music Educators’ And Students’ Perspectives On Incorporating Popular Music And Informal Music Learning.....249

A Historical Examination of Camilla Williams’s 1983 Pedagogical Exchange between the United States and China.....250

The Song Selection Process: A Survey of Orff Teacher Educators in Canada.....251

An exploration of Chinese songs252

Teaching music during the Covid-19 pandemic252

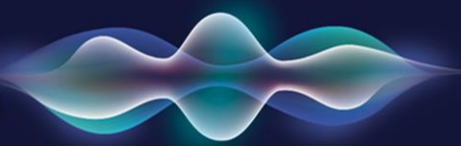
Understanding senior adults’ quality of life: A case study of outdoor community music in Shenzhen.....253

Investigating The Perceptions And Experiences That Shape Studio Music Teachers Flourishing In Work.....255

A survey study on the provision and diversity of music activities in Hong Kong kindergartens255



A survey of audiences on Cantonese opera performances in Hong Kong.....	256
A Trial of e-Health Learning for Music Students at a New Zealand University	257
Cultivating Chinese music students' cultural identity through teaching and learning strategies in Chinese universities settings	259
Amalgamation of cultures: visualising and voicing change and sameness	260
Norwegian schools of music and performing arts: Local significance and strategies of inclusion	261
Workshop of Multi-Sensory Music Teaching through Chinese Folk Songs	262
Lyndall Hendrickson's Multi-Sensory Teaching Processes	262
Analysis of bachelor's in music education degree plans in Mexico. An exploratory-diagnostic study	264
Caring with the Earth, our Communities, and Co-Learners: A Sustainable Music Education	265
Exploring the Occupational Well-being of Music Teachers in Mainland China: A Quantitative Study	266
Effect of Goal-Setting Practices on Undergraduate Applied Music Students' Motivation and Achievement	267
Vozes brasileiras na educação musical: o desenvolvimento da musicalidade humana na Teoria Histórico-Cultural	268
Ears Over Eyes: How - And How Well - Small Ensembles Can Perform With Members Visually Isolated	275
The "Bapa" Songline: Decolonising language, song and dance through mentoring and school performance.	277
Unconducted, Unconstrained: Participant engagement and enjoyment in ensemble-led performances.....	277
An Analysis of "Singing-and-Game" in the Chinese Music Curriculum Standard	279
The Unique Career Trajectories of Professional Singers: An Australian Typology	280
Student perspectives on conservatoire education: 'Developing Pedagogical Knowledge' (DPK) for the future music education workforce	281
The visibility of the mother's singing voice across the globe: evidence of maternal-infant attachment	282
Ready to teach online? An investigation of music teacher preparation at XiaoWen Music School, China.....	284
Learn Four Chinese Tones with Pitch Singing Training Method	285
Singing migrants: Music Educator`s professional practice in a language aware choir in Finland	286



Hearing children’s voice in the 1920s and 1930s: the work of Satis Coleman287

The perceived values of Hong Kong primary school music ensembles: perspectives of major stakeholders.....288

A Methodology For Researching The Long-term Impact Of Music Education: Drawing On Learners’ Memories And Self Accounts.....289

Listening to their voice: Cypriot music teachers’ perspectives on the official and implemented curriculum289

Personalized Learning in Music Education to Hear and See All Students291

Rise Up to Meet Every Student292

Sound creative exploration and music expression293

At the intersection of Technology and Voice: Making Agency Visible in Music Teacher Education293

The Importance of Making Music for Emotional Health295

Educommunication, PIBID and Musicontos: multiple voices of a podcast295

“I’ve Given Up Trying to Find a Quiet Spot”: Adult Beginner Guitarists Self-Regulated Learning Challenges296

Development of Music and Mother-Tongue Literacies through Integrated and Culturally Responsive Mother-Tongue Based Music Lessons297

Meaningful Beginner Instrumental Music Instruction Through Exploration and Creativity 298

Building collaborations to embrace music with Indigenous roots in Mexico’s music education program.....299

Love And Theft: Moving From Appropriation To Appreciation In Popular Music Education300

Exploring Music Education Alumni Perceptions of Undergraduate Degree Experiences, Skills Development, and Career Satisfaction.....301

Curriculum renewal: one young music teacher's visible voice.....302

A Thoughtful Disruption: Dialogical Practices of Worship Leadership as a Form of Facilitation304

“More men called David than people of colour”: Diverse voices in musical theatre education and training305

Pathways to the podium: Insights into the training of Australian conductors306

Finding the position of the school music curriculum in a comprehensive assessment framework towards STEAM.....308

Design a gamified software for the transmission of Cantonese opera body movement310

Improving Improvisation in the Classroom: An Innovative Approach to Teaching Improvisation in Classical Music Curricula312



The future skill expectations of professional musicians working within exponential change.312

Development of Evaluation Tool for Primary School Music Creative Teaching Academic Achievement313

Mugham Singer's Scientific Voice Assessment Using Real-Time Magnetic Resonance Imaging during Singing Azerbaijani Mugham314

Listening to the voices of participants in a symphony orchestra engagement project.....316

You're a musician - you can teach composition and improvisation.....316

Experiences Of Adolescents And Families Participating In The Floora Project In Finland .318

Early years music and creativity – a Participatory Action Research project with non-specialist staff318

Dalcroze Eurhythmics and Executive Functions: Music and Movements are Keys319

Cultural colonialism, academic rigor, or both? A case study of ABRSM examinations in Northern China.....320

Community Music in Portugal: working up to a holistic view321

Mobile music apps for people with special needs322

Using Digital Audio Workspaces to Facilitate a Holistic Approach to Music Learning.....323

Moving towards social cohesion through a Dalcroze-inspired approach: a multisite case study326

Inhibition of Musicality: Perspectives of Piano Teachers in Malaysia and Singapore.....326

The role of the teacher’s body in instrumental and vocal music pedagogy328

Teacher as conceptual artist329

Playful pedagogies as professional practice in Australian secondary music classrooms329

Topic theory: the application of interpreting music in piano pedagogy330

Visible voices: Locating meaning in the secondary music classroom.....331

Music And Communication For Mothers And Young Children In Prison.....332

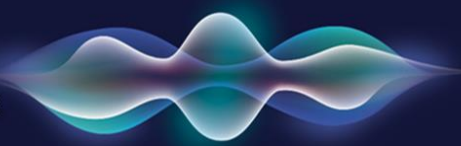
Mapping the Key Aspects of Professionalism in Popular Music Voice Teaching: A Systematic Review333

Foregrounding specific learning priorities for an ethical approach to intercultural music education in superdiverse societies334

Coping with Covid through Community Music: The Experience of Place and Community in a Neighborhood Choir during the Pandemic335

Development of Musical Activities in Teacher Training with Service-Learning for inclusion of school children.....336

(In)Visible Virtual Voice: Push and pull forces in multicultural Music Education practices337



Musically Informed Hybrid Teaching: COVID Experiences in Music Teacher Education ..339

Access to the Swedish field of Music Education339

Comparison of methods of music education for national identity development: Korea, Japan, Singapore, and China340

Pedagogy and Inclusion341

Ever Feel Like an Impostor as a Musician, Scholar or Teacher? You are not Alone!343

Building a Metacognition Singing E-Learning Module for Vocal Learner.....344

Unveiling The Invisible Voice Of The Swedish Folk High School Music Program Curriculum344

Innovation and Conservatism in Assessment of Chinese Xiqu: A Content Analysis of Two Graded Examinations.....345

Pedagogy in Uncertain Times: Learning to Teach Violin, Again346

An Investigation of the Professional Development among Music Teachers in Primary and Secondary School of the Famous Teacher Studio348

The informal learning branch of Musical Futures: what happens in the classroom?349

How gender affects the uses and perceptions of music during confinement? A Spanish survey351

Whatsapp, the only alternative: tertiary aural training during the Covid 19 pandemic.351

Tertiary Piano tuition for performing students during the Covid 19 lockdown: Lecturers' perspectives.....352

A music festival preparation experience during COVID-19: Reflections and Insight from band directors and teacher administrators.....353

Sampling, Recontextualizing, and Remixing Teaching Approaches: U.S. Music Educators Engaging with Hip-Hop Culture354

Method Sections in Research: How to Evaluate Method Sections in Music Education Research.....355

A Comparison of Western and Chinese Dalcroze Studies: A Visual Analysis in CiteSpace 357

University Music Ensemble Participation and Psychological Well-Being.....357

Unconventional scores: the diversity of styles as a virtual learning resource for the sound production358

Music Education and Culture: approaches from the music teachers of Chile.359

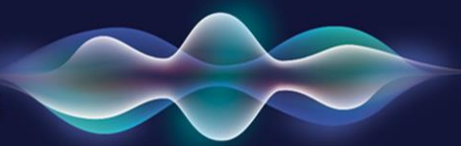
Interpersonal Practices in the Individualized Voice Teaching of Teachers of Singing and Speech-Language Pathologists360

Using Their Words - Student-based Imagery for an Inclusive Applied Voice Experience...361

A New, All-Inclusive Attentional Training for Musicians: The 'Practice Methodology'363



Mentoring Singers through Experiential Learning and Performing	364
"The Dolls" of Oscar Lorenzo Fernandez and Lina Pires de Campos: piano performance teaching	365
Challenges and tension fields in classical instrumental group tuition in Swedish Art and Music Schools	366
Code-switching Behaviors in a Secondary Band Director	366
A processing of becoming: Change of community music development in Hong Kong	367
The future of singing with children and adolescents with technology-based digital educational tools	369
Inclusive talk in exclusive music education: A case study of student voices	370
Non-Professional Adult Community Bands: A Review of Literature	371
A Visible Voice for Students - Empowering Music Education Students for International Cooperation	372
Music Education Pedagogy Reimagined Through Eastern Traditions: a Case Study From Israel	372
Inclusion and cultural responsiveness in South American music education	373
Going Beyond the Thematic: Using Grounded Theory Techniques to Capture Unheard Voices	375
From visible sounds to moving bodies. The role of embodied knowledge in arts education	376
Effects of Mouthpiece Buzzing on Collegiate Brass Players' Intonation Accuracy	377
"Shake the magic ball". From moving sounds to visible bodies	378
"Four years to dream" – Approaches to teaching and learning in UK music conservatoire composition departments	379
Trailing the Jazz Workshop – an ongoing study	380
Desegregating Language Use In Song Lyrics: Valuing Strong Voices From Communities Of Color	381
Assessment as vocalist student learning in higher popular music education in Norway	383
A World Apart or Same Difference? TPACK and SAMR in an Online Creative Collaborative Project	384
Listening to Children's Voices: Singing and Identity in the Culturally Diverse Finnish School	386
Teacher and student perceptions of teaching in Higher Music Education: Pilot of the POST-Q questionnaire	387
Utilizing the Indigenous methodology of reclamation in music education	388
Arranging by Ear in the Choral Classroom: A Case Study	389



Factors Influencing Adult Participation in a New Community Orchestra.....391

Jazz and Improvising in UK Secondary Schools: Experiences, Attitudes and Beliefs of Female Educators.....393

New aesthetics as emancipatory practice: A participatory research within a virtual inclusive musical program.....394

Young People’s Visible Voices: Replicating “The Sound of the Next Generation” study in Australia.....396

Compassionate Exploratory Approaches with Adult Music Learners.....397

Teaching Musical Creativity: Revealing Australian Voices.....397

Establishing Successful Partnerships: Visibility And Voice For The Graduate-assistant398

Universal Design Learning: All Student Voices Represented.....399

Emotion and Music Learning from the Performer’s Perspective: A Conceptual Framework400

Learn simple sampling for middle and high school music education.....401

The Challenge of Teaching Chinese Music in the United States.....401

Music for all – implementing the revised Australian Curriculum: The Arts - Music.....403

Culturally Relevant and Responsive Pedagogy: A New Framework for Music Education ..404

Examination of Activities Using Musical Instruments in Elementary Schools: Focusing on the Relationship with Others.....405

Empowering Future Music Educators through Dispositional Development406

The Role of Music Education in Advancing the UN’s SDG 4 Quality Education407

Use of augmented feedback by voice teachers in higher music education: Analysing one-to-one lessons408

Perceived Cultural Competencies of Music Teachers409

Perceptions and Experiences of Preservice Music Educators Working with Students with Disabilities: Mixed Methods Study409

Mixing It Up--The Power of Interleaved Music Practice412

A Crafted Intergenerational District Band: A Bounded Case Study of Participant Experiences413

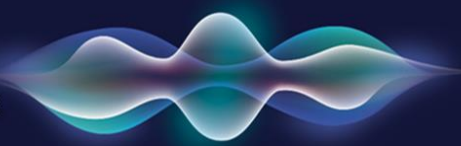
High Anxiety: Mental Health Practices for Music Educators413

e-Orch Innovative Music Performance and Creation Project for Music Education414

Activating Music Archives: Creating Lessons from Historical Recordings.....416

Perceptions of Vietnamese American Elders’ Musical Childhoods Lived During Wartime 417

Global Mindset and Music Education: A Comparison of Curricular Documents in the United States and Spain418



An Australian study of music teacher voices during the pandemic: Reimagining the future using technology420

Bucket Drumming as a Behavioral Intervention for Music Educators422

Developing music composition skills and the power of creativity in our modern societies..424

Indiana Elementary General Music Teachers’ Attitudes and Practices Regarding Multicultural Music Education426

Overbooked and underprepared music classes: Exploring rural Chinese music teachers’ attitudes, needs and pedagogical strategies.....427

Chamber Music-The Secret Ingredient to Better Large Ensemble Skills and Better Students428

Context is everything: Exploring culturally respectful arts pedagogies430

Singing Gubbi Gubbi: A rationale and ethical process for developing Aboriginal language songs for use in schools430

The Composer, The Cinema and The Classroom: a film music pedagogy for secondary students431

One American piano professor’s visible voice: Chinese student learning in western contexts432

Developing your own voice in the classroom: a jazz musician’s perspective.433

Research on music education journals during the establishment of the Music Department in the USA.....434

Disability: Teaching flute to children with hearing loss435

Lost voices: Listening for the whispers in the wind436

The Practice and Application of Ethnic Minority Music Culture in Music Teacher Education438

Supporting access to and inclusion in music performances.....439

A Case Study of a Singing Interventional Assessment in Shenzhen China440

Transculturality and Music Education441

Do musicians’ expectancies influence their music performance anxiety in collaborative performances?443

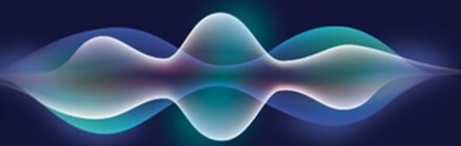
Building on a rocky foundation: Responsibility and privilege in South African community music practices.....444

To study abroad: An investigation of the professional development of Mainland Chinese music teachers446

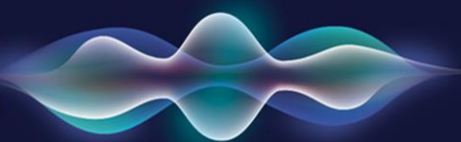
Becoming a Voice for Innovation in the Orchestral Concert Hall.....446

Developing an Instrumental Music Curriculum: a process.....447

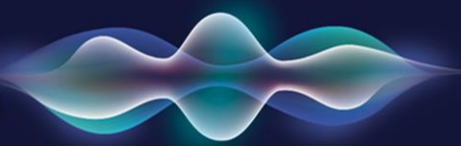
Exploring Young Adults' Lived Experiences Of Contemporary Worship Musicking448



Tuning in: The meaning of participating in a soundscape project for music education student teachers	449
Policy and the politics of music in juvenile justice settings	451
Changing positions in musicians' health: Cross-national collaborative teaching during the COVID-19 2021 pandemic	452
The Ishikawa Cause-and-effect Diagram: A Visual Vocalisation Of The South African Music Literacy Education Conundrum.	454
Making music visible – students' voices in a listening task	454
An investigation on the coupling connection between John Dewey's "learning by doing" and the XAPP	456
Analysing Australian Undergraduate Brass Musicians' Career Aspirations Using Expectancy-Value Theory as a Framework	460
Digital musicianship in popular music education	461
Teacher Autonomy In Instrumental One-to-one Tuition: A Blessing Or A Curse?	462
The Aesthetic Expression of "HE" in Chinese Pre-Qin Confucian Yue Education	464
Instrumental Music Lessons Improve the Auditory Discrimination of Children who have a Disability	464
Application of Mutil-sensory linkage in the teaching of Hunan folk song "Hot girl"	465
Enhancing music education undergraduates 'folk music cognition: a descriptive analysis ..	466
Conservatoire Master's Students' Adapting to the use of Technology for Distance Instrumental Learning During COVID-19.....	467
Feasibility analysis of Guzheng as teaching instrument in elementary school music class ..	468
Music Education in Chinese Special Schools under COVID-19: a case study of mentally handicapped children	468
Analyze the dualistic spirit of Tibetan Folk Music Education	469
Music and the "Civilizing" Mission: Connecting Contemporary Music Teaching Practices and Discourses to Their Origins	471
Study of the cognitive processes involved in the orchestra conductor's communication: the gaze's role.....	472
School Inclusion Through Active Music Teaching Methods In China?.....	473
The use of feedback in studio instrumental music tuition- an Australian study	475
Identity facets of future secondary school music teachers: each angle can shine	475
Instrumental Music Education in the time of COVID: intra-actions of creative pedagogies and relationality that sustain music learning.....	476
Exploratory Diary Study of Conservatoire Master's Students' Autonomy in Adapting to Distance Learning during COVID-19.....	477



Interpreting the Music Culture: Modernity of Traditional Music Education	478
Music in Ghana's Basic School Creative Arts Curriculum: Stifling a visible voice	479
Learning from and with others: Reaching for music beyond the university classroom into the community	480
The needs of live music concerts for mothers and young children: a picture book concert under a childcare support setting in Japan	481
Musurgia Vocalis (1823/36): A Database of Quotations on Music from Antiquity.....	482
Pandora's Box: integrating visual arts and music in remote learning	483
MusicReach: A Partnership Between University and Community Promoting Musical Growth and Social Networks	484
StreetSounds: An Example Of Deterritorialization In Australian Community Music	485
Applications of Self-Determination Theory in Music Education: A Systematic Review	486
Musician Profiles in the Classroom: Historical and Contemporary Issues of Metadata and Mediation	487
Playing The Ice And The Trees: Improvised Music Making As Liberatory Spiritual Praxis	489
Online environment as a music learning resource for adult choir from the perspective of self-regulation	490
Music Teachers' Philosophical Beliefs and Their Implementation in Practice	495
Anthems in Middle Childhood: Negotiating Musical Experiences and National Identities..	496
Fostering Self Authorship in Higher Education Music Programs	497
Representations Of The Meter: Time Signatures, Ordered Set Notation And The Ski-hill Graph-Preliminary Results.....	498
Freeing the inner voice: Singing to learn musicianship, composition, and performance in the lower secondary school.....	499
Researching and reflecting on enactments of Kodály-inspired professional learning in Australian secondary schools.....	501
Musical Communication with China: An International Dialogue	501
American Music Teacher Education: Current Challenges, Relevance and the Space and Organization of Music Teacher Education	502
Homage à R. Murray Schafer: The SingAble Elements Fire Earth Air Water	503
Opening up for a visible voice: Fishermen songs in Ghanaian music education	504
Chinese traditional custom education thought and its creative application in Chinese modern music education	505
Validity and reliability of the Musicians' Health Literacy Questionnaire (MHL-Q19).....	506
Musical Learning Exchanges: A New Model for Intercultural Engagement.....	507



Subverting Disempowerment in Music Education During Times of Rapid Change.....508

International Principles for Assessment in Arts Education509

Impact of Collecting Student Growth Data on Secondary Music Teacher Assessment Practices511

A Transformative Learning Approach to Decolonizing Post-Secondary Music Education..511

Global disparities in online music learning during COVID-19: A machine-learning approach based on data from the web-based DAW Soundtrap512

Music-Making in U.S. Prisons: Listening to Incarcerated Voices.....514

Facilitating Eudaimonia Through Music Interactions in Early Childhood.....515

Singing in a virtual choir: an unusual experience516

How Japanese and American band directors define and achieve success517

Place-(re)making through music: Connecting loneliness, community music, and U.S. music education standards through place518

Positioning Higher Music Education in the Competency-Based Curriculum for a Decolonised Music Classroom519

Inside the Piano Studio: What teachers say about performance training, perfectionism, and performance anxiety.....520

Friendship, Solidarity, and Confrontation: Spinifex Gum and Culturally Sustaining Music Pedagogy.....521

Multicultural Singing Games Through the Lens of Social Emotional Learning522

Dialogue as Catalyst for Empowerment and Engagement in the Choral Music Setting523

Experiences of Students of Color in an Undergraduate Music Education Program in the United States524

Assistive Technology resources in Music Education classes for Autism Spectrum Disorder students525

Mentoring Beginning Music Educators Towards Culturally Responsive Practices526

Turning the lens on India: Visibility and accountability in music education.529

“If You Want to Write It Down You Can”: Notational Ambivalence in Rock Music Camps531

Practice-based Research for Inclusion and Participation in Sweden's Art and Music Schools533

Assessment of Singing in the Lower Secondary School – A Qualitative Interview Study ...534

Working Towards Diversity, Inclusion, And Policy Change in A Global Music Education Context.....536

An Investigation of the Relationship Between Private Music Instruction and Adolescents’ Development of Grit537



Benefits of Incorporating Standards-Based Activities in Secondary Instrument Technique Courses.....538

The Shallow End of the Pool: An Analysis of Postsecondary Audition Repertoire.....539

Creating Spaces for Complex Conversations in Music Teacher Education544

Steps Toward Centring Indigenous Perspectives in Canadian Postsecondary Music Education545

Fostering the Performer-Teacher: Introducing Music Education Courses into Performance Degree Curricula546

Reflections of Reflections: The stories of two community music students intertwined.....548

How musical learning contributes to flourishing and the development of socioemotional competence for diverse populations.....548

Adult amateur cellists engaging in individual lessons: a narrative inquiry550

Entrepreneurship & the Academy - Deinstitutionalizing your expertise to unlock possibilities for personal growth.552

Holistic assessment through a digital portfolio exemplified by vocal development in adolescence553

A Retrospective of the Children’s Choir Movement in The Choral Journal, 1979-1999.....554

Improvisation-in-teaching: Improving communication with your students554

Music Learning and Moral Development -A Case Study of A Chinese Kindergarten556

Soft War and Its Anxieties in the Everyday Musical Practices in Iran.....557

To B or B sharp: Introducing the C major method for learning the ukulele.....559

Music students’ experiences of Body Mapping as somatic learning: Activities, teaching outcomes, and integrated applications565

Motherhood and Academia: Visions of Gender Equity in Higher Education566

Community Choirs as Empowering Spaces for Individuals With Disabilities567

Exploring Immigrant Students’ Experiences in Music Teacher Education.....569

Chorusing beyond the human: Interdisciplinary pedagogies of listening and sounding across species570

Self-Representation and Re-Orientalism in Afghan Music Education571

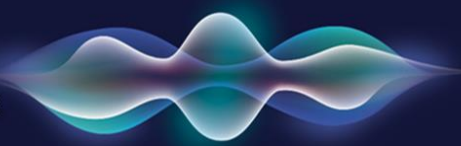
Propelled by joy: How accomplishment of proximal goals during music practice contributes to personal agency, efficacy, and well-being.....572

Stigma and afro descents: the role of social projects on the black youth Brazilian voices ...573

Fostering Trust in Music Classrooms573

Animating Social Activism through Music and Dance575

Finding A Voice: A Conscientization Experience In Music Education576



Redefining the Groove: New Approaches to Rhythm Pedagogy in Jazz and Popular Music Education577

Exploring Creativity and Inclusion through Music Showcases in Schools577

Increasing Student Agency and Voice Through Music Technology, Choice, and Project-Based Learning578

Transforming Trans Singing Education: The Motivations And Experiences Of Australian Transgender Singers.....579

Understanding Fathers' Perspectives on Caregiver-Child Music Classes580

My First Year of Teaching ...Again?: Leveraging Culturally Responsive Practices581

Re(commoning) musical creativity and imagination in the public space: Critical reflections from the Sound Sculpture Park Project.....582

The musical lives, hopes, and agency of Afghanistan’s young musicians in the months before Taliban return.....583

Differences in Music Education Students’ Approach to Practice on Primary and Secondary Instruments.....584

Imaginative Community Ensembles: Storytelling in Theory and Practice.....585

Wellbeing education for musicians in professional training: interdisciplinary recommendations586

Teachers' conceptions of musical creativity587

Parents’ Perspectives on Preschool Music Education-Case Studies in Australia and China 588

Introduction to the Opera genre: a study about Problem-Solving Cycle with children.....590

Key Changes: Incorporating Education for Sustainable Development in Music Education .595

Decolonizing the Vocal Studies Curriculum: A Linguistic Approach to Iberian and Latin-American Repertoire596

Developing a Scaffolded Electroacoustic Repertoire596

Effects of Warm-ups With and Without Singer Gestures on Choral Sound.....597

Narrating Beginning Instrumental Pedagogy: Introducing a Storytelling Method.....598

Applying Universal Design Strategies to LGBTQIA+ Inclusion in Music Education.....599

The YouTube Project: Students and Their Voices as Content Creators600

Shifting Perspectives: Queer Policy Reading to Counteract Neoliberal Disempowerment ..601

The implications of participating in an early childhood music program for parent-child interaction.602

Re-discovering Our Voice; A Community Choir’s Journey Through the Pandemic603

Keeping the Whole World Singing: Resilience of the Barbershop Community During the COVID-19 Pandemic.....604



From vision to voice: Empowering neuro-diverse choral music students605

How Music Engagement Benefits Multicultural Settings: Case Studies In Primary Schools Of Spain And Japan606

Voices from the valley: Building social capital through community music practice607

Emotional Vulnerability in the Performance Practices of Professional Musicians: An Exploratory Multiple Case Study.....608

Mte Mothers: Finding Balance During The Covid-19 Pandemic610

Learning Rhymes from Notation in Isolation612

Landing the Gig: Administrator Perspectives of Hiring Secondary Level Music Teachers..613

Indigenous Perspectives for Music Education in Moh’kins’tsis (Calgary, Canada)614

Else: Feminist Disability Theory for Music Education615

Autonomy, Agency and Attention in Self-Directed Practice.....617

Overlooked: The Perception Of Marching Band On Developing Effective Teacher Characteristics.....619

Beginning Music Teacher Perspectives of Initial Teacher Education (ITE) Program in Hainan Province, China.....625

Examination of Credit Reduction Policies in United States Institutions of Higher Education626

Perfectionism and Music Performance Anxiety: An examination of online and in-person learning contexts627

Interactions of Students with a Reading Disability: Stories from Sixth Grade Band Members628

Contemporary Composers in Community Music: the power to give a "voice" to marginalized peoples and deepen a community's identity630

In the Eye of the Beholder: Photographic Representations of Ethnicities and Gender in The Instrumentalist.....631

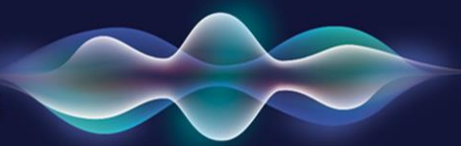
Making children’s voice visible in the “Clock Orchestra” - Fostering Learner Agency in Collaborative Composing632

Living in the Borderlands of Curriculum: A Narrative Inquiry of Preservice Music Teachers’ Career Trajectories634

“Lead with Love”: A Case Study of Vocal Music Students in the Aftermath of the Pandemic635

The Tao of Musculoskeletal Wellness: Musician Health Evaluation and Injury Prevention as Essential Classroom Pedagogy635

Strategic use of PROMPT Speech Therapy movements to enhance diction in the choral rehearsal637



Somatic Teaching Strategies for Improving Proprioception of Music Students with Joint Hypermobility 638

“A Completely Different World”: A Counter-Story of a Transborder Student’s Experiences in the United States 639

An examination of in-service music educators’ occupational identities and their influences on music teaching practices 640

Impact of Technology on Musical Identity 641

An Exploration of Music Educator Perspectives on Trauma-Informed Preparation and Pedagogy 642

Music at a local base: Community Music Activities of Sanshin groups at Kominkan in Okinawa 643

A Case Study of Community Music in Taiwan 644

Developing Jazz & Commercial Ensembles: Teaching Singers & Players To Work Together 645

A multisensory approach for the development of phonological awareness in children with intellectual disabilities 646

LGBTQ Studies in Music Education: A Content Analysis of Research Journals in Music Education 647

“Should There be a Universal Philosophy of Music Education” A Reconsideration of Reimer’s 1997 Paper presented in 1996 at ISME Amsterdam 649

Learning and Inheritance Story of Local Operas in China: A Case Study of Ou Opera in Wenzhou Art Research Institution 650

Twice-Exceptional music education: Best practices and a conceptual model 651

Figure 2. 652

Relationship-building and musical engagement: Pitfalls and opportunities toward indigenizing study abroad experiences 656

Treatment of expressivity in legislation of music education in two European countries: A comparative study. 657

Period instruments and expansive learning in a tertiary music ensemble 658

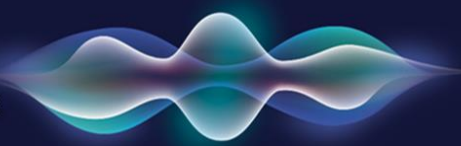
Repertoire and Critical Emotional Practice in Ensemble Spaces 660

Creating Orff-Schulwerk Accompaniments: Integrating Improvisation through Speech, Singing, and Movement while Playing Instruments 662

Problem-solving for a new normal: music professionals’ perspectives on the Covid-19 global pandemic 663

Music listening use for regulating emotions in students during stressful situations..... 664

Recovering our Musical Playgrounds: Empowering Voices and Releasing Perfectionism .. 665



Self-perceptions of graduate employability among student musicians at a South African university.....667

Socially shared regulation of learning among 5th-grade students in a music.....668

Interdisciplinary Collaboration Between Music Faculty And Other Academic Areas Through Collision Courses: The Connection Series670

“I teach music”: Lived experience of a non-specialist public school music teacher671

STEAM Curriculum Development about Music-oriented Intangible Cultural Heritage Projects in Chinese Primary Schools672

Here, My Voice: Cultivating the power of voice with hard-of-hearing persons through singing lessons673

Creating Space for Student Voices through Collaborative, Multimedia Songwriting with Adolescents in the Music Classroom674

Everything old is new again: Teaching and learning music skills remotely via the radio.....675

Welcome to the Zoomiverse: Popular music students’ problem-solving during the Covid-19 global pandemic676

Creative Musicianship, Widening Participation, and Supporting Popular Music Education in Scottish Schools in a Post-Covid Context677

Rebuilding Communities, Cultivating Social Change and Finding Harmony with Nature Through Music, Murals and Digital ARTivism.....678

A Survey of Music Educators' Use of IEPs679

How to Create an Inclusive Instrumental Ensemble for Students Who Are Blind.....679

Teaching Popular Music Styles that Connect Neighborhood Music Traditions with a 99 Percent Minority Population Elementary School.681

Rediscovered Fugue-parody And Autograph Call Pianists For J.s.bach-led Emotional Liberation Journey682

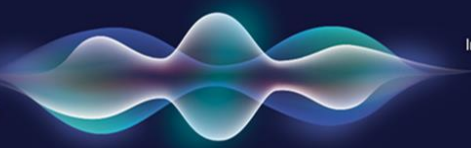
Health promotion in post-secondary music education: An institutional ethnography.....683

An exploration of male and female teachers' approaches to teaching music to adolescent boys.....685

Who’s Teaching the Teachers? Western Music Pedagogical Practices in India's Music Education System.....687

The Brazilian Social Projects Network: Lifestories And Music.....687

The power of music: a critique of the research methods adopted.....688





(Abstract: 014)

Play the Beat, Feel the Rhythm, Experience Unity, Celebrate Living, A case study that explores the roles of Community Drumming in Singapore

Syed Ibrahim B Mohideen

This case study aims to explore the roles of community drumming (CD) to bring together individuals from a culturally diverse community in Singapore. It aims to investigate whether Community Drumming (CD) does enable inter-cultural communication interaction and social integration. To do so, the study looks at four factors, namely peer interaction, equal opportunities, individual accountability and positive interdependency. Three sessions of one hour each were conducted at the Kallang Community Club (CC) with 91 participants from different ethnicities, who spoke various languages, are of different age and economic status, and with various abilities to better reflect the demographics of a typical community setting. A qualitative approach was used by observing the participants in real time; by analysing video recording of the three drumming sessions; by interviewing the different volunteers at the focus group at all three sessions, as well as interviewing the administrators from Kallang CC via email. This research raises important questions about the ways in which the four factors might be targeted in community drumming to play a positive role in bringing together a diverse group of individuals from culturally diverse backgrounds.

(Abstract 021)

Vocal Jazz Improvisation for New Improvisers

Sharri VanAlstine

University of Wisconsin-Whitewater

When I first began directing the Vocal Jazz Ensemble in my university, I had no experience or background in jazz music, Vocal Jazz music instruction, or improvisation. My perception and understanding of how to teach the idiomatic stylings of vocal jazz music aligned with healthy vocal technique was less complex and intimidating than learning how to teach jazz improvisation with no experience or background in jazz improvisation. I have spent the last 11 years developing activities and strategies for teaching vocal jazz improvisation in the context of a collegiate vocal jazz ensemble, and I have effectively used the same strategies with middle and high school singers in summer choir camp and workshops.

The purpose of this session is to share some of the ideas I have discovered and used over the last eleven years to help my vocal jazz students develop solo improvisational skills. The



workshop will include a variety of jazz improvisational activities and resources that have proven effective for instruction, individual practice, and performance. Activities will include establishing and singing along with root chord positions, adding or altering rhythms on chord roots, altering pitches over established chord progressions, experimenting with scat syllables, and altering melodic and rhythmic content of familiar tunes. Online tools and apps will be shared, including using simple backing tracks on YouTube to practice basic improvisation to utilizing full accompaniments on iRealPro to sing and improvise on full jazz tunes. Participants will be encouraged to sing along, find partners to “trade 4s” and even try improvising on their own over backing tracks. These activities, exercises, and resources can be taken straight from this session into the classroom. The same exercises and activities have worked well with collegiate, as well as middle and high school students, engaging them in developing their ability to hear chord progressions, sing chord roots, alter rhythms and pitches, and create solos using scat syllables or standard tunes.

(Abstract 022)

Accessible Digital Musical Instruments in Special Educational Needs Schools – A Exploratory Qualitative Interview study

Andreas Förster
imui e.V.

Recent advances in music technology and the promising potential thereof regarding the creation of accessible digital musical instruments (ADMIs) in conjunction with the availability of low-cost hard- and software led to a gain in research interest and publications regarding ADMIs [1].

ADMIs have the potential to facilitate inclusive access to active music making by reducing cognitive, sensory, or physical barriers people might experience using acoustic instruments. Furthermore, DMIs in general can provide access to a musical aesthetic that is distinct from traditional music. It is important to mention that inclusion cannot be provided by technology alone, but by an inclusive society. Still, technology can make an important contribution.

While most of the research focuses on short-term evaluation of specific ADMIs that target users with disabilities in the physical domain, little is known on the actual use of ADMIs in special educational needs (SEN) schools in general. Farrimond et al. even conclude from their literature review that there is a ‘dearth of research relating to this research area’ [2, p. 11].

Thus, the aim of the presented study is to take a first step on the collection of structured information on the use of ADMIs from a teachers’ perspective as a basis to inform future

design of ADMIs, to give an overview of what instruments are already being used in SEN schools and to find out more about the reasons why (/why not) ADMIs are being used.

The study uses a sequential mixed-methods design. The first part consists of 16 qualitative interviews with music teachers from German SEN-schools with different specializations (e.g., physical, cognitive or sensory impairments). The interviewees were partly selected because of their experience in the use of ADMIs (n=3), the others were selected based solely on the school's specialization.

Figure 1 shows an overview of (A)DMIs that are used in the schools. Figure 2 shows an overview of reasons for and reasons against the use of (A)DMIs. Those will be further explained in the presentation. In the following part of the study a quantitative questionnaire will be developed based on the data collected in the first part. This questionnaire will be sent to all SEN-schools in Germany.

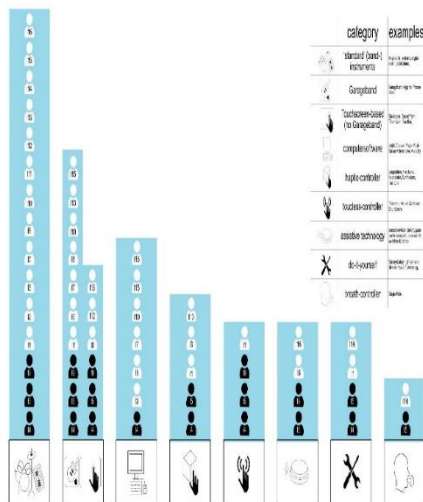


Figure 1 Overview of mentioned (A)DMIs

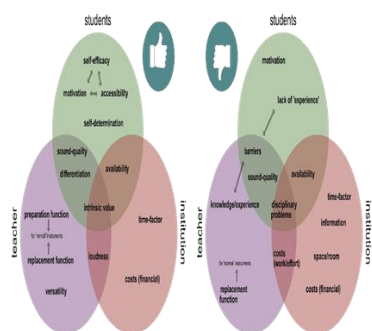
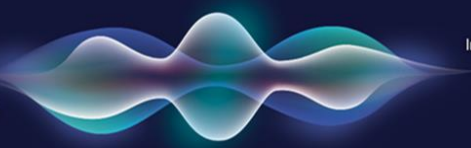


Figure 2 Reason pro and contra use of (A)DMIs





(Abstract 023)

Bravo Maestros: A Bourdieusian exploration on the experiences of state-schooled conservatoire graduates

Scott Caizley
Kings College London

This poster presentation highlights doctoral research which captured the experiences of UK music conservatoire graduates who were previously educated at a UK non-selective state secondary school. Since their formations in the early nineteenth century, UK music conservatoires have served as the elite training grounds for many of the world's most successful classical musicians. However, whilst these institutions play an important role in preparing musicians for a future performance career, the way in which conservatories admit students can be seen to reflect and perpetuate classical music's status quo – this being, overwhelmingly white and middle-class. Such social and cultural disparities are highlighted in the reports by the Universities and Colleges Admissions Service (UCAS) which show how the majority of conservatoires are made up of privately educated students from the most advantaged backgrounds. The data also show how the most advantaged fifth of young people remain around six-times more likely to enter a programme at a UK music conservatoire than those from the most disadvantaged backgrounds, with both the Royal Academy of Music and the Royal College of Music accepting fewer state-school students than Oxbridge. For this first time, this research attempts to understand experiences of state-school educated UK conservatoire graduates. Through analysing collected data within Bourdieu's conceptual framework, the poster will present key themes through sociological lens, generating a wealth of new knowledge cultural sociology. While this poster presentation focuses on experiences, it also explores the role of conservatoires as key facilitators in reproducing elite classical musicians.

(Abstract 024)

On the Limits of Liberal Antiracisms: Towards a Critical Race Theory of Music Education

Jess Mullen
Pennsylvania State University

Although scholarly discussions of antiracism in music education have existed for some time (Bradley, 2006; Hess, 2015), the uprisings during the summer of 2020 and beyond in response to the continued extrajudicial murdering of Black people at the hands of police in the United States and elsewhere brought a renewed attention to what antiracism could mean for the field. Discussions of antiracism in music education have manifested in the



reconsidering of repertoire, including calls for performing works by racially diverse composers and expunging pieces stemming from racist minstrel traditions. Drawing from Melamed's (2011) genealogy of post-World War liberal antiracisms in the United States, I contend that focusing solely on representation within the repertoire limits the possibilities of transformative antiracisms in music education that attend to the material inequities in music classrooms and schooling, broadly.

As an alternative, I suggest the field of music education adopt an antiracist framework informed by critical race theory (CRT). Critical race theory is a body of scholarship developed by legal scholars of color that challenges notions of neutrality, meritocracy, and the ability of liberal frameworks to achieve racial justice under the law (Matsuda, Lawrence, Delgado, & Crenshaw, 1993). Further, CRT recognizes the experiential knowledge of people of color as legitimate evidence in critiquing inequitable social and material relations (Dixson & Rousseau, 2006; Matsuda, 1987). As an example of how a CRT perspective could inform racial justice approaches to music education, I present a portion of a multiple-case study that details the ideal music programs as described by four African American youths. Three of the four youths advocated for keeping traditional school offerings such as band, orchestra, and choir in describing their ideal music programs. However, each desired music offerings that more closely aligned with their musical lives and interests in terms of the genres of music they wished to study, and the pedagogical practices employed by their music teachers. These narratives suggest a both/and approach to racial justice that embraces inclusion within already established paradigms of music education while expanding the pedagogical and material possibilities for music teaching and learning.

(Abstract 030)

Creating a visible voice of composers in the Early Music Kodály Classroom

Marilyn Brouette
Dr. Marilyn Brouette

Theoretical/Pedagogical background:

In music education, no element or musical concept is taught without careful planning. In Kodály music education, musical concepts and elements are taught to the children within a highly organized parameter. Every teacher needs to be aware of all the areas in which their young students need to be prepared, not only for future music learning, but also to develop the cognitive skills necessary for all subjects of learning.

“There will be a good music education in the schools only when we educate good teachers”. Zoltan Kodály



Composition in the early music classroom is a means to introduce and review rhythmic concepts, reinforce language literacy and explore melody in a guided and structured, but creative manner.

Purpose of workshop: Workshop participants will receive effective strategies to introduce musical composition in the kindergarten Kodály music classroom. Participants will view footage of kindergarteners as they create a rhythmic poem and create a melody. The merits of in-tune singing, development of steady beat, and discernment of rhythm are essential components in this activity.

Content and methods: Workshop participants will discern how to create a rhythmic poem with kindergarteners and develop an understanding of the Kodály method as essential to the planning, organization and structure of the composition lesson. The clinician will share examples of compositions created by her kindergarten music students and the melodic, rhythmic and language elements will be analyzed and shared.

Summary of Main Ideas: Composition in the early kindergarten classroom is a result of guided collaborative musical experiences. Techniques are employed to facilitate young children to communicate their musical ideas. The act of composing is a lifelong quest and the earlier it begins the more great composers will be added to those who have influenced generations of music lovers. Whether the music is a simple song, a symphony, opera, rap or hip hop, giving our youngest children the skills to communicate their musical ideas is a benefit to humanity.

Applications for Music Education: In this workshop, strategies, materials and demonstrations will give music teachers new ideas to bring back to the Kodály music education classroom. Music literacy is the right of every child, but effective and strategic long range planning is the responsibility of every teacher. Composition is one tool to envision Kodály's vision of music literacy for all ages.

(Abstract 031)

Inclusive music technology: investigating a multimodal methodology for understanding confidence in music technology amongst girls.

Liz Dobson
University of Huddersfield

1.Theoretical/pedagogical background of the paper

Music technology is a STEAM (STEM+Arts) subject, that can lead to a diverse range of creative and technical careers including the development of systems for processing and

manipulating sound (Sterne & Rodgers, 2011), however statistics show that the audio industries are predominantly male (Born & Devine, 2015; Dobson, 2018; Gavanas & Reitsamer, 2013; Smith Choueiti & Peiper, 2018). The number of girls engaging in music technology falls at secondary level, and education research investigating gender in music education shows boys are more confidence in this area (Colley & Comber, 2003; Comber, Hargreaves & Colley, 1993; Armstrong, 2011).

2. Aim/focus of the work/research reported

This work investigates how social interaction shapes confidence and engagement in music technology. Music education research has examined the affordances of talk and collaborative learning at primary and secondary level, however few studies have examined social interaction, learning and collaborative creativity in studio and popular music settings (Dobson & Littleton, 2016; King, 2008, 2008 & 2018; Meill & Littleton, 2008). This paper evaluates a social semiotic multimodal methodology approach (Kress, 2009 & 2013; Jewitt, 2009; Jewitt & Kress, 2003) to analysing the mediating inter-relationships between social interaction, engagement, agency, confidence, and engagement in music technology.

3. Method/approach/modes of inquiry

Eight 11–15-year-old girls were video-recorded over seven days of extra-curricular activities, using participant-documenting and a multi-camera setup. 35 hours of recordings show them participating in music technology activities, and six hours of which focus on 'sound harvesting' activities; recording audio with iPads and H4n Zoom recorders. Participants worked individually, in peer-peer groups, and youth-worker led groups. Multimodal transcriptions of moment-by-moment interaction documented dialogue, gaze, proxemics, gesture and sound auditioning, facilitating analysis of inter-relationships between interaction and meaning-making, confidence and engagement in music technology across time.

4. Results and/or summary of the main ideas

This multimodal approach showed: that engagement with music technology was not contingent on equipment use; the importance of non-verbal/diverse modes of interaction for meaning-making; and that sound auditioning is a discreet mode, also revealing their understanding about sound, conceptual understanding, and shifts in confidence around sound and music technology.

5. Conclusions and implications for music education

A social semiotic multimodal methodology reveals pathways to self-confidence in music technology, and that this insight into meaning-making and engagement, could inspire new, more inclusive music technology pedagogies that support the least confident learners in similar creative technology activities.

(Abstract 033)



Back to Braille: Music Education in 19th-Century Italian Special Schools

Giovanna Carugno
Conservatory of Castelfranco Veneto

1. Theoretical background

In the Italian context, the pedagogical reflection on visual impairment started to be implemented in the late 18th century, thanks to medical discoveries, and developed in the 19th century with the foundation of local institutions devoted not only to the care, but also to the education of blind people. Notwithstanding the relevance of this evolutionary scenario, no research had been carried out on music education in the special schools for children affected by visual difficulties.

2. Aim of the research

The research aims at providing an overview on music learning and teaching in 19th-century Italian special schools (*istituti dei ciechi*), with the final goal to shed light on the historical dimension of music education for special needs.

3. Method

The research was carried through a comparative method, by analyzing both primary and secondary sources, including iconographical evidences, articles published in local newspapers, encyclopaedical resources and conference proceedings, with special attention to those of the National Congress for the Education of Blind People and the Italian Annual Pedagogical Congress.

4. Results

Music lessons at the *istituti dei ciechi* were held by expert teachers, that proposed to the student activities of listening and playing by ear – in some cases, by using specific devices, such as Braille music notation tables. The pedagogical framework on which the music lessons were based and designed appears fragmented and primarily inspired by the hints provided by medical research. From the analysis of archival documents (e.g., the final examination scores of some high schools), emerges the existence of an evident bias that affected the occupational perspectives of the students, which could be labelled as “gifted” for music or for manual works.

5. Conclusions and implications for music education

The research addresses attention on a crucial moment of the history of music education, suggesting pathways for further investigations and contributing to a better understanding of the passage from special and differentiated educational contexts for students with disabilities to the “pedagogy of integration” and, most recently, to the challenge of inclusion.



(Abstract 034)

Voicing an instrumental music curriculum: one example-one approach

Amanda Watson
Department of Education and Training, Victoria

This presentation will document the reasons and the process adopted for the development of an instrumental music curriculum for a secondary school. The context for the project was set against the need to provide a written curriculum that reflected the authorised curriculum for one Australian education jurisdiction. It is one example and one approach and illustrates another musical voice.

The Victorian Curriculum F-10 published in 2015 was used as the basis for the development of this document. The four interdependent strands of the Arts: Explore and Express Ideas, Music Practices. Present and Perform, Respond and Interpret; and the four capabilities: Critical and Creative Thinking, Ethical Capability, Intercultural Capability, Personal and Social Capability are incorporated. In a similar timeframe, the Fourth Industrial Revolution was introduced to the world and the curriculum capabilities are a relevant feature. The approach taken to write the curriculum incorporated the Victorian Curriculum rationale, aim of the Arts and the four strands together with main ideas of the capabilities (all classified as subjects) into the structure of instrumental music program of the school. The starting point was to take one or two words that described the meaning of each of the Arts strands and use these as the catalyst - Explore and Express Ideas (composition), Music Practices (technique), Present and Perform (performance), Respond and Interpret (history, musicianship).

The completed curriculum will be displayed. It is limited to five pages and needed to be inclusive; accommodating the skills, knowledge, learning styles and individual capabilities of all students enrolled in instrumental music, in years seven to ten. From the newly arrived year seven student who did not read music notation and had chosen an instrument that they knew little about (and was ready to learn) to the year seven who was prepared to change teachers and complete their grade six or seven externally assessed practical examination that year. Students commence a first, second or third instrument in years seven, eight, nine and ten, and continue to study a previous instrument.

This presentation will demonstrate that this activity can be done without drilling down to produce a scope and sequence curriculum. It is best described as a policy document, yet in broad terms, provides enough detail for instrumental music teachers in schools to ply their craft within the authorised curriculum and with a focus on educating for the Fourth Industrial Revolution.



(Abstract 035)

The beautiful sound, a visible voice

Massimo de Bonfils
Santa Cecilia State Conservatory of Rome, Italy

The beautiful sound. How can we define beautiful something that cannot be seen? For centuries everyone has defined the sound of Stradivari as beautiful, but no one can see it. The problem is that there are now only 500 instruments of him left in the world, not all of them are in good condition and they will not be eternal; moreover, they are few and very expensive. So, we need new violins of that same acoustic standard at reasonable prices, but first of all we need to train and educate a generation of high-level luthiers, capable of not only equaling but also exceeding the production standards of Antonio Stradivari. Today this is possible, and we teach to do it; This is our educational purpose.

(Abstract 065)

Different Elements In Traditional Taiwanese Folk Songs

Wen-Hsiu CHEN
Ph.D. student, National Taiwan University

Many ethnic groups, such as aboriginal people, Hakka people, Hoklo Taiwanese, Chinese people..., have gathered on this land of Taiwan due to the geographical environment, from the past to the present. Therefore, those ethnic groups' music culture have formed the diversity of Taiwan's music culture.

In Taiwan, the contents of school music education are mainly Western classical music. For students, there are all learning about the Western songs, orchestral pieces of music and the textbooks in school focus on Western musicians; Taiwan traditional music is taught only little. Since the 1980s, local awareness has increased, and there are more and more music educators have emphasized that when learning Western knowledge, we must also preserve and continue our own culture. Consequently, some traditional music was gradually added to music education.

Now, 40 years have passed and there is no significant effect. Traditional languages and the sense of identity between ethnic groups are still gradually fading, which also affects the issue of cultural inheritance. This study intends to integrate Taiwan's multi-ethnic traditional music into the music courses of elementary school through the curriculum design, so that students can learn more about Taiwan's multi-ethnic music and accept different ethnic cultures.

In this project, through learning folk songs, students also learn traditional languages to get to understand the local culture. By seeing and hearing different sounds presented by different ethnic groups' music, we could attain intercultural understanding.

(Abstract 068)

Leaving the Profession: Exploring Experiences of Music Teachers who Depart the Profession

Charles Patterson, III
University of South Florida

Teacher attrition is a noticeable problem in the field of music education in the United States. Many factors contribute to the decision of a music teacher deciding to adopt a new profession at the start of their career. Some of these factors are common among music teachers and some are personal factors that are unique to the individual. This qualitative research paper sought to document the lived experiences of teachers who decided to depart the profession of music education. Emphasis was placed on teacher preparedness programs such as the bachelor's degree in Music Education and what specific aspects are lacking.

Interviews were conducted with two individuals who taught music no more than 5 years and decided to leave the profession. Those same individuals participated in a roundtable-like, focus group discussion to compare their experiences and highlight specific concerns from their undergraduate music education experiences. As a primary tool, narrative inquiry was utilized to preserve and epitomize their short experiences in their music education career. Following the interviews and focus group session, the researcher utilized coding methods to itemize specific themes and concerns for both the profession and the undergraduate music education experience.

The current paper sought to highlight questions for redesigning and restructuring for undergraduate music education programs to aid music teachers. Emphasis was placed on current course structure associated with individual Bachelor of Music Education programs of the participants as well as practical applications experienced and needed in those programs. To promote primary and secondary confidentiality, as well as freedom of speech during the sessions, the participants were notified that their names as well as names of institutions, professors, colleagues, etc. will be redacted as to protect the identity of those involved. Following the individual interviews and focus group, the sessions were transcribed with names removed or given an alias. This allowed the sessions to remain honest and true to telling of their lived experiences during both their undergraduate and teaching experiences. Based on specific concerns for teacher attrition, conclusions were drawn for suggestions for further research for undergraduate music education. These conclusions included (1) what is currently being offered in undergraduate music education that aids music teachers, (2) what is



currently not being offered that should be a component of undergraduate music education, and (3) what offerings are considered irrelevant and should potentially be redesigned, restructured, or removed from undergraduate music education.

(Abstract 070)

Two-Faced Mindsets: The Intercultural Development Among U. S. Preservice Music Teachers

Sangmi Kang and Harley Lucado
Westminster Choir College of Rider University

In a diversified society, building intercultural competence for teachers is essential to integrate various cultures and traditions into curricula without bias or prejudice. Intercultural competence encompasses skills, knowledge, and attitudes required for communication and cooperation with people from diverse cultures, nurtured by one's worldview change from ethnocentric to ethnorelative (Bennett, 2017). This process is on a continuum, from the monocultural worldview of Denial and Defense, transiting Minimization as a neutral state, to the intercultural mindset of Acceptance and Adaptation (Hammer, 2012). A Denial mindset shows less capability to respond to cultural differences, and a Defend mindset takes a "us versus them" stance. Minimization is a transition mindset to find cultural similarities. An Acceptance mindset appreciates cultural differences, and an Adaptation mindset is capable of transforming attitude and behavior. Teachers should go through this process to guide students' intercultural development process (Emmanuel, 2005).

Adopting the Intercultural Development Continuum (IDC) as a theoretical framework, we examined U. S. preservice music teachers' intercultural development during choir travels abroad. Ten preservice music teachers participated in an international choir festival. To prepare for the festival, they rehearsed 16 choral music pieces, including a couple of native folk songs for two months. During nine days of travel in China, the choir members sang at nine recitals, interacted with choir members from other countries, and visited popular tourist attractions.

We framed this study as a mixed-method, sequential exploratory design (Cresswell, 2018). The qualitative data sources included (a) an initial interview before departure, (b) preservice teachers' daily journals during the trip, (c) post- and follow-up interviews after the trip, and (d) the research assistant's field observation notes. Using the five IDC stages and learning domains (Knowledge, Attitude, and Skill) as priori codes, 31 codes were yielded and grouped into four themes: Implicit but Persistent Othering Attitude, Superficial Positivity around Music, Explicit Acceptance of Cultural Knowledge, and Emerging Disengagement from Prejudice



For the quantitative analyses, we calculated code assignment frequencies for 15 categories (3 learning domains x 5 IDC stages) and calculated a Pearson's Chi-Square Test followed by standardized residual tests. There was a significant association between the mode and the IDC stages: significantly more Knowledge-Acceptance, Affect-Defense, and Skill-Minimization code assignments occurred (Table 1). The mixed-methods data analyses revealed two-faced mindsets of preservice music teachers: implicit Defense in Attitude but explicit Acceptance in Knowledge. We also identified Superficial Positivity around Music as an immature indicator of intercultural development.

(Abstract 072)

Constructing Our Future: Understanding Music Teacher Education in the United States

Craig Resta
Kent State University

The way music educators are trained is vital to the success of the profession. This session will present an overview of music teacher education at the university level in the United States of America, and how pre-service music teachers are prepared for their future careers. Many countries have specific ways of readying undergraduate students for the music teaching profession. The focus here, however, will be to present a general understanding of American university programs and macro and micro details of how their programs are designed and implemented. In order to highlight these specifics in pragmatic context, examples will be presented from a few sample schools to highlight broader practices in American higher music education institutions.

The structure of the session will focus on several principal areas. First will be an introduction to music teacher education and why it is an important area to consider for the profession. Second is an outline of general principles and practices in training music teachers that are universal in nature. Third will be discussion of audition, admission, coursework, musicianship, performance, pedagogy, and disposition aspects of music teacher training. Fourth is to address connections of theory to practice, field and clinical experiences, and the triple major. Fifth will be the intersections of issues related to performance and podium to pedagogy and practice. Sixth will discuss student teaching, challenges and opportunities, first years, looking ahead, and general understandings.

This session will offer one viewpoint that can advance the important discussion of moving forward the profession through its young teachers. Those attending this presentation will be interested in how teachers are trained, some unique features found in US settings, the structure of a sample pre-service music education degree, facets of theory to practice issues faced by many music education programs, and specific tasks and ideas that foster success for

students. While every country will have distinct ways of training musicians and teachers, many common goals are shared by all: primarily successful music making, teaching, and learning in school contexts.

(Abstract 073)

Creating Open Educational Resources to nurture social-emotional learning in early childhood: Music education student narratives

Mignon van Vreden
North-West University

At our university, second year Music education students should demonstrate detailed knowledge and a clear understanding relating child development with music education. Music education benefits the socio-emotional learning of the young child. Early childhood teachers have continually stated a lack of music teaching resources as a challenge in teaching, although music in the mother tongue is a readily available cultural resource. To achieve the desired outcomes of music in the mother tongue, teacher empowerment in the use of cultural resources is key. By creating a platform that makes musical resources that relate to children's socio-emotional development freely available, music education students could assist children of diverse contexts and accommodate multilingualism. Therefore, they would spend less time on *finding* resources and more time on *developing* their skills to *create* resources for early childhood contexts. These resources will be available as renewable assessments on an online platform, singingfeelings.com. The aim of this initiative is to collect, produce and facilitate the creation of OER in music to support children's social-emotional learning, by giving them musical tools for self-expression. These resources will not only inspire students to apply their knowledge in practice, but also engage young children through music; nurture the ways to express their feelings and help them to stay positive in creative and fun ways.

The purpose of this qualitative narrative inquiry is to explore the learning experiences of four music education students creating OER of children's songs and music activities. The data collection will span over six weeks. Students will reflect on their experiences through journaling and interviews. Atlas.ti 9 will be used to assist in coding and categorizing the raw data in order to reduce the data to themes, before representing the data in a narrative format. Narrative analysis will include interpretation and will be primarily focused on meaning and making sense of experiences of the participants. After interpreting and narrating each participant's story, a cross-case analysis will be executed to enhance transferability to other contexts and to determine the relevance of the findings in similar settings.

(Abstract 074)



An optimal experience intervention with post-secondary instrumental students.

Eve Newsome
Self

Optimal experience or flow is a universal phenomenon experienced across cultures, ages and genders. It is commonly understood as the state of relaxed concentration that occurs when a person is fully involved in an activity that has meaning to them. Research studies since the 1970's based on psychology and the theory of motivation have shown that flow can be experienced in a variety of activities such as sports and the performing arts. However, despite the development of practical flow methodologies for sport, very few pedagogical methods have been developed with the purpose of facilitating flow experiences within the domain of classical music. As a result, music teachers, students and performers have limited access to practical educational methods that have been specifically created, tested and applied for their needs.

Recent doctoral research investigated the application of a new Flow Music Method (FMM) devised by the author based on Csikszentmihalyi's seminal work on flow. The FMM comprises a range of sensory and creative techniques suitable for one-to-one studio teaching settings in the post-secondary education context. The techniques focus on three focus points for encouraging the state of relaxed concentration while playing: sensory immersion; exploration; and expressive communication. The focus points contain a wide range of practical strategies for practicing and performing contexts.

The research involved a short intervention of three lessons on the FMM conducted with twelve post-secondary string and brass instrumentalists employing a quasi-experimental mixed method design with time-line data collection. Data was collected from Experience Sampling Forms administered during daily practice sessions and after performances as well as from daily practice video journals, post-study interviews and performance assessments. The results revealed positive effects of applying the FMM to practice and performance contexts which included reported increases in flow experience, positive mood and relaxation as well as a reduction in Music Performance Anxiety.

Whilst emanating from a small sample, the results nonetheless demonstrate a potential for the FMM to promote a positive approach in music pedagogic settings such as studio teaching and short educational post-secondary interventions. It is anticipated that the research findings will provide support for further discoveries relating to flow experience and the development of healthy careers in classical musicians. In summary, it is proposed that the FMM could be an effective addition to classical music education to promote physical and psychological wellbeing during instrumental practice and performance.

(Abstract 078)

Harnessing Behaviour Change Science in Musical Environments

Naomi Norton
University of York

Changing our own behaviours, or encouraging pupils to change theirs, can be frustrating whether we are focusing on increasing practice time, implementing new teaching and learning strategies, or trying to promote health and wellness. It has become clear within the realms of both music education and musicians' health and wellness that simply telling someone *how* or *why* to do something does not often result in them actually engaging in the suggested behaviour. The aim of this workshop is to familiarise delegates with a framework that can be used to create more strategic and evidence-based approaches to changing our own or our pupils' behaviours.

Drawing on insights from health psychology and behaviour change science musicians' seeming reluctance or inability to change behaviours can be explained by contextualising their physical and psychological capability (i.e. knowledge, awareness, and skills) within a wider network of factors that influence their behaviour. In particular, it is vital to also consider a person's motivation to engage in a behaviour (or, conversely, their motivation to engage in a competing behaviour) and the opportunities or barriers created by their physical and social environments. Further to the consideration of *what* may affect behaviour it is important to choose a strategy for change that is capable of addressing that particular factor. This involves going beyond 'education' and 'training' to consider other approaches such as modelling, persuasion, changing the environment, enabling or restricting access to behaviours, and being clear and appropriate in the use of punishment or reward as means of influencing others.

This workshop will start by introducing delegates to one example of a behaviour change framework, the Behaviour Change Wheel, which was developed by specialists now based at the University College London Centre for Behaviour Change. This will be followed by an opportunity for delegates to work in small groups to explore how they could apply this framework to change their own or their pupils' musical behaviours with the aim of enhancing performance, health, and/or wellness. The session leader will be on hand to support discussions and share insights gained from learning about this technique from experts at the UCL Centre for Behaviour Change and applying it in practice with higher education music students. To close we will reflect on our experiences of engaging with behaviour change theory and share our thoughts regarding using such tools within music education.

(Abstract 079)



Face-to-Face. Online. Blended? Evolution of a Musicians' Health and Wellness Module in Response to COVID19

Naomi Norton
University of York

There is increasing recognition of the importance and value of integrating health promotion and education into the developmental pathways of professional musicians (defined as anyone involved in professional musical activities). In response to this, in the Autumn Term of 2019 a new optional undergraduate module entitled 'Musicians' Health and Wellness' was introduced in the Department of Music at a higher education institution in the United Kingdom. Students' reactions to this module were overwhelmingly positive (mean of 5 out of 5 for students' satisfaction, 4.94 for organisation, and 4.83 for intellectual stimulation) and it was given the opportunity to run again in the Spring Term of 2021: except, by this time, the world had been forced to respond to the COVID19 pandemic. The module had to evolve so that the content – which was developed based on prior research and strategies derived from music education and psychology, performing arts medicine, and behaviour change science – could be delivered fully online for the 26 first, second-, and third-year students taking part. In the Spring Term of 2022, the module will evolve again to take place in whatever format is required by world events: face-to-face, online, or a 'blend' of the two.

Fortuitously, the module leader has been running a concurrent research project investigating effects of the module on health and wellness within the Department of Music so research data (collected via an online survey, reflective records, summative assignments, and module feedback) is available for the first two iterations and, by the summer of 2022, will be available for the third iteration. This research already included a focus on not just *what* musicians learn about health but *how* they learn and apply learning in practice to change behaviours and promote health for themselves and others. The additional complication of online versus face-to-face learning has only strengthened the importance of considering how health promotion and education are made available to musicians. This presentation will outline key results from three years' worth of data pertaining to influences of the module on musicians' health and wellness blended with insights gained from delivering the module in a variety of formats. Therefore, the presentation will have relevance for professional musicians working in a range of disciplines, those responsible for the education and professional development of musicians, and specialists in musicians' health and wellness.

(Abstract 081)

ORCHESTRA: an interactive, digital, storytelling platform for music culture and experiences



Smaragda Chrysostomou, Vera Kriezi, Valia Vraka, Stefanie Merakos, Foteini Venieri, Vassilis Tsetos and Odysseas Sekkas
National and Kapodistrian University of Athens
The Friends of Music Society, Music Library of Greece “Lilian Voudouri” Mobics S.A.

The interactive platform ORCHESTRA uses digital technology and digital content to offer a new type of interactive productions for music and cultural experiences that can adapt to a variety of audiences and needs. It utilizes an array of multimedia digital content in order to support cultural and/or educational goals. Multimedia content, new software, audio systems, gesture-interacting systems, projection systems and a large number of devices are all ‘orchestrated’ so as to effectively tell a story and offer an immersive experience. Cultural institutions, libraries and museums represent some of the possible venues that ORCHESTRA can operate. Their artifacts and digital content can be presented through storytelling, interactive and participatory experiences and the audience will be immersed into the story, acquiring non-formal educational experiences.

This presentation is submitted in Review Panel 15: Music, Media and Technology as the use of digital technology and the development of new tools were the focus of the project. A lighter version of this platform is prepared for school use and can be adapted to more specific educational and curricular goals.

This presentation focuses on a particular scenario that was developed for the digital content available at the Music Library ‘Lilian Voudouri’ of Athens, Greece - “The life and works of Greek contemporary composer Mikis Theodorakis”. The music educational value, music knowledge and skills that are developed for different audience groups, will be explained through the description of the story and the scenario.

(Abstract 082)

Emerging knowledge landscapes for music teacher education: the case of an online pre-service teacher placement

Smaragda Chrysostomou and Angeliki Triantafyllaki
National and Kapodistrian University of Athens

During the mandatory school closures of 2020 and 2021 teacher educators were called upon to carve new pathways for their own and their students’ learning. Tensions and challenges were created, and new knowledge landscapes arose globally for teacher educators and pre-service music teachers.

This paper focuses on one slice of our own work as teacher educators and presents findings from a small-scale ongoing study of the move to online music teacher education in the Spring



term of 2020. It aims to foreground pre-service teachers' voices of how they experienced, understood, created and made use of digital classroom materials across their online placement. Both written and oral accounts are presented of the opportunities and challenges these processes afforded for their technological content knowledge and technological pedagogical knowledge transformation. The TPACK model proved initially useful in understanding this digital transformation in our teacher education modules. It allowed us to place the focus off technology itself and instead explore the ways that students understood, created and used digital content and tools in their own teaching.

A qualitative methodological approach framed the collection of three forms of data: [1] recorded end-of-term online group meeting, (ii) written reflections as part of their portfolio assignment, and (iii) tutor written observations from online meetings throughout the term. In this presentation we focus specifically on pre-service teachers' portfolio written reflections.

Pre-service teachers were presented with an authentic "problem" for which they were called on to find creative solutions. The data foregrounded the need for creating real-world learning environments in which to develop various forms of knowledge for music teaching and learning. It is important to increase pre-service teachers' creative capacity and prepare them for the unknown and unpredicted.

The findings of our ongoing work are challenging pre-existing notions of the role and function of technology in the music classroom, of valued forms of knowledge in teacher education programs and also providing us with new opportunities for exploring these new valued forms of knowledge in our teacher education programs.

(Abstract 083)

The sustainability of multicultural music education in southwest China

Junge Du and Bo Wah Leung
Guizhou Normal University
The Education University of Hong Kong

Sustainability has been incorporating multiculturalism in music education (MME) for decades, but the dialogs of MME in China has always focused on school education, neglecting community-based music education. The cultural-political context of this study is in Xijiang, southwest China, where is a Miao-dominated community integrating Miao, Han and other ethnic cultures. This study employed a mixed-method approach with a convergent parallel design that combined a survey with qualitative methods including casual conversation, semi-structured interview, and documentary analysis. Findings revealed that despite the promotion and inheritance of Miao's music are highly valued, and the interest of minority ethnic communities in engaging in music learning and performance remains



considerable, the sustainability of multicultural music education in Xijiang is in question. Problems are attributed to inadequate and unequal educational resources, devaluation of state institutes, shortage of teachers, and high illiterate rate. This article contributes to theorizing on sustainability in multicultural music education within a multicultural background in southwest China, by identifying the stakeholders in the education system and drawing on the empirical evidence on the truly needs of communities. The implications of the study include improvements in the development of multicultural music education.

(Abstract 086)

Sounding Multiple Voicings Of Contemporary Urban Musics Across A Multiplicity Of Sites And Contexts: Schools And Beyond

Pete Dale and Pam Burnard
York University
Cambridge University

Contemporary urban music (hip-hop, grime, contemporary R&B and more) is arguably the most listened to music in the world. However, despite an estimated global audience of 1.5 billion for dance/electronic music, hip-hop is frequently excluded from even popular music education as well as most mainstream music curricula. Drawing on findings in the initial stages of an AHRC-funded network CUMiN (Contemporary Urban Music for Inclusion Network), this presentation will report on ongoing workshops where a multiplicity of voices exchange ideas on contemporary urban music practices. The first CUMiN workshop, which is a core focus of this presentation, enables theorisation of the factors which allow high levels of inclusivity and social engagement in schools and beyond.

Contributors to CUMiN include representatives from social and/or educational projects such as [Hip Hop Education Center](#) , [Grime Pays](#) , [Noise Solution](#) , [Today's Future Sound](#), [Musical Futures](#) , [In Place of War](#) and many others. These projects have had significant success at re-engaging socially-marginal and/or disaffected people, including many individuals with BAME characteristics. Researchers have shown that a sense of cultural inclusion can impact on attendance, behaviour and attitude in schools and beyond and help to make individuals of all ages and ethnicities feel that they belong ([Count Me In](#) 2002; [NESF](#) 2007; [Voices of Culture](#) 2018). Can projects using contemporary urban music impact significantly on educational/social inclusion? If so, how can we best measure this impact?

In answer to these questions, this presentation makes visible a multiplicity of voices of inclusivity and measurements of impact for specific groups across diverse contexts. Given the wealth of compelling research evidence on the value of the music participation, we need to ask whether and which musicks are more relevant to contemporary urban communities?

(Abstract 098)

Effects of intercultural music courses on ethnic identity and intergroup attitudes among adolescents from a multi-ethnic school in China

Tao Guan
Guangzhou University

China is a multi-ethnic country inhabited by 56 ethnic groups. Owing to diverse histories, cultures and customs, the ethnic identity and intergroup attitudes in each ethnic group vary. This may cause misunderstandings in inter-ethnic communication, thus triggering unnecessary ethnic conflicts, especially in the southwestern region of China, which possesses the nation's greatest ethnic and cultural diversity. Hence, understanding the daily relations between different ethnicities and enhancing ethnic identity and intergroup attitudes among them may contribute to the cohesion of Chinese society. Music can serve as a bond or a bridge to facilitate mutual understanding and tolerance between and within ethnic groups. Scholars have addressed the value of music on ethnic identity, intergroup attitudes, and national identity; few have used intercultural music courses as a means of promoting identities and attitudes. Prior studies in China also indicated that music courses in multi-ethnic schools pay little attention to students' diverse ethnic and cultural backgrounds. Therefore, this mixed-methods intervention study aimed to examine the impact of an intercultural music course on ethnic identity, intergroup attitudes, and national identity among adolescent students from Yi, Han, Mongolian, and Tibetan groups in a multi-ethnic school in southwest China. In light of musical identity theory and culturally responsive pedagogy, the repertoire of intercultural music courses is taken from the four local groups (Tibet, Yi, Mongolian and Han) and taught by a local music teacher in Putonghua and ethnic languages. This study collected qualitative and quantitative data before, during, and after the intervention, investigating to what extent and how intercultural music courses has affected students' identities and attitudes. Research tools included field notes, autobiographical notes, observational protocol, semi-structured interviews, focus groups, reflective diaries, and questionnaire surveys. The results found that intercultural music courses (intervention groups two and three) significantly enhanced the ethnic identities, intergroup attitudes and, national identity of adolescents from Yi, Han, Mongolian and Tibetan. In contrast, the regular music courses (intervention group one) and the courses without music (non-music group) did not significantly affect students' identities and attitudes. The qualitative findings further explained that ethnic music and native languages, a local music teacher, a close relationship between students and teacher, and collective musical engagement might play essential roles in students' identities and attitudes formation. This study provides the following theoretical implications. First, for ethnicities with a long history and unique spoken and written language, musical identity and ethnic identity are interdependent and interconnected. Second, intercultural music courses can influence the six dimensions of intergroup attitudes, namely

interests in music, understanding of culture and history, inter-ethnic communication, contrast and reflection, reducing ethnic stereotypes and enhancing intercultural understanding, and awareness of the importance of unity and cohesion. Third, intercultural music courses can indirectly enhance students' national identity. This study recommends that (a) multi-ethnic schools should hiring native music teachers who are familiar with ethnic cultures; (b) ethnic language and local music should be included in the school music curriculum; (c) music teachers should develop an intimate relationship with students and invite local cultural bearers as guest teachers.

(Abstract 101)

The Challenge of Culture Change: (In)Visibility in Music Leadership and Governance

Patrick Schmidt
Western University

Music Education, as many other segments of society, exist today under the challenge for organizational, programmatic, and indeed relational reconfiguring of values, practices and priorities. The now acute social and cultural demands placed by a need to engage in the diversification and decolonization of educational settings, place our field squarely within a *culture change* environment. Yet, regardless of significant discursive engagement in social media and general scholarship related to various aspects of equity (gender, race, ethnic, economic), social justice, and the need for structural renewal, little research exists in music education that help us understand pathways in which concerted policy action efforts emerge when moments of high disruption exacerbate demands for adaptation and change-oriented action (Lundgren et al., 2018).

This presentation will explore the impact of an embedded understanding of policy practice (Sutton & Levinson, 2001) onto the perceived value of personal policy action by music leadership actors (both with official and informal roles), highlighting how those may be amplified or dampened in an environ of substantive and urgent change. The work is framed by theories of policy change and how they may emerge and be structured in moments of punctuated equilibrium (Baumgartner et al., 2006).

The presentation is based on data from a larger policy ethnography project (Castagno & McCarthy, 2017). An interview-based qualitative approach (Cairns, 2002; Letherby, 2003) was selected to generate rich data providing space for detailed interpretation of the participants' experiences, highlighting the tensions between macro and even global challenges (cultural, economic, social) and their manifestations at the local level. The study engaged with a total of 60 interviewees, from a diverse set of backgrounds, and with a modicum of leadership experience (both official and informal). Participants were sought who



labored in higher education, public schools, as well as community or non-for-profit organizations, in South and North America, Europe, and Australia. The following themes and associated findings will be explored during this presentation: 1) Characteristics of policy and music education leadership *pathway choices* in times of high disruption; 2) Tensions and intersections between personal policy/leadership and external policy pressure; 3) Resilience and resistance at both institutional and individual levels.

This presentation provides insight and generate discussion into current visible (and hidden) governance patterns and leadership action choices. It contributes to the field by offering a clearer understanding of how leaders navigate cultivating or forestalling equitable and socially conscious music educational practices and opportunities today.

(Abstract 106)

A Blended Learning Approach to Intercultural Understanding

Nisha Feik
Cultural Infusion

Many teachers encounter barriers to the inclusion of diversity in their classrooms due to a lack of resources and training. ⁱ Although they support their students and intend to provide a curriculum that is inclusive, the majority of educators struggle to provide units of work that address the Intercultural Understanding component of the curriculum in any depth.

This workshop will demonstrate how to use a blended learning approach to musical education to achieve this United Nations learning outcome:

Learners develop attitudes of empathy, solidarity and respect for differences and diversityⁱⁱ A blended learning approach that uses traditional teaching methods such as singing and dancing with the use of technology provides resources that are authentic and stimulating and leads to an understanding of how cultures are different. With recent experience of teaching during a global pandemic, educators are well aware of the need for quality digital resources to enhance remote delivery of curriculum. We can, indeed, provide students with a visible voice to blend harmoniously with others in various ways.

During this workshop, a blend of singing and the digital arranging tool [Sound Infusion](#) will be used to demonstrate activities that stimulate empathy and respect for differences and diversity. The presenter will share anecdotes about using this resource with primary school classes and the learning outcomes and personal insights of students.

The audience will use a Sound Infusion lesson plan to conduct a musical treasure hunt. They will explore re an interactive world map that displays hundreds of instrument sounds, pictures



and information from around the world, before using these sounds to create their own arrangements in the online studio. After sharing their experiences, they will learn a song that could fit in with these kinds of explorations and arrangements.

Sound Infusion provides a world of sounds, images and information to stimulate students and develop their understanding of diversity. This workshop will demonstrate it in a blended learning context that combines traditional and technological pedagogy in the classroom.

(Abstract 111)

How Transformational is community music?

Ryan Humphrey
York St John University

Transformation has become a buzzword in the discourse of community musicians, music educators and policymakers, describing the effects that engaging in music-making may have for participants. One need only look towards the likes of the global El Sistema projects, Music Action International, and the work of National Portfolio organisations and funding bodies in the U.K to see the multiple ways that this concept is being employed. Although transformation has become a common facet in the language of community musicians and music educators, there has been little theoretical examination into what this concept means to musicians and the participants they are working alongside.

Taking this idea forward, this presentation uses three ethnographic case studies examining music projects working with young people living with special educational needs, adults living with mental health challenges and children in the care to explore the concept of transformation.

Guiding this research are two primary questions;

1. How do community musicians support and employ the concept of transformation within their practice?
2. To what extent does a music project bring about a sense transformation for participants and musicians, and what are the implications of doing so?

Using a mixed methodological approach, including participatory observations, focus groups and one-to-one interviews, I explore how and why community musicians and music educators are employing the notion of transformation within their practices and the impacts that this concept offers both participants and musicians.



It is hoped that this presentation will provoke further discussions on our use of language within the fields of music education and community music and how this may impact how we describe or enact parts of our practice.

(Abstract 113)

Essential Wellness Information ALL Teachers Need to Know to Ensure the Wellbeing of Their Students

Gail Berenson and Linda Cockey
Ohio University
Salisbury University

It is more important than ever for today's professional associations to meet the ever-increasing demands from music teachers to expand their education to also embrace the topic of musicians' health, helping to ensure the wellbeing of every student, whether in the music studio, ensemble, or classroom. Integrating wellness principles into their teaching enables teachers to approach every student who walks in the door as a whole person, being aware of their psychological, physiological, technical, and musical needs and helping them develop a love of music and the ability to pursue their music making for a lifetime.

We will address the needs of musicians of all ages and levels, discussing a series of essential strategies to include: understanding basic principles of physiology, developing efficient and effective practicing strategies, motivating students to become independent, pro-active learners, assisting students in managing stress and performance anxiety to enable them to achieve their maximum potential and providing effective learning environments that fosters students' love for music and promotes a lifetime involvement in music, whether as a music lover or active performer. This presentation will also provide teachers a useful handout of important and up-to-date resources to which they can turn for additional information. Throughout the session we will be posing a broad range of questions and scenarios that teachers are likely to encounter to help promote a spirited and informative discussion.



(Abstract 114)

Mindful Movement in Early Childhood: Developing Focus and Musicianship through Yoga Poses and Breathwork

Lesley McAllister
Baylor University

Teachers of early childhood music have long incorporated movement into classes to develop rhythmic understanding and promote physical responses to musical patterns. Integrated movement enhances myelination between the brain hemispheres and activates full brain function, helping children internalize new information during this developmental “window” when auditory discrimination is at a peak. The motor control that children develop at this stage also assists with cognitive development. Yoga postures, or asanas, can align musical concepts with slow, controlled movement to promote mindfulness. Research has shown that students with ADHD, hyperactivity, behavioral disorders, and other special needs often benefit from yoga programs.

The aim of this presentation is to demonstrate how yoga postures and breath work might be used in an early childhood music class to promote executive function skills, enhance focus, lessen anxiety, improve aural awareness, and develop rhythmic skill. The presenter will discuss research on the physical, cognitive, and emotional benefits of yoga for children, grouping poses into specific categories based on their benefits, and will then give participants an opportunity to experience these poses in person as well as watch videos of yoga and breath work being used in children’s music classes.

Before a child develops good fine motor skills and hand strength, in the process of “developmental progression,” they need postural control and strength and stability of the shoulder, elbow, and wrist. Proficient instrumental technique and a strong singing voice require kinesthetic awareness, core strength, and erect posture; fortunately, yoga postures like staff, plank, boat, and table pose develop core stability. Balance poses like stork, tree, and Warrior III likewise require students to be aware of their physical “center” while stimulating the vestibular system and increasing focus and coordination.

Mindful movement promotes auditory processing and singing while flowing through poses encourages aural awareness. Flow movements develop proprioception and can be used in melodic singbacks or well-known folk tunes. Cross-lateral movement, as used in poses like “twinkling star,” “sprinkler,” and “twisted stork,” prepares the brain for learning and can be performed while listening to music and moving to a steady beat. Regarding breath work, the “bee humming” breath develops pitch awareness, and the “lion’s breath” promotes a strong singing voice. Simple yogic movements can also be used as “brain breaks” to reset focus. Yoga poses and breathwork offer many benefits to enhance the development of the whole child in an early childhood music class.



(Abstract 122)

Two practical motivational methods for classical instrumentalists

Eve Newsome and Erja Joukamo-Ampuja
Self
Sibelius Academy

This workshop features two distinct cross-cultural pedagogic methods for classical instrumentalists of all backgrounds, levels, ages and instruments. The methods created by the authors have been independently designed to enhance the motivation, learning and positivity of musicians and encourage healthy and sustainable musical experiences. The first method is derived from psychological studies of optimal experience and focusses on enjoyable and absorbing techniques designed to promote flow in individual musicians such as sensory immersion, exploration and expressive communication. The second method is based on the psychology of creativity and focusses on group-based interactive, imaginative and creative musicianship techniques to increase feelings of freedom, joy and trust.

Doctoral research has shown that both methods share similar positive results in terms of significant increases in motivation and enjoyment levels and decreases in music performance anxiety levels. In addition, through their inclusive and flexible application to classical music they are suitable for a wide range of contexts such as studio teaching, schools and post-secondary institutions as well as amateur and professional ensembles. In this way, they have the potential to provide an antidote to stress and anxiety in many pedagogic settings.

The workshop will briefly detail the background of the methods and demonstrate in action the teaching and application of flow techniques to solo instrumental playing and creative musicianship methods to ensemble playing. The demonstrations will show how teachers can adopt the role of coach to encourage student autonomy and expression. The audience will be engaged in a range of activities to provide knowledge and insight into the educational processes involved. Most importantly, the activities will highlight the significance of creative music-making to psychological well-being by outlining a range of accessible improvisation techniques designed to motivate and provide a sense of expressive freedom for classical musicians in individual and ensemble settings.

(Abstract 130)

Quantitative analysis of eye movement during musical expression by early childhood children using an eye-tracker

Mina Sano
Tokoha University

When the children in early childhood singing songs to piano play, they voluntarily exhibit their own musical expression by using their body observing their surrounding children and the accompanied teacher as the recognition of musical elements. Eye movement would have an important role to affect the body movement in musical expression with particular feelings or emotions. This study aims to analyze quantitative characteristics of eye movements.

The author had analyzed musical expression of children from body movement aspect with 3D motion capture. During such research, the author convinced eye movement engages comparable association with body movements because the expression established a coordinating behavior in integrated manner. Eye movements would add another feature quantities to enhance prediction of accuracy of previous studies such as evaluation of musical development with machine learning using 3D motion capture (Sano, 2019; 2020).

In this study, the author tried to analyze quantitatively whether eye movement during singing a song showed a difference by tonality of song, based on the acquired data of eye tracking. 3-year-old, 4-year-old, and 5-year-old children in nursery schools and kindergartens (n=118) participated in eye tracking in 2020 and 2021 during singing nursery rhymes using glasses-type of a wearable eye-tracker (Tobii Glass 3). Eye movement of each participant child wearing Tobii Glass 3, was measured during singing a song. The author conducted a saccade-specific quantitative analysis from fixation to next fixation by a three-way ANOVA (non-repeated tonality factors as 2 levels, non-repeated child facility factors as 4 levels, non-repeated age factors as 3 levels).

As a result, the saccade when singing a song in early childhood tended to be larger in major key than in minor key, which was remarkable in Y kindergarten, depended on the increase of acquired data such as the number of occurrence, the moving velocity and the size of saccade over two years. Therefore, the author verified that some effective feature quantities of eye movement for machine learning could be derived in the same way as feature quantities of movement based on the results of quantitative analysis during musical expression in early childhood. The classification accuracy of machine learning will be improved by adding the feature quantities of eye movements. The achievement of this study will provide music experience suitable for each child and can link to the development of music education in early childhood.

(Abstract 132)

The Differentiation and Integration of the "Musicing" and "listening": the research of the Elliot's Praxial Philosophy



Yiyu
Xinghai Conservatory of Music

"Musicing" and "listening" are the core concepts in Elliot's philosophy. However, his attitude towards them has changed significantly in the early and late periods. In his early age, he regarded "musicing" with music performance as the main content as the center of music teaching. "Musicing" was better than "listening". "Listening in musicing" was better than pure listening. The ability of "listening" depends on that of "musicing". Later, he expanded the practice connotation of "musicing" with "listening" included. Therefore, the relationship between "musicing" and "listening" has undergone an important change. This paper will mainly investigate the historical context of this change, reveal the inherent reasons and ways of its development in the early and later period. Thus, it is helpful to understand the evolution of Elliot's thoughts in the early and late times by studying the differentiation and integration of these two concepts.

(Abstract 133)

Interpellations in Primary Generalist Music Education: Informal Learning Pedagogies as Change Facilitators of Music-Related Ideologies

Edmond Gubbins
Mary Immaculate College

International research has identified that informal and non-formal learning pedagogies can align with the needs, interests, abilities, and voice of students as they play and make music, with the teacher facilitating the process of musical discovery (Green 2002; Green 2008; Hallam et al. 2009; Finney and Philpott 2010; Jeanneret 2010; Karlsen and Väkevä 2012; Wright et al. 2012; Isbell 2018; Moore 2019).

In Ireland, primary schools tend to follow a generalist model of educational delivery for music. Arguably, issues surrounding teacher confidence, knowledge, beliefs and values, efficacy, musical backgrounds, and experience converge to create considerable variance in the practice of music teaching among generalist teachers, and thus impacting the music education of students (Mills 2005; Alter et al. 2009; de Vries 2013; Kenny et al. 2015; Henley 2017; Gubbins 2018; Gubbins 2021).

Using Participatory Action Research (PAR) as the methodological approach, this paper examines the extent to which non-formal and informal pedagogies affect beliefs about music education and musical ability within Irish primary generalist practice vis-à-vis the Musical Futures approach. Teachers and students with diverse musical backgrounds and experiences engaged with the Learn to Play and the Just Play strands of Musical Futures during an

academic year. Against the backdrop of the COVID-19 pandemic, teachers continued to facilitate meaningful music education for their students, guided by the principles underpinning the approach.

This paper will examine a series of interpellations, an idea conceptualised by Althusser (2014) to explain the moment at which an individual becomes a subject of an ideology. Schools are in a unique position in that they may act as sites of ideological replication and/or counter-interpellation for both teachers and students. Pre- and post-engagement interviews with teachers, focus group interviews with students, teacher reflective notes, lesson observations, and researcher journaling were all employed to trace the interpellations generated during this project.

Through PAR, ideas *inter alia* of musical value, ability, and musicality were all challenged by teachers who engaged in this project. Following an examination of these interpellative moments, this paper will highlight how Musical Futures can empower teachers to reappraise their beliefs and values with regard to music education and consequently, enhance their practice.

(Abstract 134)

Learning Music in the Shadows: Understanding Chinese Children's Experiences of Private Tutoring

Luqian Zhao, Karen Burland and Luke Windsor
University of Leeds

Private tutoring is generally defined as an academic activity aimed at improving students' academic performance in formal school subjects. As a global educational phenomenon with significant implications for educational practice, such tutoring has received increasing attention from researchers (Subedi, 2018; Kong et al., 2017), and it is now necessary to understand its impact on musical learning in particular. To explore the effects of private music tutoring on children's motivation and expertise, a total of 464 primary school students (aged 10-13) who engaged in various musical activities were selected for this study. Participants were asked to indicate whether they had received private tuition, how much they enjoyed it, their expertise level (Grade 1 to 10, meaning from beginner to higher education conservatoire entry level), and their levels of motivation. The Motivation Scale used in this study was taken from the study by Susan Hallam et al (2016). The result show that over half of the participants have experienced private tutoring in music, with many reaching a high level of expertise. The analysis indicates a statistically significant difference in motivation between students who had experienced private tutoring and those who had not. Students who enjoyed private music tutoring had higher motivation to learn music ($M=5.36$, $SD= .86$) than those who did not ($M=4.28$, $SD=1.01$), and the former had a higher expertise level ($M=6$, $SD=3.9$) than the latter ($M=3$, $SD=3.7$). The regression analysis shows that participants



become more motivated as their expertise levels increase. Overall, findings reveal the high prevalence of private music tutoring among primary students in China, and its beneficial impact on students' expertise and motivation levels. It also presents a basis for other researchers who may wish to focus on the influence of private tutoring on children's motivation and educational equality in China.

(Abstract 135)

The Intersection of Restorative Justice and Classroom Management in Elementary General Music Classrooms

Jennifer Potter and Melissa Ryan
San Diego State University
University of New Hampshire

According to the National Education Policy Center (Gregory & Evans, 2020), Restorative Justice in Education (RJE) is a comprehensive, school-wide approach that focuses on relationships, justice, equity, fostering resilience, and well-being. RJE aims to gather school communities together to solve problems and build positive relationships (González, 2012) as opposed to controlling students' undesirable behavior through punitive exclusionary practices (Karp & Breslin, 2001; Zehr, 2015).

In this study, Restorative Justice Ideology (RJI) was the lens through which we examined elementary music teachers' beliefs and practices regarding classroom management as one part of the complex set of processes teachers enact to create socially just learning environments. RJI is a philosophy and practice focused on the restorative justice principles of healing, cooperation, and restoration amongst all individuals within a classroom. Teachers who reflect RJI focus on repairing the harm caused by behavior while requiring accountability for the offender and the offender's actions (Cormier, 2002).

We have yet to fully understand the beliefs and practices of the teachers who often provide the first formal music education experiences for students—elementary music teachers. These teachers who provide music education to the widest segment of the school population, reaching all students in music for often the first and last time (Abril & Gault, 2006). Prior research suggests restorative justice practices in the classroom may be linked to improvements in student well-being, discipline, fewer bullying incidents, and fewer student absences (Darling-Hammond et. al, 2020; Gregory et al., 2016).

No study has examined whether or not elementary music teachers' classroom management beliefs and practices align with RJI. Additionally, no music education researchers have yet systematically investigated elementary music teachers' familiarity with restorative justice practices. The purpose of this study was to examine elementary general music teachers'

perceptions of and familiarity with restorative justice practices in music education. Targeted participants, elementary general music educators, included members of the authors' respective state music education associations affiliated with the National Association for Music Education. To measure elementary general music teachers' familiarity with and perceptions of restorative justice classroom management practices, we adapted items from the *Restorative Justice Ideology Questionnaire* (Roland et al., 2012).

At the time of submission, data had not yet finished being collected; thus, the results are not included in this abstract. However, results will be discussed in terms of (a) general outcomes; suggestions for future investigations; and (c) considerations for elementary music education and music education research.

(Abstract 139)

Gender Differences In Musical Activities, Motivation Levels And Expertise Levels: An Investigation In China

Luqian Zhao, Karen Burland and Luke Windsor
University of Leeds

Whilst the impact of gender differences has been studied in relation to music education, especially in the Western countries (Hallam et al., 2017; Ritchie and Williamon, 2011; McPherson and O'Neill, 2010), relatively little has been written about gender differences on musical learning in China. This study focuses on the differences in musical learning between Chinese girls and boys; particularly, their preferences for types of musical activities, as well as their levels of motivation and expertise are considered. Participants were 464 Chinese students (233 girls and 231 boys) aged 10-13 years, ranging from beginner to high expertise level (>8), who had enrolled in various musical activities, including dance, singing, and instrumental learning. Participants were required to indicate what types of musical activities they take part in, their expertise level, and their levels of motivation. The Motivation Scale used in this study was taken from the study by Susan Hallam et al (2016). The findings suggest that girls participate in more types of musical activities and reach higher levels of expertise than boys. In addition, boys and girls have significantly different preferences for musical activities in which they participated off-campus. Girls are more likely to engage in dance, piano, and Chinese instruments while boys prefer piano, guitar, and drum kit. Moreover, there are statistically significant gender differences in their overall levels of motivation, girls have higher motivation levels ($M=5.03$, $SD=.96$) than boys ($M=4.69$, $SD=1.17$). Furthermore, girls receive higher social support and affirmation ($M=5.36$, $SD=1.04$) than boys ($M=4.98$, $SD=1.30$) and presented higher enjoyment in musical learning ($M=4.88$, $SD=1.63$) than boys ($M=4.34$, $SD=1.85$). By exploring these data, this study builds on further understanding of gender differences in musical learning and provides new insights for educators how to improve children's motivation levels.



(Abstract 140)

To Hope All Things: A Relational Response to Racism in Music Education

Susan Quindag
Liberty University

Despite the tremendous gains in civil rights that I have observed and experienced as an educated woman of color, the discussion regarding race and racism has not dissipated in the United States and beyond. It is part of music education and has recently been grounded in a critical theory. Its proponents teach that systemic racism is entrenched in our society, that groups of people are either dominant (oppressors) or marginalized (oppressed), and that we must find ways to suppress the dominant culture to rebuild a new order. The discussion has also taken on a religious dimension as spiritual language is often used to express the atrocities (the original sin of slavery), emotions (guilt), and even redemption (repentance through reparations) in response to racism. However, this prevalent critical theory tends to label and isolate groups of people as hopelessly evil, minimize individual responsibilities, create false dichotomies, empower activists while silencing alternative voices, and devalue virtuous characteristics that can unify us in the 21st century. I firmly believe that there is a better way to address the contemporary problem of racism by using a spiritual framework that centers on relationships as the objective, process, and goal rather than using a critical theory that centers on power struggles. Consequently, I would like to offer a relational mindset theory as a spiritual response to racism.

To begin this presentation, I would like to make a case for viewing racism as primarily a spiritual/relational problem rather than a systemic problem. Then, we will explore the definition of a relational mindset as "the beliefs that orient us to understand the world through profound connectedness for growth beyond knowledge and action beyond technique." We will relate the three indicators of a relational mindset (communication, empathy, and regard) and apply specific descriptors necessary to combat racism. These descriptors include connective listening, counter-story, the free market of ideas, the Golden Rule, authenticity, and most of all, the need for truth. To demonstrate the practicality of this theory, we will engage in a performance of an old African American (Gullah) spiritual, *I'm Gonna Sit at the Welcome Table*, and have a brief teaching/learning segment and incorporate the relational mindset theory. Finally, I would like us to consider a new concept of relational grace as the highest and most selfless relational response to racism in music education.

(Abstracts 141)

The Lived Experiences of Adult Musicians with Mathematical Learning Disabilities

Sheerin Hosseini
University of Miami

The purpose of this heuristic research study was to examine the lived experiences of ten successful adult musicians with a mathematics learning disability called dyscalculia. The research questions were (1) How did the participants' dyscalculia affect their learning experiences in school, daily life, and career? (2) How did the participants' dyscalculia affect their music learning experiences in school and their professional lives? and (3) Do musicians with dyscalculia develop or use specific compensatory strategies to overcome learning challenges, or utilize their musical strengths in unique ways?

This study's findings indicated that the participants' learning disabilities impacted their daily, professional, and musical lives in various ways. Musical challenges and coping strategies developed pertained to reading and memorizing music, counting during resting periods, subdivision, music theory, motor skills. The emergent themes discovered in this study included: Impact of Teachers, Self-Esteem, Physical and Mental Health, Math Anxiety, Math Avoidance, Perseverance, and Empathy. Furthermore, several trends also emerged that were common to the participants' educational, professional, and musical experiences. These trends included comorbidity and heredity, coping strategies, the importance of obtaining a college education, perseverance, mental health, and parental involvement. Recommendations for further research and implications for music teachers will be discussed.

(Abstract 143)

Octave equivalence in the evolution of human vocal communication: Exploring the acoustic foundations of human culture

Nicholas Bannan
University of Western Australia

This workshop explores *octave equivalence* and the *Harmonics Series* as natural phenomena that shaped human hearing at a pre-lingual stage of the evolution of our species. It represents, through participatory vocal activities, the manner in which responses to the properties of the Harmonic Series acted as an adaptive bridge between animal communication and the eventual achievement of language.



Amongst the features of singing that will be involved are: the average octave difference between the voices of men and women; the unison of children's voices of both genders and adult women; the complementary registers that characterise the qualities of which human voices are capable; the correlation between vocal timbres and the expression of emotion; and the timbral origins of vowel sounds.

The intention is to illustrate that re-discovery of these instinctive properties of human singing can promote healthy performance, greater agility and range of vocal colour, and self-efficacy. Links will be made with a variety of styles and repertoires from across the globe, and with creative improvisation arising from the activities in which all may participate.

(Abstract 144)

From High School to High Chairs: An analysis of cross-generational music making

Allison Reisinger Durbin
University of Maryland

Theoretical background

Researchers exploring children's musical development have frequently explored the various ways that parenting practices influence children's musical participation and learning (e.g., Custodero, Britto, & Brooks Gunn, 2003; Illari, 2005; Koops, 2018; Kreutz & Feldhaus, in press; McPherson, 2009). Parents who are personally involved in music may provide their children with more musical training, as they can personally attest to the benefits of such experiences (Sichivista, 2004).

Focus

In the present study, I looked at parenting experiences in order to explore a potential relationship between parental participation in music classes and ensembles during their high school years and the amount of time that they spent weekly engaging in music making with their children decades later using the Longitudinal Study of American Youth from 1987-2011.

Method

I ran three separate logistic regressions for analysis to look at what extent a parent and their child's (infant through 12th grade) music making on a weekly basis was related to the likelihood that the parent was enrolled in a music course(s) when they were in high school.

Results

Key results from regression models (F value = 0.000, $p < 0.001$) containing children from birth to 6th grade, showed the odds of parents making music with their child increased by a factor

of 1.1 if the parents took one or more semesters of music classes during their high school years. Controlling for all other variables, the odds of parents making music with their child also increased if they had a college or advanced degree. There is a ten percentage point increase in the odds of parents making music with their child if the parent took six semesters of music courses in high school compared to zero. For every additional semester of music courses in high school that a parent was enrolled in, the odds of them making music with their child increased by 1.5 percentage points.

Conclusions & implications

The findings of this analysis support numerous theories that state parental experiences and beliefs strongly shape the experiences and opportunities they seek out and provide for their children. It is also interesting to look at the “lifetime musical engagement” of students who participate in school music courses. While those students may not formally continue playing their band or orchestral instrument throughout their life, this analysis makes it clear that they recognize the benefits of music making with their children and prioritize providing those experiences as parents.

(Abstract 146)

Stepping Sideways: Exploring Musician Portfolio Trajectories in Australia – Implications for Higher Music Education

Christine Carroll and Lotte Latukefu
Excelsia College

Over the past decade or more, research has emerged outlining the multifarious ways musicians acquire and maintain work in the music industries (Hughes et al. 2016). A major study by Bartleet et al. (2020), revealed most musicians in Australia adopt what is known as a ‘portfolio career’, combining and managing multiple income streams including performing, composing or song writing, directing or conducting, production and teaching, sometimes spanning different stylistic domains. This requires Australian musicians form *multiple musical skill sets* and potentially, *multiple professional identities* in order to access and maintain their working ‘portfolio’. According to Bartleet et al. (2020) 70% of Australian musicians have a tertiary qualification in music of some kind, however, the majority believe their training fell short in adequately preparing them for immediate and long term survival in music. Like Campbell et al. (2014) and Mantie et al. (2017), an ongoing appraisal of higher music education is clearly needed, in light of the challenges musicians face in navigating a marginalised yet increasingly diverse and pluralistic music sector.

This presentation reports findings from a recent qualitative study undertaken to explore the relationship between music education pathways and the career trajectories of Australian portfolio musicians. With ethical consent, semi-structured interviews were undertaken with



12 musicians, with a desire to represent musical, cultural, social and gender diversity guiding our selection. Inductive analysis of transcripts revealed a series of open codes which guided the organisation of data and appraisal of stories (Barrett & Stauffer, 2009; Strauss & Corbin, 1997). Like Bennett & Hennekam (2018), this investigation finds that portfolio career formation happens in an episodic rather than linear fashion, as opportunity and adversity instigate a series of career 'side steps'. Ongoing theoretical appraisal using Bernstein's horizontal and vertical discourse (Bernstein, 2000) and the Semantics dimension of Legitimation Code Theory (or LCT) (Maton, 2014; Carroll, 2020) are beginning to expose ways in which these career 'side-steps' are informed by long-term cumulative knowledge building, and, by a keen awareness of intra-and inter-personal values, beliefs and personal qualities. By observing ways musicians construct and then draw upon their epistemic and social foundations laid down both in and outside of formal education, higher music education providers such as ourselves may be able to better plan and enact meaningful curriculum reform for the future.

(Abstract 147)

Reconstructing Modern National Identity in Music: Case Studies of Korea and Taiwan

Yuri Ishii
Yamaguchi University

As a reaction against the cultural convergence that is said to be occurring as a consequence of globalization, many countries have started asserting particularities of their local culture. Music education at schools is playing a role in this phenomenon because it has often been used to develop a common national identity (Hobsbawm 1990 ; Hebert & Kertz-Welzel 2012).

In the process of the expansion of modernization that began in the 19th century, Asian countries sought to adopt European musical culture as something universal and indispensable with the goal of modernizing their musical culture. However, to foster nationalism, they needed to emphasize their cultural identities by adding the distinct flavor of their musical culture. A typical example, Japan, added a Japanese flavor to Western musical culture and propagated its “modern” musical culture through its school education. This modern Japanese musical culture was taught at schools in Korea and Taiwan during Japanese colonization, and hence, these countries had to find their own flavor to add in order to establish their modern national identity in music after decolonization.

The purpose of this paper is to explore Korea and Taiwan’s decisions regarding this Japanese legacy in their music education at school and how these decisions influenced contemporary perceptions of their music. The paper first discusses the transition of each government’s policy in music education through literature -based research. It then introduces the results of questionnaire-based research on Korean and Taiwanese university students’ perception of their music.

With these case studies as a foundation, this paper suggests that, despite the shared experience of Japanese colonization, these countries’ decisions regarding the development of national identity in post-colonial music education differ. Korea has struggled to eliminate the Japanese legacy in its musical culture and, since the late 1990s, it has been trying to re-create modern Korean musical culture by directly linking pre-modernization Korean music with western musical theories. Conversely, although Taiwan has also been in search of a Taiwanese identity since the 1990s, it has included the Japanese musical legacy as well as aboriginal people’s musical culture in the development of its own modern musical culture. Thus, the elements specifically chosen to represent national identity in music depend on the type of music as well as how the country wants to distinguish itself from others.

(Abstract 148)



The Spirit of Samulnori: Teaching Traditional Korean Percussion in a Western-style Classroom

Karissa Van Liew
Cheongna Dalton School

Background

Samulnori is a genre of Korean percussion that was created in 1978 in order to maintain the sounds of traditional farmers' music. As a performer of *samulnori* and a middle school music teacher, I hope to bring the sound and techniques of *samulnori* into classrooms outside of Korea. *Samulnori* is an effective way to teach students about compound meters, enabling them to explore improvisation and composition, and play complex rhythms, such as hemiolas. *Samulnori* utilizes both hands which enables muscle development for non-dominant hands, helping students grow physiologically. Unlike the traditional farmers' music, *samulnori* is normally performed seated, enabling this introductory workshop to concentrate on the rhythmic and upper-body aspects without the added complexity of spatial movement.

Purpose

In World Music pedagogy, many music teachers overlook the richness and possibilities that are available when playing Korean percussion. The purposes of the *samulnori* workshop include:

To raise awareness about Korean *samulnori* and the accessibility it offers for classrooms.
To train teachers to play *samulnori* rhythms, provide methodology to teach *samulnori*, and understand how to transfer this genre into their own classrooms.

Workshop Content and Method

Listening and Samulnori Background

Following the World Music Pedagogy advocated by Patricia Campbell in *Teaching Music Globally* (2004), the sound, instruments, and history of *samulnori* will be introduced through active listening exercises, which equips participants to internalize rhythms and reproduce them physically.

Samulnori Pedagogy in the Western Classroom

Participants will be led to perform the basic rhythms of *samulnori* by utilizing spoken rhythms, body percussion, and transfer to instruments. Instruction will be given on the rationale, legitimacy, and logistics of teaching in a western-style classroom, such as modifying pieces for students and adapting instruments.

Performing Samulnori

Participants will learn the fundamentals of a selected piece of *samulnori* repertoire and perform it on available instruments provided by the university (tubanos, congas, bongos, cowbells,



suspended cymbals, gongs, etc.). Ideally, the university will have enough percussion for each participant.

Applications for Music Education

With this hands-on experience, educators will be able to transfer the workshop instruction to their own classrooms, enriching students with engaged world music pedagogy. Researchers can continue studying the implications of performing world music in an adapted setting. Those wishing to pursue further knowledge and skills in *samulnori* will be better equipped to make use of the published and online resources that are available in English.

(Abstract 151)

YouTube, TikTok, and Online Music Making and Learning: Lessons from "The Wellerman"

Janice Waldron
University of Windsor

On December 27, 2020, Nathan Evans posted a TikTok of himself singing the 18th century sea shanty, "*The Wellerman*." A viral sensation, the video quickly garnered over four million views on TikTok, 31 million views on YouTube, and 116, 00 followers on Instagram (McCluskey 2021). By July 2021, numerous versions of "*The Wellerman*" had been posted to multiple social network sites; a simple search on YouTube turned up 46 versions by a variety of artists. However, the most popular versions of "*The Wellerman*" (for example, <https://www.youtube.com/watch?v=UgsurPg9Ckwat>) are mashups based on Evans' first posting of the song. The original – of Evans singing all four parts *a cappella* while beating time with his fist – was possible because of TikTok's duet software, which allows people to add to or build on existing TikToks, including their own. Early discoverers of Evan's song used the duet feature to then add layers to his original vocal lines; later users piled on more complex vocal and instrumental harmonies and accompaniment, constantly re-mixing old and new into a non-stop musical collaboration. Although "*The Wellerman's*" appeal as a song can be attributable to musical factors – the tune is in natural minor at the "sweet spot" of 100 BPM, with lyrics that appeal to a bygone past – it is the processes of online participatory culture and the "spreadability" of user-generated content operating in an "ecosystem of connective media in a culture of connectivity" (VanDijck, p. 20, 2021) that account for its overwhelming viral success as a musical collaborative digital artifact.

In this paper, I draw on the three social media concepts/theories of participatory culture (Jenkins 2009), "spreadability" (Jenkins, Ford, and Green 2013), and "cultures of connectivity" (Van Dyck 2013) – to demonstrate their applicability to music education research and practice, using the case of "*The Wellerman*" as example. As the success of "*The Wellerman*" illustrates, people are drawn to making music with others, and, if they cannot do



it together offline, they will find ways to do it online. The COVID pandemic accelerated this phenomenon; as 2020's lockdowns kept much of the world at home, the internet, Zoom, and home computers filled the void of physical togetherness. For most, music activities facilitated by Web 2.0 technologies have not replaced live music making with others, rather, the online complements and supplements offline musicking – however, people will “music” regardless of context.

(Abstract 159)

Engaging Media And Virtual Approach In The Institutionalization Of Puzhou Opera

Linlin Pang and Fung Chiat Loo
Universiti Putra Malaysia

Emerging from the Song and Yuan dynasties, Puju or Puzhou opera is one of the significant traditional Chinese operas. Originating from the south of Shanxi province, the importance of this genre derives from its long history and its influence on other Chinese traditional opera. Similar to many other traditional performing art genres, the challenges in sustaining Puju have led to new transmission methods with an aim to promote interest and awareness among the young. This paper presents an example of such an effort by exploring the institutionalization of this genre at Yun Cheng University in Shanxi, China that began in 2017. We explore the new Puju transmission model led by Yun Cheng University and examine the cross-curricular engagement of media and virtual approaches that were added as part of the curriculum of learning Puju. As insiders, the teaching method and perception of students towards the new transmission of this genre are gathered and examined. Interviews and focus-group were conducted with teachers, students and performers of Puzhou opera to gathered opinions, ideas and the process of the teaching and learning experiences. The outcome of the program which includes performances, rehearsals and preparation of this opera were also observed. The research includes an examination on the background of setting up the program based on the approved government policy, different limitation and challenges. Innovative approach and issues of authenticity will be discussed regarding the establishment of this institutionalization model. The research also aims to provide another reference to other tertiary institutions in promoting culture and heritage through interdisciplinary approach in teaching and learning.

(Abstract 160)



Preservice Music Teachers' Competence Requirements: A Case Study from 'New Era' China

Ke Wang

Sydney Conservatorium of Music, The University of Sydney

Preservice music teachers' competences have received a lot of attention in music education. In 2018, the Chinese government introduced new policies that emphasise the need to enhance the competences of preservice music teachers. These changes to teacher education in the context of 'New Era' policies provide Chinese higher education institutions with a number of challenges. I set out to investigate these employing a mixed quantitative and qualitative methodology. For the part of the study discussed in this paper, I surveyed more than 200 preservice music teachers, freshmen to senior (first to fourth years), attending three different institutions of higher education in Beijing. These participants were asked to rank themselves according to eight competences in each of four professional areas: knowledge, skills, ethics and philosophy. SPSS statistical analysis software was utilized to analyse the questionnaire responses. Conducted soon after the policy announcement, this was the first study undertaken in China that investigated preservice music teacher's perceptions of their professional competence levels. The study found that such competences are only partially understood, and that participants differed considerably in the ways they ranked their own competences, although they appeared to be confident that they were developing an acceptable professional music teacher identity. From the study I make four recommendations to teacher training institutions: that they acknowledge the differences among individual trainees; trial alternative teaching methods to address trainees' differing abilities; concentrate on raising the overall standard of teacher training; and create environments that cultivate and nurture trainees and which deepen teachers' professional identities.

(Abstract 161)

Music Therapy To Strengthen The Relationship Between Parents And Their Young Child:

Margré van Gestel
Zing en doe maar mee

'Zing en Groei' is a music therapeutic intervention to strengthen the relationship between parents and their young child (0-5 years). The aim is to improve the interaction between parent and child and thereby promote attachment. A healthy attachment between parent and child is seen as a protective factor in the development of children (Ince, Van Yperen & Valkestijn, 2018).

'Zing en Groei' is an innovative offer that fits in with the current youth policy in which strengthening the base, optimizing development in a safe, balanced and stimulating parenting context, which ensures that the positive development of children is central (Ince et al. 2018). Within youth policy, 'Zing en Groei' focuses on the domain of 'family'. The aim is to strengthen the relationship and interaction of parents with their young child at an early stage, in a way parents' capacity and self-reliance in dealing with and raising their young child improves and the child's development is promoted.

'Zing en Groei' is inspired by the Australian program Sing & Grow (Williams, 2010; Abad, 2011) and a number of other methods described in the international literature such as the Mother and Toddler Group (Oldfield & Bunce, 2001), the Developmental Music Therapy Group (Standley et al., 2009), and the methods of Woodward (2004), Drake (2008), Loth (2008), and Kelly (2011). 'Zing en Groei' has been adapted to the Dutch situation, in which three music therapeutic parent-child methods were also used that were developed as part of graduation research but have not been followed up (Lantink, 2008; Snijders, 2012; Croepelin & Seifert, 2014).

Parent-child music therapy - and specifically music therapy for parents with young children - has not often been used in the Netherlands. Research from other countries show positive results (Williams, 2010; Williams et al., 2012; Oldfield et al. 2003; Oldfield, 2006a; Nicholson et al, 2010; Abad, 2011). In January 2014, a national project group was established under the umbrella of the Dutch Association for Music Therapy (NVvMT) with the aim of developing, implementing and offering a music therapeutic intervention for parents with young children. The project group consists of 16 (very) experienced music therapists and a music pedagogue/ Specialist Infant Mental Health.

The methodology manual 'Zing en Groei' is a guideline to implement the intervention correctly and describes the intervention in a nutshell, the approach, the preconditions, the substantiation, our practical experiences and the training and competencies of the 'Zing en Groei' therapist.

(Abstract 162)



Potent Practice: Empowering Musicians with Training Strategies for Long-Term Health and Resilience

Lisa Burrell
Lone Star College

Research into the neurobiology of musicians' injuries over the last fifteen years shows significant correlation between patterns of learning/practice and both neurological and orthopedic injury processes. This research suggests that how we practice, including how much rote repetition we do, how much we limit our options by notions of right and wrong, and how much we narrow our focus over time, may be more even more important to our long-term wellness than the mechanics of our technique.

As an educator and certified Feldenkrais practitioner my work for 10+ years has been in developing practice and pedagogy strategies that help musicians learn smarter and safer. This workshop focuses specifically on teaching students to practice with "potency." In Feldenkrais's pedagogy, "potent" learning is that which allows us to continuously adapt, evolve, and mature free from compulsions that limit our options and often lead to injury. In Potent Practice, we will look at how to use tools like redundancy, degeneracy, interleaving, contextual interference, differentiation, and integration in teaching students how to practice, demonstrating their value as replacements for repetition, correction, mechanical isolation, and other restrictive strategies found in traditional practice "routines."

We will look at demonstrations from online workshops, school classrooms, and private teaching which address various stages and types of practice, from learning new skills and repertoire, to performance preparation, to returning to practice while recovering from injury. We will explore tactics for implementing practice pedagogy into teaching curricula, including in-person and online practice labs, and practice buddy programs, to encourage students to engage in creative thought and discussion around challenges in their own playing.

Attendees will have the opportunity to participate in "practice puzzles" using some Feldenkrais-derived movement lessons. We will experiment with the stages of learning, including new skill acquisition, making personal adaptations to "standard" techniques, refining and revitalizing familiar techniques, acquiring fluidity, efficiency, and speed, and preparing for performance. These participatory activities will give teachers the opportunity to experience obstacles that students commonly face and learn creative variations and experiments to help overcome them.

(Abstract 163)



The Impact of Choir Participation on Perceived Well-Being and Measures of Voice Function in People with Parkinson's disease: Preliminary Results

Melissa Brunkan, Jason Silveira and Sierra Corbin
University of Oregon

Previous research has suggested that singing can be beneficial for people experiencing Parkinson's Disease (Benedetto et al., 2009; Fogg-Rogers et al., 2016; and Yinger et al., 2012) in terms of singing, social benefits, voice function and feelings of well-being. Past research has shown that people with Parkinson's Disease (PD) experience several vocal symptoms including limited pitch and loudness variability, breathiness, harshness of tone and reduced loudness with increased vocal tremor. These symptoms are often experienced in later stages of PD in voice production but can start early and be mitigated by voice therapy and singing. Methods such as "Sing Out" and LSVT (Lee Silverman Voice Treatment) have been utilized by speech pathologists in clinical settings to ameliorate some effects of PD on voice function. These methods aim to maximize vocal and respiratory functioning. Past research indicates that the effects of these methods on voice function of people with PD have lasted as long as two years after treatment (Ramig, 2001). This investigation examined the effects of choir participation on voice function and mental health (feelings of well-being and belonging) of individuals with PD participating in a choir for people with PD. The choir was led by speech pathology and music education specialists and students at a large U.S. university. Voice function was examined through the EASE questionnaire (a measure of perceived singing voice function), acoustic measures of average sound pressure level (SPL) over sung pitches as an indicator of ability to use the voice with volume as well as comparisons of s/z ratio (a measure of laryngeal pathology). Participant perceptions were gathered through short surveys on feelings of well-being and belonging (e.g., Luhtanen & Crocker, 1992; McGreal & Joseph, 1993). Preliminary findings suggest that singers with Parkinson's Disease in this study displayed average s/z ratio and positive feelings of well-being and belonging regarding choir participation. The EASE questionnaire results evidenced instances of feeling the singing voice as husky, breathy and not always consistent when singing. Results are discussed in terms of the impact of music and singing experiences on people with Parkinson's Disease.

(Abstract 164)

Group Singing in Prison: Enacting Personhood

Jody Kerchner
Oberlin College & Conservatory of Music

The concept of “personhood” embraces complex definitions, including whether one earns “personhood” based on demonstrable criteria or is granted it by empathetic, socialized others without exhibiting any social or emotional behaviors at all (Elliott, 2015; O’Neill, 2012; Silverman, 2020). Prison residents’ personhood is called into question, often as an attempt to dehumanize those who are incarcerated. Yet, music-making opportunities provide spaces in which prison residents enact being vulnerable, collaborative, and autonomous, while also developing new skills, communicating with others, feeling deeply, developing confidence, working within a community, and becoming self-efficacious (Cohen, 2009, 2012; DeQuadros, 2016; Harbart, 2013; Kerchner, 2020; Roma, 2010). Prison and personhood seem not to intersect, at least in the United States, and yet music can be a mitigating entity in which music participants enact their personhood, for themselves, their musical collaborators, and their audiences.

I use the OMAG Prison Choir, that I founded and conduct, to explore how choral singing might be a viable experience for incarcerated people in which to enact their personhood, individually and collaboratively, within a musical context. This qualitative study employed a written questionnaire with three open-ended questions, completed by the singers after each of their three choral performances at the prison. The questions, loosely based on Cohen’s questionnaire (2012), were designed to procure the singers’ perceptions of how their choir participation might have affected them musically, personally, and socially. Data were coded and analyzed using MAXQDA software.

The data suggested that singers’ participation in the prison choir led to perceived development of inter- and intrapersonal skills: learning to follow directions, becoming willing to receive feedback from the director (an “authority”), working as a team, taking risks, showing others their inner selves, dealing with and reframing their feelings, and practicing positive internal attributes (patience, confidence, motivation for doing one’s best, and allowing oneself to enjoy oneself during the process of learning). The singers also developed musical skills (vocal use, breathing, reading notation, listening) and acknowledged their roles as musician and creator. Finally, the singers described their perceptions of self as an enactor of their musical personhood: self-aware, participatory, emotional, connected, and collaborative, working together to achieve personal and group goals. This study demonstrates the power of providing music access, especially to vulnerable populations whose voices and personhood are stifled and for means of developing community music practices in which individual and collaborative development are nurtured.

(Abstract 165)

Effects of Model Recordings on Undergraduate Conductors' Tempo Selections

Brian Silvey, D. Gregory Springer and Mark Montemayor
University of Missouri
Florida State University
University of North Texas

Theoretical/Pedagogical Background of the Study

Undergraduate conductors appear to prefer having model recordings as one of their score study approaches (Author, 2009; Author, 2014). Because they mark their scores differently as result of having listened to model recordings (Author et al., 2017), it seems likely that those recordings could influence undergraduate conductors' musical decisions regarding the repertoire they conduct and rehearse. In particular, the choice of tempo is one of the most critical decisions that a conductor makes when first studying the score (Labuta & Matthews, 2018). How fast or slow a piece is conducted can affect how well ensemble members perform a piece of music given the required technical or expressive musical demands, and how that piece is perceived by audience members.

Aim of the Work

The purpose of this study is to determine the effects of model recordings on undergraduate conductors' tempo decisions for selected wind band excerpts. Would undergraduate conductors' tempo decisions be swayed by the tempos they heard while listening to model recordings?

Method

Three groups of undergraduate conductors ($n = 30$ in each group) enrolled at three colleges in the United States will be assigned to one of three groups in which they will listen to and study the music scores for three excerpts that will be presented in either an unaltered (original tempo), decreased tempo (-10%), or increased tempo (+10%) format. They will study each excerpt for five minutes each, either silently, with a model recording (listening five times), or with a metronome. Twenty-four hours later, participants will return and will tap the tempo of each excerpt and respond to questions regarding how they prepare when studying music scores. We will analyze the timing of taps using software and will statistically compare beats-per-minute of preferred tempi in each of the three study conditions.

Summary of the Main Ideas

Our findings will indicate whether participants' tempo selections were swayed by the manipulated model recording tempi versus the indications found on the printed score excerpts. In addition, preference data gathered from our participants will illuminate their preferred methods for studying a score. Taken together, this information can provide helpful information about how novice conductors choose to study music and why that might influence their selection of tempi.

Implications for Music Education

Determining whether model recordings inform undergraduate conductors' tempo decisions has important implications for (a) university faculty who teach score study approaches in conducting and rehearsal techniques courses and (b) conductors of all levels who use model recordings as part of their score study process.

(Abstract 166)

Experiences of First-Year Music Teachers in Hawai'i During the COVID-19 Pandemic

Nicholas Matherne
University of Hawai'i at Mānoa

The first year of teaching is often stressful and challenging for young educators (McLean et al., 2020), made more overwhelming in 2020 by the transition to distance learning (Hash, 2021; Mechem et. al., 2021). The COVID-19 pandemic presented challenges to delivering music content through distance learning practices (Joseph

Lennox, 2021), adding to the feelings of isolation and stress that music educators often feel when they begin teaching (Stringham & Snell, 2019).

Framework

Creative Adaptability was used to examine first-year teachers' responses to their experiences. As a construct, creative adaptability "refers to one's ability to respond creatively and adaptively to stressful situations" (Orkibi, 2021, p. 3), including cognitive, behavioral, and emotional responses.

Aims

The purpose of this case study was to explore the experiences of first-year music teachers who began teaching during the COVID-19 pandemic. My inquiry explored differences between prior expectations and the reality of teaching during the pandemic, adaptability and creative approaches to teaching, and the impact of this year's teaching experience on the desire to continue teaching music.

Method

Participants were six recent graduates who began teaching during the 2020-2021 school year. I interviewed each participant twice and collected background information and samples of teaching content from this year electronically. I then coded the interview transcripts for themes emerging from the participants' collective and individual experiences as first-year teachers during COVID-19.



Results

Preliminary results suggest that the teachers discovered the importance of teacher-student relationships and social emotional learning. Participants also mentioned a reliance on family, mentors, colleagues, and friends for support. Some of the teachers approached pandemic teaching practice as an invigorating challenge or found new, unexplored methods of engaging students; others tended towards more traditional approaches adapted for distance learning. Those with more traditional approaches expressed being conscious of comparisons with the previous teachers and a desire to return to traditional ensemble teaching, while those who tended towards new approaches discussed implementing these methods moving forward. All teachers mentioned that, regardless of their experiences, the next year would be “like the first year all over again.”

Conclusions

Participants found ways of adapting to the emotional toll of this year’s teaching experiences; however, there were marked differences in their teaching between exploring new approaches and using traditional techniques. Findings suggest that novice music teachers would benefit from exploring different approaches to teaching music that emphasize creative adaptability, and that such approaches should be taught in teacher education.

(Abstract 167)

Developing Feedback Skills in Preservice Music Teacher Education

Nicholas Matherne and Jennifer Blackwell
University of Hawai‘i at Mānoa
University of Hawai‘i, Mānoa

Feedback is considered to be one of the most powerful tools for learning (Hattie & Timperley, 2007). Feedback from our teachers, coaches, peers, and supervisors, or monitoring our own work helps to improve our performance, build our confidence, and cope with new learning situations.

Theoretical Framework

Feedback is information provided by an agent regarding aspects of one’s performance or understanding (Hattie Timperley, 2007). Feedback was traditionally seen as a ‘consequence of learning’ and a means of ‘closing the gap’ by providing corrective information to clarify an idea, receive encouragement, or evaluate the correctness of a response (Sadler, 1989). In more recent conceptions of feedback, the emphasis has shifted to how different agents who provide feedback (e.g., teachers, parents, peers, online and printed resources, or even the person who is receiving the information) provide information from different perspectives and levels of cognitive complexity, and the degree to which the recipient hears, understands, and

actions the feedback (Wisniewski et al., 2020). Despite this body of literature, there is virtually no research in music about the appropriate use of feedback, and no known studies in music teacher education regarding feedback. Thus, studies identifying effective feedback practices in music education are essential to understand how to harness the power of feedback in music teaching and learning.

Aims

The purpose of this study was to investigate the perceptions of learning to give appropriate educational feedback for undergraduate music education majors.

Method

Participants were enrolled in a woodwind methods course, in which they learned techniques for the appropriate use of feedback in music contexts. Using interviews, researcher journals, student reflections, and observations, this research explored how students made sense of their experiences in learning to give and receive appropriate feedback. Participants were interviewed three times over the course of the semester, near the beginning, middle, and end of the course. Interviews were recorded, transcribed, and coded for emerging themes.

Results

Data collection for this study is ongoing. Preliminary results suggest that preservice music teachers need explicit instruction on specific, actionable feedback, as well as ensuring the recipient hears, understands, and actions the feedback. Participants appreciated receiving written rather than verbal feedback, and appreciated the opportunity to develop specific, targeted feedback skills.

Conclusions

This research suggests that preservice music teachers need explicit instruction on how to include feedback in their future classrooms. Recommendations for how to best support the teaching of feedback skills will be provided.

(Abstract 175)

Spatial Thinking and Third Spacetimes for Democracy in Music Education

Democracy in music education faces more and more challenges in our societies subject to growing inequalities. This issue is even more crucial in publicly-funded music schools. It is underpinned by at least two questions, namely, *whom is music taught to?* (i.e. *What is the meaning of democracy in terms of accessibility?*) and *How is music taught?* (i.e. *What is the meaning of democracy in terms of music pedagogy, e.g. is there a place for the students' voice?*). These questions, and the relationship between them, are complex as they involve

various scales, from the classroom scale to the society scale, but also collective, institutional choices as well as individual, professional ones.

This theoretical paper argues that *spatial thinking* can play a crucial role in our understanding of such questions, may pave the way to new ideas and concepts, and opens up new possibilities of actions for democracy in music education. Drawing from French philosopher Henri Lefebvre (1968, 1974) and his triple conception of space (spatial practice, representations of space and spaces of representation), I will first explore how music, and second music education can be conceptualised as spaces. In both cases, space will be understood in the light of the perceived-conceived-lived trialectic. Following American geographer Edward Soja (1996) and his conception of Third Spaces, this spatial trialectic will lead us to consider the possibility of Third Spaces in music education, which will be defined as spaces where various aspects of democracy converge and feed each other. Further, the concept of Third Space will be extended to Third Spacetime by considering the role of temporality in music education. Given that they are fundamentally complex, uncertain, imperfect, and difficult to predict, Third Spacetimes cannot declare themselves as being absolutely democratic. This would be in contradiction with the very notion of democracy itself as an ongoing process. Rather, they can present themselves as spacetimes where/when the issue of democracy is addressed, and where/when there are possibilities for experiments and experiences about this issue. This necessitates freedom and trust. Furthermore, there is always a discrepancy, or tension, between what Third Spacetimes are on the ground and what we would like them to be in theory. This tension can be constructive because it fosters invention of new practices and ideas towards an always more accessible music education. But it also entails risk taking and forces us to accept the possibility of failing.

(Abstract 176)

Can we question music education's social impact without destroying our foundation?

Alexandra Kertz-Welzel
Ludwig-Maximilians-Universitaet

The arts and particularly music are well-known agents for social change which can empower, transform, or question. They can mirror the current state of society or be a way of transforming it. When everything else fails, the arts and music education are often the last refuge for social change. But is music education able to do this? Can it cause social change? This leads to the general problem whether we can question the arts' social impact without pulling away the ground from under our feet. The arts' social impact has been an important aspect in arts advocacy, almost a kind of "orthodoxy" which has rarely been questioned (Belfiore & Bennett 2008). Many publications about music education and social change underline this (Elliott & Silverman 2015; Regelski 2015; Elliott et al. 2016; Hess 2019).

Furthermore, promoting music education's social impact is often connected to a critique of music or music education for its own sake, characterizing it as a wrong way which supposedly supports social inequality (Regelski 2015). However, it might be time to question music education's social impact in order to refine its societal mission. Particularly in view of global crises, it is crucial to reconsider our goals and to critically investigate what we have so far taken for granted. This will not lead to destroying the foundation of what we do, but rather help to strengthen our place in today's societies. Thus, this presentation critically questions assumptions about the arts' societal mission, especially regarding social change. By carefully scrutinizing important terms and topics, this presentation will open up new perspectives such as utilizing the notion of utopia for reconsidering music education and social change. This investigation is part of both political and sociological research in music education and uses respective methods. As result, it presents a balanced approach of music education which on one hand, honors its societal responsibility, with acknowledging its limitations, while on the other hand, argues for supplementing this approach with music education for its own sake. If music education is not only focused on social change, but also on other aspects such as aesthetic ones, it does not solely depend on the notion of social impact for justifying its existence.

(Abstract 177)

“See me for who I am”: An Investigation of Undergraduate Music Major Belonging

Liza Calisesi Maidens, Erika Knapp and James Brinkmann
University of Illinois-Chicago
Michigan State University
Michigan State University

Student perceptions of belonging can affect motivation, engagement and achievement in college (Zumbrunn, 2014). In music, interactions with applied faculty and other instructors are significant in fostering supportive environments for students (Burland & Pitts, 2007), and also have a large influence on a student's motivation (Kim & Lundberg, 2015). Given the challenges of required distance learning during COVID-19, it is unclear how undergraduate music majors were able to make sense of their place in their school/college community, and how this affected their overall sense of belonging. Therefore, the purpose of this instrumental qualitative case study with nested mixed methods was to examine undergraduate music major perspectives on their sense of belonging within one public, midwestern college of music. Specific research questions included: What are the intrinsic and extrinsic factors that affect a students' concept of belonging within the College of Music? In what ways do student perceptions of faculty expectations and interactions affect their sense of belonging? Is student belonging significantly related to any of the following: demographics (such as race, age, and gender), grade level, major, instrument, office hours attended, or participation in affinity

groups. In what ways has COVID-19 affected students' experiences with others and their subsequent sense of belonging, and what are their takeaways from this pandemic learning experience for individual students?

We surveyed undergraduate students within one college of music and analysis included both descriptive demographic statistics and a linear multiple regression with belonging as the dependent factor. Findings show a statistically significant relationship between faculty interactions and student sense of belonging ($p < .001$). Following the survey, we selectively interviewed individual students who represent the diversity of the student body in class year, race, gender, instrument, and degree program.

Our analysis shows common intrinsic and extrinsic values across participants. Common intrinsic values included: Community, Intimidation, and Evolution of Value System. Common extrinsic values included: Housing, Network of Friends, and Faculty Interactions. Common themes in Faculty Interactions include Studio Culture, Academic Support, and Informal Interactions. Implications of these results may assist individual faculty members in developing a culture of belonging within their studios or departments. Furthermore, other schools/colleges of music might discover insights that are useful as they consider undergraduate student belonging and ways they might seek to develop a stronger culture of belonging across their particular institution.

(Abstract 181)

The Effects of Post-Performance Conductor Behaviors on Perceptions of Ensemble Performance Quality and Conductor Competence

Victoria Warnet
Columbus State University

A music educator has many responsibilities and obligations. In addition to everyday classroom teaching and administrative tasks, music educators in secondary schools often serve as the conductor and face of their ensemble during public performances (Green & Gibson, 2004; Rush, 2006; Rush et al., 2014). There are many customary stage behaviors that are expected of conductors during these performances. For instance, when the conductor enters or exits the stage or ends a musical selection, it is customary for the audience to applaud and for the conductor to bow to accept the audience's applause on behalf of the ensemble (Feldman et al., 2020; Green & Gibson, 2004). The way a conductor represents their ensembles, as well as the ensemble's preparation for a performance, plays a large role in how the audience perceives the performance and the conductor's effectiveness. Therefore, the purpose of this study was to examine the effects of post-performance conductor behaviors



(excellent versus poor) on perceived ensemble performance quality and conductor competence.

The participants for this study were collegiate musicians ($N=202$). All participants watched two videos, one with excellent and one with poor post-performance conductor behaviors. Although the visual aspects of each video were different, all videos had the same audio—the last 30 seconds of the third movement from Robert Jager's *Third Suite* performed by a high school concert band. After watching both videos, participants were asked to rate different aspects of the ensemble's performance quality and conductor's competence.

The post-performance conductor behaviors displayed in the videos had a significant effect on participants' ratings of music performance quality, Pillai's trace=.118, $F(3, 196)=8.741$, $p<.001$, $\eta_p=.118$, and there was also a significant interaction between post-performance conductor behavior and order, Pillai's trace=.180, $F(3, 196)=14.387$, $p<.001$, $\eta_p=.180$.

Additionally, post-performance conductor behaviors also affected participants' ratings of conductor competence, $F(1,198)=223.322$, $p<.001$, $\eta_p=.530$. Conductors with excellent post-performance stage behaviors were rated as being significantly more competent than directors who exhibited poor post-performance behaviors.

It seemed that listeners in this study had a clear idea of what excellent and poor post-performance conductor behaviors were. Additionally, listeners appeared to expect conductors to exhibit excellent and professional post-performance behaviors. Conductors may need to structure and plan how they will accept applause from the audience. They should practice exhibiting eye contact with the audience, engagement, and positive nonverbal behaviors so that their performance is well received by the audience.

(Abstract 183)

Reflections on Complexity Theory as a Qualitative Methodology in Classroom Action Research.

Margaret Hoey
University of Queensland

Schools are dynamic environments with students, teachers and school leaders on a learning venture, where all parties are constantly interacting and adapting to the changing landscape. In an attempt to better understand these interactions, qualitative researchers are adopting Complexity Theory from the natural sciences, where studying the interaction of the parts provides an understanding of the whole. Complexity Theory rejects traditional linear ways of thinking and embraces emergent, open systems. Complexity Theory challenges researchers to put aside reductionist thinking in order to observe emerging self-organisation and requires a focus on new priorities such as context, structural levels and time. Applying Complexity Theory to qualitative research provides the opportunity to view learning in a different way, and to view methodology in a different way. This paper explores Complexity Theory as a



methodology through one classroom Action Research project by examining researcher journal data. This paper will conclude with researcher reflections on the benefits and challenges of using Complexity Theory in classroom Action Research.

(Abstract 184)

The complexity of being and becoming a singing classroom in the primary school

Margaret Hoey
University of Queensland

The landscape of singing in Australian general primary classrooms has changed. Vocal music, once a core subject, may now be at best, isolated to a single lesson with the music specialist once a week. Research indicates that singing is beneficial and can have a positive influence on mental health, mood and relaxation, language and singing development. Encouraging general primary teachers to take advantage of these benefits and to initiate singing occasions in their classrooms is a complex endeavour dependent on a range of interrelated factors. Complexity theory illuminates the exchange, connection and organization of these factors and describes new ways of working. This article explores generalist teacher reflections on singing in primary classrooms collected in an action research project and discusses the emerging outcomes from a complexity theory perspective. The initial findings indicate that singing in general primary classrooms can initiate the experience of team flow and enhances the feeling of wellbeing for all members of the classroom. Singing should be made accessible to generalist teachers by reviewing and reinventing the singing resources available to them. Keywords: sing, classroom, action research, complexity, team flow

(Abstract 185)

A Study of Co-regulation and Socially Shared Regulation Processes in Collaborative Music Learning

Hiroshi Suga
University of Miyazaki

The purpose of this study was to identify the issues involved in promoting independent and interactive learning in music classes by analyzing processes of co-regulation and socially shared regulation used by elementary and junior high school students in collaborative music learning. Zimmerman & Schunk (2011) refer to self-regulation as “the processes whereby learners activate and sustain cognitions, affects, and behaviors that are systematically



oriented toward the attainment of personal goals.” Successful collaborative learning requires three types of coordination: “self-regulated learning, in which each member of the group takes responsibility for regulating his or her own learning; co-regulated learning, in which each member supports fellow group members to successfully regulate their learning; and socially shared regulation, in which the group comes together to collectively regulate learning processes in a synchronized and productive manner” (Järvelä & Hadwin 2013). Previous studies on self-regulated music learning have focused on professional lesson situations that are basically held one-on-one. There have been very few studies involving learners from various backgrounds collaborating in learning situations, as in general music classes. In this study, coding was conducted on the students’ dialogue during collaborative learning activities in creative music -making classes of elementary school students (N=32) and junior high school students (N=41) using the coding scheme given by Whitebread *et al.* (2009). The contents of the dialogue were then analyzed from the perspective of co-regulation and socially shared regulation using NVivo. The result revealed that the subject matter of the students’ dialogue centered on co-regulation for planning, such as a suggestion of musical ideas by a lead member and acceptance by the others, or co-regulation for control to resolve each other’s performance problems. In contrast, there were very few conversations related to socially shared regulation to monitor and reflect their creative activity, such as to evaluate changes in the sounds of their music that resulted from implementing musical ideas. The analysis of the contents of the instructors’ speech during the classes revealed that they were mainly related to knowledge of the task and explanation of the music-making strategy. They made few statements that would encourage students’ socially shared regulation for monitoring and reflection.

(Abstract 187)

An Investigation of the Shenzhen Elementary School Music Implemented Curriculum

Lexuan Zhang
The Education University of Hong Kong

Research has reported that the world-wide educational theory has switched its emphasis from “how teachers teach” to “how students learn” (Shively, 2015). Student-centered Education (SCE) with its initial purpose of promoting learners to be the active thinker, inquirer and innovator has not only absorbing attention in music education, but also being written as instructional suggestions in many countries’ national curriculum. In China, the latest national music curriculum standard officially announced that SCE becomes the educational goal (Ministry of Education, People’s Republic of China, 2011). Providing multiple opportunities for students to participate, explore and create have subsequently become the new educational direction for teachers to implement into their in-class practices.

With the purpose of investigating how well SCE being implemented in China, this study applied a multiple cases study research method. Three music teachers as the three cases were studied through collecting their lesson plans, observing their teachings, interviewing them, and gathering their reflectional journals. I employed sequential systematic observations in tandem with semi-structured interviews for this study. Lesson plans and reflection journals were also collected as complementary data to support understanding the lesson implementation. In addition, SCE has been reported from mostly western perspectives with its successful implementation in a smaller-sized class capacity with well-trained educators (Alford et al., 2016; Bautista et al., 2018). However, SCE instruction was also highly recommended from China's national intentional level to apply into the large-sized music classroom. Therefore, a set of qualitative lesson instructional training was purposefully designed for this study, aiming through empirical research to discover the possibility of implementing SCE in a large number of students' environments.

Findings were illustrated from two aspects. On one hand, participants believe they were well implementing SCE, whereas observed results indicated a teacher-led content-driven mode with inadequate attentions on students' previous knowledge still prevalently exist. Students' voices were also rarely be heard in class. On the other hand, the lessons after the trainings provided more time for students to think and reflect, and also extended their understanding to other interdisciplinary domains. However, its adaptation in a long run was still under concerns with the pressurized contextual restriction such as textbook-driven policy and large-sized classroom environment. Accordingly, rather than simply concluding whether or not SCE was being implemented successfully, there might be a new perspective in interpreting SCE regarding different contexts. Contextual consideration would make SCE become more adaptable in a broader perspective.

(Abstract 193)

Musical vulnerability in classroom music education: Implications for policy and practice

Elizabeth MacGregor
University of Sheffield

Over the past decade, music education policy and practice in England has been shaped by 'the social justice case for an academic curriculum' (Gibb, 2015), which considers increased academic rigour to be the best foundation for pupils to succeed within the dominant socioeconomic system. This neoliberal agenda has been underpinned by a discourse of invulnerability, in which the benefits of music upon academic achievement, health and wellbeing, and social development have been extolled for their influence upon the education of prosperous, independent, and socioeconomically-compliant individuals. However, extensive research in fields such as music psychology, sociology, and philosophy suggests

that these benefits of music are far from universal. On the contrary, music-making—especially within compulsory classroom music education—often reveals individuals' shortcomings, dependencies, and conflicts (Philpott, 2012).

Such diverse experiences of classroom music education highlight an urgent need for policy and practice to attend to the voices of these individuals and recognise the nature of 'musical vulnerability': individuals' inherent and situational openness to being affected (positively or negatively) by the semantic and somatic properties of music. This concept draws upon research within the field of vulnerability studies, including Judith Butler's (1997) theorisation of individuals' 'linguistic vulnerability' to words that can both heal and harm. It emphasises that music can foster both positive forms of receptivity and negative forms of susceptibility, depending on its sociocultural context and physical embodiment.

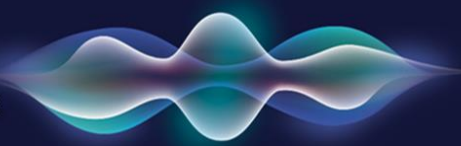
This paper presents the findings of the final phase of a three-phase phenomenological ethnography investigating pupils' experiences of musical vulnerability in classroom music education. Using phenomenological reduction, lived-experience accounts from interviews with Year 8 pupils (aged twelve and thirteen) at a school in East Anglia are collated into a composite description of the essence of musical vulnerability in classroom music education. Not only do these accounts illustrate how the concept of musical vulnerability resonates with pupils' lived experiences, but they also emphasise the need to shift classroom practice away from the neoliberal agenda of invulnerability and towards a renewed ethic of care. In order for music education policy and practice to achieve genuine social justice—and to account for individuals' varied experiences of classroom music education—policymakers need to acknowledge music's capacity both to heal and to harm; teachers need to be equipped to respond ethically in situations of receptivity and susceptibility; and pupils need to be afforded spaces where their experiences—positive or negative—are valued and their voices made visible.

(Abstract 194)

Measuring Parental Involvement as Parental Actions in Children's Private Music Lessons in China

cancancui
University of South Florida

The purpose of this study was to establish a measurement instrument to measure parents' level of actions in their children's private music learning in China. I adopted Fung's (2018) framework of Change and Human Actions as the theoretical framework. The instrument was designed to determine the parent's level of involvement (i.e., act in proactivity, act in passivity, and act in avoidance) in their children's private music learning. This research was guided by these four research questions:

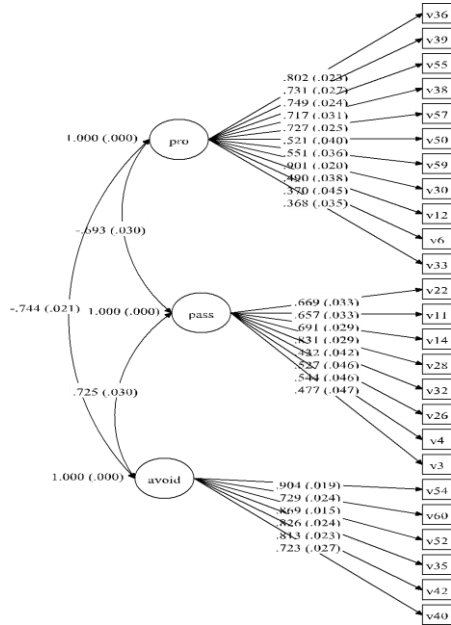


1. What are the validity and fit index of the measure based on Fung’s (2018) framework as applied to parents with children between the ages of 5-12 years who are taking private music lessons?
2. What is the reliability of this measure?
3. What are the correlations between (a) age and original sources of intentions (child, parents, and parents’ friends and neighbors), and (b) actions of the change efforts (proactivity, passivity, and avoidance)?
4. What level of actions (proactivity, passivity, and avoidance) do parents involve in their children’s private music lessons?

Survey data were collected online from 894 parents from 20 different provinces in China. Seven factors were extracted from the exploratory factor analysis, which were then consolidated into a 3-factor solution. The confirmatory factor analysis indicated an adequate model fit of the Parents’ Level of Action in Private Music Learning Scale (PLAPMLS). Results from the correlation analyses revealed that (1) Children’s age had direct, but weak correlation with parents’ action in proactivity, and (2) Parents’ actions in proactivity were positively associated with children’s intention to take music lessons. The results of the repeated-measures ANOVA indicated that most Chinese parents in this study were proactively involved in their children’s private music learning. Findings from this study are consistent with the existing literature (i.e., correlation between children’s age and parents’ action). Two implications of this study included: (1) This instrument assists music teachers to better understand their students and their parents, which can lead to a better collaboration with parents. (2) Connecting Fung’s (2018) framework of “Change and Human Action” to parental involvement would allow for a better understanding of parents’ level of action to change and their level of involvement. Therefore, this study contributes to theory development and provides an instrument that can be used initially with participants in China but could be expanded for global use.

Table 1
Exploratory Factor Analysis of PLAPMLS with Varimax Rotation (n = 320)

	Factor 1 Proact 1	Factor 2 Avoid 1	Factor 3 Passi 1	Factor 4 Passi 2	Factor 5 Proact 2	Factor 6 Passi 3	Factor 7 Proact 3
Item 36	.75						
Item 39	.75						
Item 38	.69						
Item 55	.67						
Item 50	.67						
Item 57	.65						
Item 59	.64						
Item 30	.61						
Item 54		.85					
Item 60		.78					
Item 52		.75					
Item 35		.62					
Item 42		.60					
Item 40		.57					
Item 22			.78				



Item 11	.78			
Item 14	.73			
Item 28	.65			
Item 4		.80		
Item 3		.76		
Item 6			.74	
Item 12			.72	
Item 32				.83
Item 26				.66
Item 33				.89



Figure 1. Mplus 8.6 Software Outputs of the Confirmatory Factor Analysis

(Abstract 197)

Intersections of engagement theory and Culturally Relevant Pedagogy in the choral classroom: What can we learn from the students?

Ruth Gurgel
Kansas State University

The purpose of this qualitative, phenomenological study is to identify and compare students' and one teacher's perceptions of engagement and disengagement in a cross-cultural choral classroom. Eight racially diverse 7th grade choir students and their teacher were interviewed in order to determine their perceptions of conditions that supported (dis)engagement and of behaviors that signaled (dis)engagement. The researcher examined the effects of (dis)engagement in the classroom using both individual interviews with teacher and students and focus group interviews with all student participants. The researcher compared students' responses to those of their teacher using open and axial coding, member checks, and memoing. The researcher used the six prongs of Culturally Relevant Pedagogy (Ladson-Billings, 1994, 1995a, 1995b) as a lens through which to analyze the themes that emerged. The students identified the strong, positive, mutually reciprocated relationship between themselves and their choir teacher as foundational to deep engagement. The cultural competence of the teacher and her openness to learning from her students supported this relationship. Students reported that they disengaged when they felt the instruction was musically uninteresting or not challenging. During periods of disengagement, students' behaviors were interpreted in different ways by the teacher and by their classmates, based on cultural expectations

The effects of student engagement included positive flow in classroom sequences, heightened musical achievement, positive mood contagion, group unity/connectedness, and continued positive levels of engagement. Disengagement resulted in a disrupted classroom flow, teacher frustration, teacher instructional interventions including "behavior talk," negative mood contagion, fractured group relationships, and continued disengagement. The students' perceptions of engaging teaching aligned strongly with Culturally Relevant Pedagogy, most notably in the areas of cultural competence, social relations, and academic achievement. The perspectives of the students in the study highlight links between engaging choral pedagogy and Culturally Relevant Pedagogy that suggest important focal points for the field of music



education. Resulting implications include the need for culturally competent teachers who can provide a pedagogy that supports high levels of musical achievement and student autonomy, situated in a context of strong teacher-student and student-student relationships.

(Abstract 198)

The Meaning and Value of Elementary Music in Rural Communities

Whitney Mayo
Michigan State University

In education policy, research, and reform, rural education spaces are often an afterthought, if included at all (McShane & Smarick, 2018). Research relating to rural schools often lacks cohesion, as rural spaces are diverse (Azano et al., 2021; Tieken, 2014). Policymakers and scholars often characterize rural schools as deficient or failing compared to schools in other locales (Corbett, 2013; Showalter et al., 2019; Tieken, 2014). Music education research has followed a similar trend, with scholarly efforts directed toward school districts with greater resources or addressing racial equity while excluding rural music programs (Bates, 2011). Amidst a larger discussion of music education “for all” (Benedict, 2021; Fitzpatrick-Harnish, 2015; Talbot, 2018), rural voices are conspicuously absent. To bring rural music education into this discussion, there is a need to understand what rural spaces are and how rural communities and music programs interact.

There have been some efforts to describe music education in rural communities (Brook, 2016) and community interaction with school music (Seiger, 2020; Smith, 2014; VanDeusen, 2016). Bannerman (2019) suggested rural communities and school music programs may experience a synergistic relationship, though this requires further investigation. In this study, I explore the meaning and value of elementary music programs in three rural communities.

I am utilizing social constructivism (Amineh & Asl, 2015; Kim, 2012) as the theoretical framework in this instrumental multiple case study (Stake, 1995). By focusing on meaning-making through social constructivism (Charmaz, 2014; Hayes, 2020), participants’ beliefs and meanings will remain the focus of this investigation. It is important to consider music, school, and communities as unique components and as interrelated, as each entity contributes to understanding a music program. Therefore, I conceptualized relevant literature based on this triadic relationship, locating rural elementary music programs at the center.

I am currently recruiting participants from three rural communities. Data for this project will include interviews and observations of three elementary music educators, and interviews with administrators and secondary music educators. I will conduct a brief survey of caregivers (parents/guardians) and students, followed by focus group meetings. I will generate field



notes from my observations and interactions with participants. I will then engage in inductive analysis (Saldaña, 2016) to determine codes and themes among participant groups within each case, followed by a cross-case analysis. Results of this investigation will inform education policy, reform, and research, as well as provide an example of rural student voice and community experience within research literature.

(Abstract 199)

Fostering diversity in music education through Minecraft

Daniel Abrahams
University of Arkansas

This paper describes a research project to modify the video game Minecraft to assist in the teaching and learning of musical composition. The goal was to create a space where children's voices could be heard and valued. Two faculty members, one in music education and the other in classical studies collaborated with two music education students and two computer science majors at a University in the southern United States. They explored ways for children to connect spatial -visual structures so that they could compose musical compositions in Minecraft. By modifying Minecraft, they created a unique digital tool that linked three-dimensional space and music composition that they called Composition Craft.

The tenets of constructivism, cognitive representation in thinking, and the construct of iconic representation in teaching children music provided a theoretical framework for the following research questions:

1. In what ways might we link three-dimensional space and music composition through Minecraft?
2. In what ways might Minecraft foster diversity of voices and student agency?
3. In what ways might Minecraft foster an understanding of multiple perspectives when solving musical problems?

A design process that emphasized open-ended problem posing and problem-solving operationalized the framework.

Results indicated that Composition Craft fostered children's abilities to be creative and to solve musical problems. Children reported that multiple ways of solving musical problems was helpful, empowering, and consistent with the theme of multiple perspectives. Faculty members reported that Composition Craft provided a bridge between children's experiences playing Minecraft and learning to compose and neutralized issues of equity and diversity among all of the participants.

(Abstract 200)

The Radio Project: Creating Space Online for Song Invention and Sharing

Sara Zur
Buckingham Browne & Nichols School

Children's invented songs have been researched widely¹. This study began in 2019 with two questions: 1) When children invent songs for online sharing, how is their creative process affected? 2) What does social interaction look like as children listen to each other's songs on the "Radio?" Data were collected over the course of two years with children ages 4-8 at a school in Cambridge, MA (USA). Participants self-selected and could invent a song on the spot or practice first. Initially, I recorded and shared songs on a Google album. A separate "Listening Station" was placed in the hallway, where anyone could listen to these songs. Switching from Google to a "Padlet" allowed for self-recording and immediate sharing. Over 100 songs were shared on the "Radio." All songs were analyzed for content, length, and musical characteristics. Observations of students selecting and commenting on songs also contributed to the data.

Results:

- Vocal range and song length increased when children recorded themselves.
- Though recording a song shifts the focus from subconscious to performative, the recorded songs had musical characteristics and personal meanings that align with previous studies on spontaneous singing.
- Social interactions directly impacted creativity and listening and facilitated further music making.
- Listeners frequently chose to hear their own song first.

Implications point to the importance of reflection and peer connection in the creative process.

(Abstract 201)

Making Music: Examining the parameters of new music created with young musicians

Bernard W. Andrews, University of Ottawa, Canada

Making Music: Composing *with* young musicians explores the creative solutions that composers implement in generating new music with the collaboration of students and teachers. The research is based on the assertion that the development of high calibre music appropriate for young people is contingent on effective practice; that is, on successful engagement among composers, students and teachers in the creative process within classrooms, studios and rehearsal halls. This study employed a multi-dimensional approach entitled Integrated Inquiry. This involved nesting the secondary questions within the four

dimensions of musical composition and by adopting different research protocols to answer these questions: pre-requisites: How can musical ideas be conceptualized and developed in collaboration with students? (composer record); ii) process: What musical knowledge and skills are developed when students co-create music with composers in schools? (learning report); iii) piece: What aspects of the new compositions reflect the teachers' pedagogical input? (composition commentary); and person: What do students and teachers learn from collaboration with professional composers? (teacher questionnaire). By examining the relationship of music composition to music learning through the co-creation of new music by composers, teachers and students, this research contributes to the Canadian repertoire for young people and improves the quality of educational music. The students gained knowledge of the creative compositional process and consequently developed communicative, listening, sight reading and performance skills. Composer and teacher feedback facilitated a healthy exchange of musical ideas. Teachers learned new pedagogical strategies while valuing the creative compositional process. Through a non-sequential compositional process of brainstorming, writing, revising and editing, the students also contributed ideas pertaining to the overall structure of the piece, as well as the thematic, melodic, rhythmic, and instrumental aspects of the compositions. This presentation will highlight the research findings from the composition of new works in the Making Music Project.

(Abstract 206)

Chamber Music: developing excellence in large ensemble learning

Jemima Bunn
Brolga Music Publishing

Uniquely situated in music education, large ensemble rehearsals of concert band and string or full orchestra provide significant musical experiences for instrumental music students in our schools. Criticized as learning contexts because “large ensembles are led by teacher-directors who, as highly trained musicians, make all *musical* judgements and decisions” (Regelski 2006, p.6), ensemble music students are often seen as “functionaries of the director’s musicianship” who “do not acquire the personal musicianship skills that can guide their own musical decisions” (p6). The unevenness of the student-teacher relationship in the large ensemble is seen through this lens to hamper the path to significant musical experience, with teachers “imposing expressive structures” on students and “leaving them dependent on external instruction, rather than aligning their playing with the capacity for expression and communication that exists within their own bodies” (Davidson, Pitts and Correia 2001, p.60).

As part of a broader pedagogical approach to large ensemble learning in a secondary school music program, attendees of this workshop will be acquainted to strategies for empowering the student voice in large ensemble learning through student participation in chamber music groups. Provided the opportunity to observe and reflect upon the benefits and challenges of using chamber ensembles to support the bringing forth of the student voice, attendees will be involved as the observers of large and chamber ensemble rehearsals previously videoed in a

spontaneous context and as interpreters of the narratives offered by students and teachers participating. The richness of these undertakings will be demonstrated as attendees are guided through an intuitively reasoned and responsive approach, enabling questioning of the essential nature of the experience of being-in-the-world-of-chamber-music as it contributes to being-in-the-world-of-large-ensemble.

Using chamber music as an impetus for making learning visible in the large ensemble context, attendees will be introduced to range of educationally and musically relevant activities that value the student voice in the music-making process. Through engaging students in high levels of musical reflection via analysis, synthesis, evaluation and creation, this presentation will demonstrate that music ensembles provide opportunity for students to undertake learning that is conducive to their own musical and personal growth through working, listening and playing together.

Encouraging ensemble directors to get off the podium, the fostering of chamber ensemble experiences for our students seeks to establish an experientially significant approach, where students undertake their being-a-musician through working collaboratively, responsibly and musically with each other.

(Abstract 207)

Becoming pitch perfect: Investigating a new pedagogical method to achieve just intonation in choral singing

Elizabeth Scott and Helen Mitchell
Sydney Conservatorium of Music, University of Sydney

Theoretical/pedagogical background

Choral singers have a natural tendency to tune to each other in just intonation (Howard, 2007). Traditionally, choral directors rely on the piano in rehearsal for learning repertoire and to tune chords (Guelker-Cone, 1998), but this dependence on the piano restricts ensemble listening and hinders accurate intonation in *a cappella* repertoire as the piano is tuned in equal temperament (Howard, Daffern, & Brereton, 2013). To date, wind ensemble directors have explored the use of a just intonation keyboard to support and train musicians in the complexities of intonation (Bronk, 2010; Goto, 2010). The challenge for choral directors is harness these innovations to equip choristers with essential listening skills and build self-reliance to tune in just intonation.

Aim

The aim of this study was to develop, implement and evaluate a pedagogical method for choristers to learn to sing in just intonation using a just intonation keyboard.



Method

Choristers trialed a series of intonation-focused warm-up exercises with the assistance of a just intonation keyboard as a pitch model to develop their critical listening skills. Rehearsals were recorded and choristers completed a series of questionnaires and interviews to investigate their understanding and experience of the learning process during preparation for an *a cappella* concert.

Results

Choristers reported an increase in their understanding and confidence in tuning in just intonation. The warm-up exercises used in conjunction with the just intonation keyboard focused choristers on tuning intervals in just intonation and equipped them with new skills to understand just intonation and to eliminate interference beats. Removing the piano encouraged the choristers' musical independence and confidence and the pitch reference enabled them to sing in just intonation successfully. Choristers were cognisant of the overall improvement to the sound of the choir in blend and intonation and enjoyed the challenge of singing without relying on the piano.

Conclusions and implications for music education

This training program enhanced singers' capacity to hear and adapt to just intonation and choristers reported improvements to their musical and aural skills. Choral directors should employ targeted warm-up exercises with a just intonation keyboard to promote independence from the piano. Choirs can aspire to singing in just intonation and respond well to innovations in choral pedagogy.

(Abstract 208)

Music education for social change and El Sistema: four conceptual questions

Geoffrey Baker
Royal Holloway University of London / Agrigento Music

Taking up the SIG's invitation to critical reflection, this paper considers four conceptual questions concerning music education for social change (MESOC) and its relationship to El Sistema.

1. What is MESOC?

El Sistema is generally placed within the category of MESOC, while school music education is not. Yet, as Hopkins, Provenzano, and Spencer (2017) argue, there is little that distinguishes El Sistema-inspired programs in the US from general music education; furthermore, "the social goals of El Sistema inspired programs are not distinctive from those of school-based music education" (255). Is MESOC a field of practice or a discourse applied to music education in certain contexts?

2. What is the ideological foundation of MESC?

In the most substantial scholarly work on MESC, Hess (2019) constructs a progressive philosophy and practice based on the work of grassroots and activist popular musicians. Yet the hashtag #musicforsocialchange is employed primarily by the international El Sistema sector, which takes its inspiration from a conservative, top-down, politically-averse classical music organization. El Sistema's ideology is rooted in colonialism and neoliberalism (Rosabal-Coto 2016; Logan 2015), which are anathema to Hess (and most of the musicians by whom she is inspired). Does MESC designate a field with some degree of philosophical and political coherence or – as the Hess and El Sistema examples suggest – a discourse marked by internal contradictions and lacking a consistent conceptual core?

3. What are the risks of the popularization of MESC as a frame for music education?

The fuzziness of MESC as a concept makes it susceptible to appropriation. In the Global North, it has been adopted by hegemonic cultural organizations to promote their work and harnessed to individual career-development and entrepreneurialism. In Latin America, it has been subject to political appropriation (Baker 2021). Might the utilization of MESC as a means to such ends compromise its stated goal?

4. How might one critically assess MESC?

Social change is hard to measure, and attributing it to a particular intervention is virtually impossible (Ramalingam 2013), so how would one determine what constitutes “best practice” in MESC? Some possible criteria include:

- Are the curriculum and/or pedagogy designed around social change objectives (Rabinowitch 2020)?
- Does the program embody principles of social justice in music education (Benedict et al. 2015)?
- Does it articulate a convincing theory of change (Dunphy 2018)?
- Is it connected to a wider movement for social change (Kuttner 2015)?

(Abstract 209)

A comparative study of college students' attitudes before and after of Fuzhou tea-picking opera course

Fen Liu and Pravina Manoharan
Universiti Sains Malaysia

This paper takes the music class of Fuzhou Preschool Normal College, Jiangxi Province, China as a case study to analyze the different attitudes of students to the traditional Chinese opera—Fuzhou tea-picking opera which has been introduced into the music class of the school. The innovation of this music course is to use kodaly teaching method to carry on

Chinese traditional music teaching. The purpose of this study is to look at the attitude of students towards the art of Fuzhou tea-picking opera and analyze the influence of students' attitude on the course effect, thus affecting the cultural inheritance effect. 150 local college students who are non-music major were selected from three classes to carry out the music course inheritance practice for four months in Fuzhou Preschool Normal College. This course practice is divided into three stages, namely: 1) Student assessment, 2) teaching the lesson, 3) feedback and assessment. The aim of this study is to compare the attitude of participants have changed before and after taking the course through a questionnaire. In addition, analyze the main factors that affect participants' attitudes through the results of the questionnaire. Mixed-methods design is employed within the study. The study found that the implementation of the course significantly improved students' positive attitude towards Fuzhou tea-picking opera. The implementation of the course has played a positive role in promoting the inheritance of the tea-picking opera. Although this is a study on the inheritance of traditional Chinese music course, the ideas of course design and research results are applicable to other traditional Chinese music, and even to other countries which have needs for the inheritance of traditional music.

(Abstract 210)

Towards modeling instructional quality for music classrooms: The relation between generic frameworks and subject-specific adaptations

Cecilia Björk, Bernhard Hofmann, Jens Knigge and Gabriele Puffer
Åbo Akademi University
University of Augsburg
Nord University

Background

In the past 25 years, there have been international efforts to model classroom teaching practices in order to develop observational measures of instructional quality (Ainley & Carstens, 2018; Köller et al., 2001; Mullis et al., 2020). Some researchers aim to produce models of generic teaching quality (Klieme et al., 2009), while others have focused on subject-specific criteria (Charalambous & Litke, 2018). Arts subjects are largely absent from these endeavours. The topic of teaching quality has been discussed in the context of music teacher evaluation and assessment (Orzolek, 2019), but not with explicit regard to research on instructional quality modeling. In the field of research on general music education, there are neither theoretically elaborated, nor empirically-based models designed to capture instructional quality (cf., Kranefeld, 2021). This is possibly due to a deep-rooted and legitimate skepticism towards such approaches, and to significant challenges related to cultural generalization and measurability in arts education (Orzolek, 2019). Initial studies have explored dimensions of subject-specific instructional qualities such as variety of musical



activities or opportunities for aesthetic experience (Kranefeld & Dücker, 2013; Wallbaum, 2018).

Aims

The purpose of this paper is to identify subject-specific aspects of instructional quality in the domain of general music education such that they can serve as a basis for empirical research as well as for reflective practice. Relationships, connections and differences between generic and subject-specific modeling will be discussed.

Method

We used video material from an international research project on music education (Wallbaum, 2018) as empirical support for a systematic heuristic, critical comparison of music-specific quality dimensions with criteria from a hybrid generic/subject-specific international framework developed for videographic analysis of lessons in mathematics (TALIS, 2019).

Results

Our findings suggest that this comparative approach can lead to a framework for improving our understanding of music-specific instructional quality. Building on existing methodological procedures supports the development of a music-specific model as well as a prototype of a corresponding coding scheme

Conclusions and implications for music education

Even though the use of existing models has proven helpful, subject-specific adaptation through comparison also poses problems: quality criteria from other subjects may be overemphasized while criteria that are important for music education are pushed out of sight. However, modeling instructional quality in music classrooms can sharpen our view of the subject and better connect music education research to interdisciplinary discourse, e.g., studies on other school subjects, and to a broader dialogue within the educational sciences.

(Abstract 211)

Why do people sing in choirs? An international study of motivation to participate in choirs and singing groups.

Kerry Boyle
Canterbury Christ Church University

This study builds on existing understandings of participation in choirs and singing groups, providing an international perspective and sharing the experiences and perceptions from a range of cultures and contexts. Existing research which explores the impact of participation in choirs and singing groups for those involved suggests that the activity can enhance

physical and mental health and help improve general well-being. This study examines participation in these activities from a different perspective, asking why individuals are involved rather than whether they experience any benefits. In adopting this strategy, the research aims to enhance existing understanding by identifying those aspects which are most important to participants and comparing these features with well-being indicators.

The study involves an anonymous online survey and interviews with individual case study volunteers and aims to compare motivations and perceptions by age, gender, type of singing activity and nationality. The online survey was distributed via national and international choir networks, institutions and organisations and featured an invitation for individual case study volunteers. The survey responses and case study accounts represent the experience of participants in more than 30 countries and provide valuable cultural perspectives which can be used to inform and enhance current practice. The findings reveal significant similarities in motivations to participate in choirs across a wide range of cultural settings, along with shared practices, rituals, understandings and perceptions. Themes include choirs as families and mini-democracies and the role of the conductor / director in motivating members and maintaining participation during the pandemic. The word *joy* was used consistently by participants to describe the experience of singing with others and participants from a range of cultures spoke about the satisfaction related to collaboration, connection and shared goals. The survey and case studies also explore the experience of choir activities during the pandemic; the lack of choir activities, experience of online rehearsals and impact on those involved. While many choirs were able to meet on online, the study reveals the significant loss experienced by participants during this period and for some, online choir rehearsals represented *an act of remembrance* which simply enhanced the sense of isolation. These insights provide a valuable record of the experience of this period for those involved which can inform understandings of those aspects of singing in groups which are most significant for participants.

(Abstract 212)

Key Considerations for Musicians Who Teach: A framework for career preparation and guidance.

Kerry Boyle and Diane Widdison
Canterbury Christ Church University

This study places instrumental teaching at the heart of the culture of music and music education and proposes a framework for career preparation and guidance which can help inform and prepare musicians for careers in this field.

Instrumental music teachers working in the UK are not subject to regulation and can teach in a range of formal and non-formal contexts, often progressing from the role of student to

teacher with no formal training. In this and similar contexts in other countries, musicians who teach often enter this form of work through financial necessity and combine teaching with other professional roles in a portfolio career model of employment. This study recognises the lack of career preparation and guidance afforded to musicians who teach and identifies a need to provide guidance around key aspects of professional practice to ensure successful and fulfilling careers in this field. The study proposes a framework which can be used to stimulate discussion and potentially lead to a consensus around career preparation and support for musicians who teach. The framework consists of six key areas, these are 1) Understanding the contexts in which tuition takes place and the role of instrumental teacher in each situation. The role and expectation of instrumental teachers can vary depending on the context of the tuition. 2) Recognising teaching and other professional roles as part of a freelance business and being aware of issues relating to self-promotion, employment status, pay, tax and insurance 3) Understanding and developing effective teaching strategies. Musicians may have excellent technical skills but need support in developing strategies for effective teaching 4) Understanding issues relating to safeguarding in this specific context. Given the one-to-one nature of many teaching situations for musicians, this is vitally important. 5) Developing a proactive approach to health and well-being. This is an important aspect of professional practice for musicians which can ensure a safe experience for both teachers and students 6) Understanding how issues relating to equality, diversity and inclusion apply specifically in this professional context. This framework represents key, practical and career-specific considerations which are important in preparing individuals for work as instrumental teachers. The framework might potentially be adapted to suit differing international contexts and can be used to develop and enhance approaches to career preparation in Higher Education music programmes and inform guidance from music industry bodies.

(Abstract 214)

Parents as Home DJs: Effects of music listening on young children's psychological well-being

Eun Cho, Laia Pujol-Rovira and Beatriz Ilari
University of California, Riverside
University of Southern California

Keywords: music listening, young children, early childhood music, mood, musical parenting

Music listening, a ubiquitous means of enjoyment and mood regulation, is known to be closely related to the induction of positive emotions and reduction of stress in everyday lives (Schäfer et al., 2013). Parents listen to music with young children for similar reasons, oftentimes with expectations that music will positively impact their children's lives (Lamont, 2008). However, only a handful of research has investigated the role of music listening in the early years of life (e.g., Trehub et al., 2010; Saarikallio, 2009).

To understand the effects of music listening on the psychological well-being of young children, the pilot study investigated 19 American mothers' experiences of utilizing recorded music for their children in the home environment using a modified version of the Experience Sampling Method (Author & Author, 2021). During an experiment week called "Parents as Home DJs" week, participants, who were primary caregivers of at least one child aged 18 months to 5 years, played a home DJ role by strategically crafting the sonic environment in response to their child's mood, using music playlists provided by the researchers. Findings showed that while mothers used music to fulfill various emotional needs, they tended to use it to maintain or reinforce their child's positive mood rather than to improve a negative mood. Also, daily music use seemed to help their child feel less distressed and stay happier, which, in turn, aided in the reduction of mothers' burdens associated with parenting. Yet, a limitation of the pilot study was its small sample.

To expand the pilot study, the current study is examining the short-term beneficial effects of music listening on psychological and behavioral parameters in young children aged 0 – 5. Over 1,250 parents signed up for the study and the "Parents as Home DJs" week will take place on October 12th through 18th, 2021. As in the pilot study, participants will play music from eight playlists (curated by the researchers) for their children a few times a day and report their child's reactions by filling out a daily survey. Data will be analyzed using regression analysis to determine personal and contextual factors that help to predict the most desirable outcomes of music listening. Detailed analysis of data, accompanied with implications for music education, will be presented at the conference.

(Abstract 215)

Voicing with Growth Mindset: A Collaboration in Creating Project-Based Professional Training Activities Despite of Challenges

Dneya Udtaisuk
Faculty of Education, Chulalongkorn University

Facing with the challenges and limitations in music teaching in general school setting, both university lecturers and music teachers needs to collaborate with a growth mindset in designing and implementing professional training activities. The purposes of this case study were to understand the challenges in music teaching setting in a large-size governmental basic school and to develop a solution for designing a project-based project for undergraduate music students. Backward Design is an approach that allowed both college lecturer and music teachers, both Traditional and Western music, to collaboratively identify the three general stages including specify desired result, determine acceptable evidence, and plan learning experience and instruction. Method of the inquiry includes semi-structured and open

interviews, observations, and analysis of audio and visual data. The result showed that the three backward design steps namely 1) desired result, 2) assessment evidence and 3) learning plan of professional training program can be designed to aligned well with the ones of middle school music learning in extra-curricular music clubs.

The designing and the implementation of the project-based activities benefited the pre-service teachers' meaning of the experience, at the same time, provided high school music students' positive attitude toward music learning and music making. Results suggested that if music classrooms had limitation regarding the amount of time, teacher, and resources, then extra-curriculum activities facilitated by college students can engage and inspire high school students in a meaningful way. The finding from his study may not be universal but it showed a good example of how music teachers with growth mindset can use backward design concept collaboratively with teacher training program instructors to create appropriate solution, which could be applicable to other similar situations.

(Abstract 216)

Effect of Koru Mindfulness Training on Professional Orchestral Musicians' Music Performance Anxiety

Ryan Fisher, Sean Holden and Robyn Jones
University of Memphis

Music performance anxiety is the most frequent non-musculoskeletal medical problem reported among musicians and professional orchestral musicians exhibit concerning patterns of anxiety and depression that may impact their occupational health. Meditation has been shown to be efficacious in reducing MPA. To date, no research on the benefits of Koru mindfulness training on music performance anxiety have been examined. The purpose of this study was to examine the effect of Koru mindfulness treatment on professional orchestral musicians' music performance anxiety. This experimental research design included a treatment group (Koru active intervention) and a wait-list control group. Participants ($N = 36$) were professional orchestral musicians in the U.S. with years of experience ranging from a few months to 53 years. Participants were randomly assigned to either the treatment group ($n = 20$) or the wait-list control group ($n = 16$). Those assigned to the wait-list control group were offered an opportunity to participate in Koru training one month after the initial treatment group. One week before the treatment group began their Koru training, all participants completed an online survey (pre-test) that included various demographic questions and numerous standardized self-report questionnaires: Perceived Stress Scale, Depression Symptom Checklist 90-R, Five Factor Mindfulness Questionnaire, Brief Fear of Negative Evaluation, Music Performance Efficacy Scale, and the Kenny Music Performance Anxiety Inventory-

Modified. Participants also completed post-test A following the treatment group's last Koru session as well as post-test B immediately after the wait-list control group's last Koru session. Results showed significant Group (treatment, wait-list) x Time (pre-test, post-test) interactions for improvements in music performance anxiety. In a separate analysis, the treatment group showed significant improvements in mindfulness (acting with awareness and non-reactivity) and music performance anxiety across time (pre-test, post-test A, post-test B) with the greatest improvements occurring at post-test B indicating mindfulness training may continue to improve certain outcomes at least a month after treatment. A separate analysis of the wait-list group showed significant improvement in depression. Based on the results of this study, we recommend professional orchestras include Koru mindfulness training as a complimentary service to their musicians and consider implementing guided mindfulness exercises prior to rehearsals and/or performances. Outcomes from implementing these practices may include improved mental health of musicians as well as improved music performance.

(Abstract 217)

Making Music Teacher Education Accessible in an Ableist Profession

Brian N. Weidner
Butler University

Background

Ableism, or ability-based discrimination, serves to mute voices of differently abled people. Music education scholars have recognized that existing models of music study are highly ableist and limit the opportunities for musicians with disabilities (Darrow, 2015; Dobbs, 2012; Laes & Westerlund, 2018). Intentional inclusion of differently abled people in music education combats ableism (Kivijärvi & Rautiainen, 2021; Laes, 2020), including the lack of visible examples of people with different abilities within music teacher education programs.

Purpose

This study sought to understand the experiences of a self-identified "disabled student" in music teacher education ("Becca") and her institution's responses to her unique needs.

Method

This critical case study (Laes, 2020; Laes & Westerlund, 2018) used narrative techniques (Clandinin & Connelly, 2000; Stauffer, 2014) to document two years of Becca's collegiate career along with interviews with her, professors, administrators, and peers at a mid-sized private university in a major American city. Hemiplegia, hearing impairment, and health issues were among Becca's ability-based concerns. As a participant-researcher, the presenter



documented observations of Becca's academic and personal experiences as well as incidental conversations with study participants.

Results

While data collection is continuing through the 2021-2022 academic year, iterative analytical cycles have revealed three emergent themes.

Ability as Identity

Becca placed emphasis on being a “disabled person,” as her disabilities are part of her identity. As opposed to numerous discussions that emphasize person first language (Darrow, 2015), she saw her disability as inseparable from her identity. In addressing her specific needs, faculty emphasized their own expectations within a Universal Design construct that assumed responsiveness to each student's individual learning needs.

Networks of Dialogue

The creation of intentional networks for dialogue about Becca's needs was a critical component for her full integration into the music education program. Dialogue is multi-directional and ongoing at all institutional levels, with an emphasis on sharing successful models and ineffective practices.

Accessibility over Accommodation

While the University approaches disability through accommodation, the faculty and staff quickly shifted to a model focused on accessibility. While complete accessibility is the goal, there was a recognition by all involved that accessibility exists on a continuum. Constant reflection and revision were more appropriate models for ensuring movement toward “being better.”

Implications

Becca's experiences provide one roadmap for expanded inclusion of all students within music teacher education, thereby opening doors for a broader visibility of different abilities across music education.

(Abstract 218)

Conference as research method in music education: Lessons learned with Indigenous partners

Anita Prest, J. Scott Goble and Hector Vazquez-Cordoba
University of Victoria
University of British Columbia

In this presentation, we theorize the use of *conference* as a method of conducting research with Indigenous peoples in the field of music education. Although conference has been used



as a research method by Canadian health researchers working with Indigenous communities when the number of participants was too large for a single sharing circle (McGregor, 2018), the processes and outcomes of such an approach were not reported. To address this knowledge gap, we describe the plans, processes, and outcomes of an Indigenous-led, two-day music education conference, which we designed specifically to support researchers, music practitioners, and local Indigenous communities. The purpose of the conference was to identify and share appropriate practices in decolonizing and Indigenizing music education, and to imagine and plan local ways to embed Indigenous ways of knowing and being in music classes in each British Columbia school district, as mandated by the BC Ministry of Education.

For this study, we used a Community-Based Participatory Research (CBPR) framework that emphasizes co-learning among all partners. Eight partner organizations (___ Native Friendship Centre, BC Ministry of Education, Pacific Opera, BC Music Educators' Association, two school districts, and two universities), supported this study, offering significant in-kind and/or financial support. Working under the guidance of an urban Indigenous Steering Committee (ISC) comprised mainly of individuals from twelve Nations, we co-designed this conference to support music educators, school district Indigenous leaders, and Indigenous knowledge keepers on whose unceded or treaty territories the school districts stand in their joint creation of locally appropriate activities to embed Indigenous knowledge, pedagogies, and worldviews in British Columbian music classes. We describe our transdisciplinary research, which involved learning within local traditional Indigenous knowledge systems. These systems emphasize process, plus relationship to knowledge and each other, and they require researchers to be continually, critically self-reflexive to ensure non-appropriation and ongoing decolonization . We theorize the processes by which we developed a sense of community, identified common purposes, and forged trust, also noting the stumbling blocks we encountered as researchers previously unfamiliar with local Indigenous ways of knowing and being. We hypothesize COVID-19's influence on these processes. Then we concisely describe the main features of the two-day event. Last, we consider implications for music education from our initial impressions, noting different communities' perspectives, what was found valuable by all parties, and how we might support conference delegates in their ongoing work of decolonizing and Indigenizing music education in their local contexts. (400 words).

(Abstract 219)

The Instructional Decision Making of Choral, Instrumental, and General Music Teachers: A Meta-Analysis

Daniel Johnson and Wendy Matthews
University of North Carolina Wilmington
Kent State University



The purpose of this research presentation is to explore commonalities and differences in decision-making processes within the musical contexts of choral, instrumental, and general music education. This meta-analysis of our previous research includes results found via quantitative and qualitative methodologies. Teachers' instructional decisions are particularly meaningful because they encompass both philosophical and practical matters, while indicating both their focus of attention and their fundamental approach to education. Teachers make such decisions within three stages of teaching: planning or pre-instructional decisions, instruction or actual teaching time with students, and reflection or deliberation during and after instruction (Bernstein-Colton & Spark-Langer, 1993). During each of these stages, teachers rely on their professional knowledge, reflective thinking skills, information gleaned from classroom observations, and their ability to implement assessment (Bernstein-Colton & Spark-Langer, 1993; Dana & Yendol-Hoppey, 2014). More specifically, however, the classroom environment and diverse musical contexts further shape these instructional decisions (Vanlommel, Vanhoof, Van Petegem, 2016). Based on survey and interview data collected from 115 in-service teachers during the past six years, we have determined some broad conclusions about the decisions teachers make in various musical contexts during the three stages of instruction. During planning, general music teachers focus on developing clear goals and objectives, encouraging a life-long love of music, and fostering responsible citizenship. In contrast, choral and instrumental teachers discuss the importance of setting clear expectations and scaffolding student learning. During instruction, general music teachers make decisions guided by specific formal and informal methodologies to build on previously taught concepts and to support classroom management. Both choral and instrumental music directors, however, highlight the importance of student motivation and classroom management to focus student learning throughout the rehearsal. As teachers assess students after instruction, their teaching experience plays a prominent role in their decision making followed by available materials and facilities, with the least influential factor being curriculum in all musical contexts. Performance-based teachers, however, highlight the importance of being flexible and their own professional development. This meta-analysis offers these and other insights from experienced teachers regarding their decision-making processes, which aids teachers' self-awareness, advances their professional development for experienced teachers, and enhances the effectiveness of music teacher education programs.

(Abstract 220)

Professional Development for Music Teachers in China: From the Perspective of Mentors' Instructional Leadership

Zhuo YU
The Education University of Hong Kong

In many countries the mentoring system is adopted for teachers' pre-service and in-service training, such as the United States, China, New Zealand, Singapore and the United Kingdom. As a developing country with a large population, China has a huge education system. In order to ensure this system operates with high quality, the educational administration department has set up a systematic, hierarchical, country-wide mentoring system which is called Teaching and Research System (TRS) to ensure the quality of China's basic education. At present, China has three levels of Teaching-Research Offices at the provincial, municipal, district levels. In all levels of Teaching-Research Offices, each subject has a special person in charge of teaching and research, that is the mentor— Teaching-Research Officer (TRO). They are frequently involved in the process of teacher teaching and professional development, so they are also teacher educators. This research is a doctoral research and it adopts the exploratory sequential design of mixed method research to explore the elements of instructional leadership of music TROs in the context of Chinese education. The research questions are:

- RQ1: what are the connotation of instructional leadership of music TROs?
- RQ2: How do music TROs implement instructional leadership?
- RQ3: How do music teachers evaluate the instructional leadership of music TROs?

The research will be divided into two stages. The first stage is a case study. The collected data are coded and analyzed through observation and interview, and the functional dimension of music TROs is established. In the second stage, questionnaire survey will be used. It is divided into several parts such as revise questionnaire, pilot study, re-revision, formal test and data analysis. This research will help to improve the music TROs' work efficiency, so as to promote the professional development of teachers and the quality of music teaching, and ultimately achieve the indirect purpose of improving students' academic level. At the same time, the research can also provide reference for national policy makers to promote the development of music education in China.

(Abstract 221)

“Please Teach My Kids Harder”: The Expectations of Parents Toward Instrumental Teachers in Hong Kong

Calvin Lee
The Education University of Hong Kong

Parental support is a vital aspect of children's instrumental learning. This study examined the parent-teacher relationship instead of the widely explored parent-child relationship. In particular, this explanatory mixed-methods study aimed to investigate parents' expectations of instrumental teachers and the factors affecting such expectations related to learning a



musical instrument. Participants (n = 172) rated their perceptions of the four teacher evaluation criteria of teacher of qualifications, personal attributes, pedagogical skills, and teacher effectiveness found in the Teacher Quality Model through a questionnaire survey. Most parents indicated that pedagogical skills was the most important criterion, while teacher qualification was the least important. Four sets of independent sample t-tests conducted to assess the statistical significance of the effect of instrumental learning experience as a subject on the mean rating scores of the four teacher evaluation criteria revealed that parents who did not possess instrumental learning experience had a significantly higher mean rating score than the participants who had instrumental learning experience. In the one-way multivariate analysis of variance and between-groups analysis of variance we found the learning environment (school, studio, and private) in which the participants' children were learning would affect the dependent variables statistically for the mean scores in the personal attributes, pedagogical skills, teacher effectiveness, but not for the mean rating scores in teacher qualifications.

The results of semi-structured interviews conducted with six parents indicate that for parents of beginner learners, the convenience of finding a teacher was more important than the teacher's qualifications. While participants did not deny that children's participating in music competitions and examinations was very attractive, they looked forward to teachers communicating with them after class or at other appropriate times. Furthermore, the interview results revealed that the phenomenon of the so-called "tiger parents" was not prevalent in the Hong Kong cultural context. Based on the findings, this study recommends the development of formal and systematic instrumental teacher training programs that focus on pedagogical rather than performance skills. A well balance of pedagogical skills, communicating skills performing skills is indispensable for a "qualified" teacher in the minds of parents.

(Abstract 224)

Sketching the voice: Drawing acting as an alternative vocal pedagogical tool

Xiong Yang Daniel Fong
Nanyang Academy of Fine Arts, Singapore

This paper adopts a performative approach (Haseman, 2006) to explore phenomenological experiences of four vocal students across two vocal studios in a higher educational institute. Drawing was used as a creative and visual journaling practice where students were task to draw their singing experiences, both inside and outside the vocal studio, over 10 weeks. Such a task aimed to explore and render visible the students' embodied experiences during vocalization.

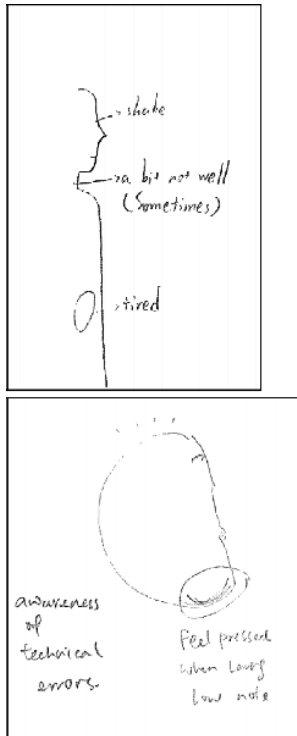
To provide a foundation, this paper first considers drawing in the context of body-mapping as an established methodology which has a lineage in social and mental health studies (see for example: Gastaldo et al. 2012; MacGregor, 2009). This paper is also predicated upon training body awareness via cognitive attention (Buchanan, 2014; Malde et al. 2009) and adopts reflective learning as its pedagogical paradigm (Shuell, 1986).

From the results, this paper considers the prospects of drawing as a valuable tool from two viewpoints. Firstly, it can be seen to be helpful as a platform for students to foster personal awareness and self-reflection. Secondly, the practice of drawing in the vocal studio seems to be an accessible dialogue tool between teacher and student that could challenge the traditional hierarchical structures found in teaching studios (Jørgensen, 2000). Ergo, this paper seeks to bridge communication between teacher and student by offering students a salient voice within the studio, acknowledging experiences that might otherwise be highly embodied and often challenging to articulate.

The findings from this paper reveal that drawing does indeed render valuable outcomes. The students note that through the practice of drawing, they felt that they gained awareness of their vocal processes and have begun adopting reflective practices and strategies. Drawing has also functioned as a dialogue tool in the vocal studio, encouraging open and equal levels of communication between teacher and student.

The pathways that this paper reveals means that a range of questions have emerged as possible motivations for future research. For example: how might the mutual exchange of drawings between teacher and student aid in clarifying subjective embodied experiences between both parties? Might drawing then be a possible remedy to alleviate lexiconic barriers (Burwell, 2006; Coates, 2016) and language barriers (Yeh & Inose, 2003; Choi, 2013) experienced by students within the vocal studio? Ergo, this paper seeks to shape the quality of vocal education students receive and offer a more dynamic and innovative approach within vocal education and curriculum.

Figures- Examples of Student's drawings extract from the project



(Abstract 226)

'Making Music Make a Difference:' Whole Class Ensemble Teaching as an inclusive pedagogical method

Kristen Horner
University of Nottingham

In 2011, the English Department for Education implemented their first ever National Plan for Music Education. The plan sought to enable 'children from all backgrounds and every part of England to have the opportunity to learn a musical instrument' through Whole Class Ensemble Teaching (WCET). Where previously local authority music services provided specialist tuition to a fee paying few, newly established Music Education Hubs would work collaboratively with schools and outside partners to provide instrumental music for all. Since then, Hub teachers have complained about the challenges of implementing the plans' inclusive vision. Teachers' concerns are particularly notable in disparate perceptions of WCET and its efficacy as a pedagogical method. While key data reports from 2013-18

provide much quantitative data on challenges to Hubs, qualitative research on Hubs' unique standings as individual organisations remains unexplored. My research, based on over 30 interviews with Hub staff and partners, and six months of in-class observation, examines how the Nottingham Music Hub converts the national plan's policy text to policy action in a local context. This Hub designed their primary provision around WCET for Year 4 (8-9 year old) pupils. A melded ethnographic and grounded theory approach contextualises their work and provides a voice for the experiences of employees and partners as they seek to realise their collective goal of 'Making Music Make a Difference' for Nottingham city pupils. Despite the services' successes in engaging a high percentage of pupils through whole class teaching (as of the latest data return, 6401 pupils in 77% of city primaries), research still calls for a clearer articulation of the exact purposes and rationale behind WCET. This paper explores the realities of how the Hub delivers the government's inclusive musical provision despite the historic gulf between specialist and generalist approaches in the national music education landscape. Interviews with 20 Hub staff members found that values associated with specialist models of music teaching, which have historically predominated in England, influenced approaches to more generalised WCET. These values exist despite the national plans' desire to align specialist and generalist approaches through group instrumental learning in a classroom setting over the past decade. The paper aims to contribute to current knowledge of Hubs, evidence how the national plan has worked in practice over the past decade and speaks more broadly on matters of inclusion and accessibility in the teaching profession and music education policy in a national context.

(Abstract 230)

How sensory theatre practice could inform inclusive music education in formal, non-formal and informal settings

Maria Varvarigou
Mary Immaculate College, University of Limerick

During the COVID-19 pandemic the UK sensory theatre company Oily Cart, has been exploring ways to expand its reach and make sensory theatre accessible to disabled children and young people who are shielding. Unable to create close-up, interactive shows that use touch as a central technique, or tour to theatres, schools, or any of the places the company normally perform, Oily Cart reimagined the entire format of how they usually work. The *Uncancellable Programme* was the company's response to the COVID-19 pandemic. The programme included three projects, **Doorstep Jamboree**, that took place in people's doorsteps, in school playgrounds and through Zoom; **Space to Be**, which comprised sensory theatre experiences led by the parent or carer, guided by a series of audio pieces and using sensory packages filled with specially designed and handcrafted objects; and **Something Love**, which was an exploration into sensory film designed for and with Autistic young people. The aim of this presentation is to consider ways that practices used in sensory theatre



could enrich music education theory and practice in formal, non-formal and informal contexts. Data were collected through surveys filled in by parents and carers who participated in the projects alongside their disabled children and young people, the Oily Cart creative team, and external peer evaluators; and through case studies with parents. As it emerged from the analysis of the data, core components of all three projects were (1) the use of music as a tool for connecting the different parts of the projects in a smooth and enjoyable way;

devising approaches, such as 'soft endings', which allowed for smooth transitions from group activities to time for individual reflection and realisation; and (3) pacing that took into consideration and responded to the various accessibility and communication needs of its participants. Furthermore, digital engagement via Zoom or remotely, even with no live performer involved emerged as a powerful and viable means of experiencing high quality artistic sensory theatre activities and as an alternative way of enabling different people to access cultural experiences in a socially-distanced, and Covid-safe way. Music education in formal, non-formal and informal contexts could benefit from considering ways of offering meaningful musical experiences that support music learning and participation for disabled and non-disabled children and young people through the activation of all senses. Specific ideas on how this could be achieved are put forward for discussion with the conference participants.

(Abstract 232)

DocSong: Composing Their Songs

Nora Willauer and Malcolm Brooks
DocSong

Workshop Description and Approach

Participants will be introduced to a live Documentary Songwriting session. Documentary Songwriting is a compositional method that takes personal narratives (storied lives) and sets them to song. The process highlights community-building through collaboration, personal and group creativity, and embracing diverse participants' authentic voices. Participants observe and contribute to a creative process, as a volunteer's personal story is transformed into a free verse poem, then into lyrics, and finally into a full, singable, shareable song.

Background

Documentary Songwriting has been used to enhance understanding between Turkish and Greek Cypriots at the UN Buffer Zone on Cyprus, to tell the stories of refugees from the Middle East seeking asylum in Belgium, and to tell women's #MeToo stories in the United States. DocSong projects have been featured on [TEDx](#) and on [American radio's NPR's Morning Edition](#). These projects will serve as a backdrop for this session and contribute to



translating the Documentary Songwriting Method into a compositional pedagogy for students in a variety of instructional settings.

Documentary songwriters have led workshops in primary and secondary schools, colleges, teen camps, retirement communities, addiction treatment centers, radio and television programs, and concerts. The participants in these settings witness how a songwriting method based on lived experiences demystifies creativity and allows someone with no musical background to express themselves through high-quality songs.

Learning objectives and benefits

- Participants will be introduced to the Documentary Songwriting Method of collaboratively composing songs by observing a volunteer participant and the presenters shape a song from a personal narrative.
- Participants will explore adapting Documentary Songwriting for a variety of music instructional settings and for diverse learners.
- Participants will reflect on their Documentary Songwriting experience as a culturally responsive pedagogy for composition that is accessible, artistic, and authentic.
- Participants will witness a potential strategy to help students who may need a fresh, collaborative way to jump start their ideas.

Presenters

The workshop will be led by two presenters who have led documentary songwriting workshops in the United States and Europe.

Equipment requests

A computer monitor or projector that will connect to a presenter's laptop so that all can see the creative process in action.

(Abstract 233)

Gender In The Musical Classroom: An Intersectional Investigation Of Music Teachers' Beliefs, Attitudes And Actions

Joana Grow and Anna Theresa Roth
Hanover University of Music, Drama and Media

Gender as a current social issue is also found in music education research (e.g. Onsrud et al., 2021). Recent work has taken up the sociological concepts of Doing Gender and Doing Difference and its intersectionality.

Doing Gender (West & Zimmermann, 1987) means the systematic production of gender due to which gender appears as natural (Gildemeister & Herricks, 2012). Human behavior



references gender classifications because people have learned that their behavior is interpreted by others against this background. "Doing" in this context can be both conscious and unconscious. In addition to gender, other distinctions are made which can also acquire meaningfulness (Doing Difference; Hirschauer, 2014) - especially in an intersectional interplay.

Gender constructions in music education research focuses on student interactions (e.g. Borgström Källén & Lindgren, 2018). However, especially the behavior of teachers plays a crucial role in the production practices of gender as well as the reproduction of stereotypical gender roles in the classroom (Faulstich-Wieland et al., 2004; Budde, 2010), which has been pointed out in various subject didactics (e.g. Konrad, 2018).

As a part of professional competence (Kunter et al., 2013), beliefs and attitudes are determinants of behavior (Ajzen, 2012; Reusser & Pauli, 2011) and correlation between beliefs, attitudes and teaching behavior has been shown (Hartinger et al., 2006). Beliefs and attitudes of teachers are already researched in music education with diverse music pedagogical references (e.g. Puffer, 2013; Weber & Rolle, 2020), but there are only a few works with regard to gender (Roulston & Misawa, 2011; Charles, 2004).

The presented study investigates music teachers' beliefs, attitudes and actions concerning gender in music lessons. It is asked: Which attitudes and perceptions do music teachers have regarding gender and its significance for their teaching? How does gender acquire meaning in music teaching (in relation to other structural categories)? Of particular interest is the role of Doing Gender and Doing Difference in relation to subject-specific processes.

The presentation is based on a research project conducted in March to July 2021. Music lessons of five secondary school music teachers were videotaped and analyzed. Additionally the teachers' perceptions and attitudes related to gender- and difference-sensitive music education were collected in guided qualitative interviews. Data was analyzed following the Grounded Theory Methodology (Dietrich & Mey, 2018; Strauss & Corbin, 1996).

After the presentation of the results, moments of success conditions for gender-sensitive music lessons that allow all voices to become visible will be discussed.

(Abstract 235)

Finding My Voice: Improvisation and Music Games that Build Confidence in Young Children

Sara Zur
BB&N

As young children develop their musical identities, providing opportunities for them to successfully demonstrate their individuality and competence are crucial in fostering a lifetime of joyful music making (O'Neal, 2002). Many music teachers believe that all children are innately musical, yet global perspectives vary widely on what musicality looks like in children (Hallam, S. & Prince, V., 2003). Shouldice (2020) observed that teachers' beliefs about musicality are quite influential to a child's perception of their musical competence. Though there are many influences on what makes someone feel "musical," peer judgement and comparison have a large impact on even the youngest musicians (Shouldice, 2020). Participants in this workshop will engage in musical activities wherein social interaction helps build confidence and where judgement is mitigated. Using puppet play, movement activities, and singing games, we will explore self-expression and individuality in a joyful and relaxed setting.

Materials Needed for Workshop

- Projector and screen for Google Side presentation
- Space to move and dance
- Seats or carpet mats in circular formation
- An assortment of about 20 unpitched small hand-held music instruments (hand drums, shakers, wood blocks, etc.)

(Abstract 236)

Pre-service choral music educator self-perceived rehearsal feedback

Emily Pence Brown and Adam Zrust
Bowling Green State University
Northwest Missouri State University

Verbal feedback is a valuable component of a music teacher's lesson plan and is often associated with teacher effectiveness (Forsythe, 1975; Goolsby, 1997; Madsen & Alley, 1979; Standley & Madsen, 1991, Zrust, 2017.) Frequency and type of teacher feedback is widely reported in the literature (Duke, 2000) and researchers suggest that expert teachers give more frequent (Goolsby, 1997) and specific feedback (Goolsby, 1997; Siebenaler, 1997) than novice teachers. Although training pre-service teachers to provide verbal feedback can lead to teaching an effective lesson, self-perception of teaching behaviors may differ from actual frequency (Legette, & Royo, 2021; Nápoles & Vázquez-Ramos, 2013.)

Research efforts have demonstrated that pre-service teachers' perceptions have become more accurate with accountability instruments, including video reflection (Moore, 1976) and self-evaluation forms (Legette, & Royo, 2021; Yarbrough, 1974). Based on these findings, it could be inferred that pre-service teachers' perceptions of verbal feedback type and frequency could become more accurate over time with the aid of video and self-reflection.

Therefore, the researchers of this investigation sought to answer: (a) what is the difference between perceived feedback and actual feedback in pre-service music teacher demonstrations? (b) does perception of feedback improve in subsequent teaching demonstrations? (c) which category of feedback was most frequently given throughout the teaching demonstrations?

To answer these questions, two choral music education instructors at mid-sized American universities asked their pre-service undergraduates enrolled in a choral methods course ($N = 14$) to participate. Each student taught and video recorded a seven-minute micro-teaching demonstration. Immediately following each teaching demonstration, the student estimated the type and frequency of teacher feedback. The student then watched and recorded their actual feedback frequency. This identical process was repeated four weeks later in order to observe if estimates were closer to actual feedback than the first teaching demonstration. Estimated and actual feedback data will be analyzed to determine if students become more aware of their feedback after self-analysis over the course of two teaching demonstrations. Frequency and types of feedback will be discussed. Implications based on these findings in regard to pre-service teachers' self-awareness and use of feedback will be provided.

(Abstract 237)

The potential for co-creative music participation among older adult novice musicians

David Fortier, Rick Barham and Aaron Liu-Rosenbaum
Université Laval

The aim of this paper is to explore the co-creative music participation in the context of community musical activities, with a focus on older adult novice musicians. The specific research addressed is: What are the co-creative musical behaviors that emerge among a group of older novice musicians and their facilitators in a community musical context? Our research is framed by the idea of creative musical development as being an interactive, interpersonal process (co-creativity). The "Sounds of Intent" model was conceptualized at the heart of our framework, linking with co-creativity through reactive, proactive and interactive exploration, play and improvisation. According to our framework which synthesizes the Sounds of Intent domains of musical development and co-creative processes, creative musical behaviours emerge as mini-c moments of co-creativity.

Methodology : This project took place in two case study sites. The first comprised independent older adults meeting in a community center and the second was a group of long-term care residents, meeting weekly within their residence. At each site, we conducted and analyzed video recordings of weekly music workshops. In the first case study, three series of ten music workshops (each lasting 90 minutes) were conducted, focusing on three musical activities: 1) improvisation; 2) song-writing and 3) learning well-known songs, using rock band instruments as well as an assortment of other acoustic instruments. In the second case

study, one series of 11 workshops was held, each lasting 45 minutes, where the emphasis was on improvisation and storytelling, using digital instruments (Soundbeam and iPads).

Results and Discussion: Participants in the two cases responded to general characteristics of pieces (such as mode, beat, tempo and texture) in a reactive way. Additionally, in a proactive way both groups intentionally co-created simple patterns based on a regular beat. At the interactive level, both groups performed collaboratively, using increasingly sophisticated ensemble skills, making use of imitation, and maintaining independent parts.

Implications: The study demonstrated that older adults, including those living with cognitive and physical constraints, can engage in increasingly complex reactive, proactive and interactive musical behaviours that have the potential to frame co-creative moments of mini-c creativity. The findings have implications for all those who have an interest in developing creative and musical practices with older adults in a range of settings.

(Abstract 238)

Duoethnography: Writing through a pandemic

Terry Sefton and Danielle Sirek
University of Windsor
Western University

Duoethnography is “writing together in tandem” as a collaborative research methodology (Sawyer & Norris, 2016). It is not doctrinaire in how it is done, or how it is written, or how it is analysed (Breault, 2016). As two researchers explore a social phenomenon using this dialogic, collaborative research approach, they potentially provide what Sawyer and Norris (2016) call a “destablizing lens” (p. 3) to each other. The purpose of duoethnography is not to find commonalities, but to lean into difference.

How can a musician maintain her sense of self in quarantine, a self that is constructed by intertwined strands of creativity, performance, and relationship? The hiatus brought about during the pandemic created a “lack” for musicians and music educators—an absence or loss of “the good life,” of *eudaimonia*. During a year of being shut out of the classroom and barred from the performance stage we two musician educators engaged in asynchronous duoethnographic writing as a way of documenting our differing experiences and sharing them with a witnessing Other. While dipping in and out of deep memory or narrating our day-to-day lives as we coped with lockdown, we documented the changes in our professional practice, and our shifting sense of identity. We took risks in unsettling our own metanarratives and each other’s, in part by allowing the polyvocality of different voices in our own lived lives; and the voices of theory, of the writers and ideas that flowed into the space we opened up through this textual research practice. This duoethnography traces each of us over the course of a year, as we moved through stages of distance and loss, and subsequent stages of simulacra and performativity.



Our year of writing in tandem provided each of us with different challenges and different gifts. But one that we shared was the growth and deepening of friendship. Not the easy friendship of people who share values and interests; but the friendship that arises “as a mutual connection with someone who is fundamentally different and distant from us” (Powell, 2020). This paper will examine duoethnography as a process, as a methodology, but also as an instrument of positive change in a time of precarity, as we wrote ourselves and each other back into “the good life.”

(Abstract 239)

The hesitant teacher: Narratives of generalist teachers/teacher candidates and the music curriculum

Danielle Sirek and Terry Sefton
Western University
University of Windsor

Generalist preservice teachers in Ontario take, at most, one music methodology course during their two-year Bachelor of Education program. In entry surveys, students describe themselves as apprehensive and unconfident in their ability to teach music, confirming previous research (Adler, 2012; Bremner, 2013; Dolloff, 1999). Yet, there is a high likelihood that generalist teachers will at some point be required to teach music (People for Education, 2017). To explore the “reluctant” generalist teacher candidate, we started a longitudinal research project in 2016. Our purpose was to explore how music education curricula, teaching approaches, and institutional practices either create spaces of inclusion and possibility, or throw up barriers, to learning and teaching music for generalists.

Barrett and Stauffer (2009) recommend narrative inquiry as an antidote to the ‘troubling certainty’ of traditional research. We held focus groups with our students and collected their stories of music methodology courses and practicum placements in 2017 and 2019; and conducted interviews in 2020 with in-service generalist teachers who are teaching music in the classroom. Data was collated and analyzed, providing a crystallization (Richardson, 1997) of findings. The data provide narratives of lived experience, both from teachers within the profession, and student teachers still outside the gates.

Data from focus groups revealed that most generalist teacher candidate participants felt markedly more comfortable with the prospect of teaching music in primary grades after taking our music methodology courses; although fewer expressed confidence in teaching music in higher grades. However, there remain blockades in school placement experiences. When preservice teachers attempted to observe music specialists, they often found themselves physically shut out of music classes or forced to accompany the classroom teacher for “prep” instead. Most had very few or no music teaching experiences while on practicum. Data from interviews with in-service teachers revealed hesitation, a hesitation about teaching music, taking on greater responsibilities for it, or extending their teaching into higher grades. This hesitation was augmented by the tremendous challenges of COVID-19 health protocols and virtual instruction.

The “collective story” that our participants constructed through their stories of learning and teaching music serve to, as Richardson describes it, “narrativize the experience of a social category” (1990). While their stories were told with humour and shared laughter, there was also a sense of fatalism and defeat. This paper documents teacher stories of fear, hesitation,



and obstruction, but also risk and joy, in music methodology courses and elementary music classrooms.

(Abstract 241)

the Visible Voice Of Time In Music As Philosophy

Yaroslav Senyshyn
Simon Fraser University

Although music is not philosophy per se it does have the capacity to inspire philosophy[1]. To put it another way, one cannot actually read or comprehend a distinct philosophical text within any given work or performance of music unless the music is a song, musical or an opera set with philosophical lyrics. In that exceptional case music can have a *distinct* philosophical meaning. Thus, a song such as “Yesterday” could be interpreted philosophically. But music without words can only *indirectly* inspire philosophy or *subjectively* provide an indistinct example of a philosophical idea. The intention is to reveal how music can inspire or indirectly align itself with an indistinct philosophy contained within it without the benefit of words in a musical composition. The aim is to provide an example of this argument by way of philosophical clarification that utilizes phenomenological methodology in such a quantitative manner that a complete account of individual subjective experience in relation to time and its actualization in a performance would allow an inspiration as well as a perceptual conduit to a specific philosophy of science. In order to prove such a position one starts with Kierkegaard’s idea that music ultimately exists in its actual performance. [2] I also draw on Adorno’s reminder that a “musical score is never identical with the work; devotion to the [actual musical sounds and not coupled with a verbal] text means the constant effort to grasp that which it hides.” [3] My specific focus is then to link these ideas to phenomenology of time in music in any given performance and reveal how that is perceived or how it relates to our sense of tempo and duration with positive results for music students at most levels of learning. After having interviewed 180 undergraduate music education students, it was possible to reveal what music hides[1] with my musical examples that made visible a philosophy of relativity in time versus absolute time resulting in a perceptually aural mismatch with one and the other and thus confirming the notion of a philosophy of time and relativity in music performance. This was possible by analyzing music in terms of its duration and harmonic rhythms to give a quantitatively conclusive account of varying subjective perceptions of time as duration in music that went well beyond the actual objective duration of a given performance measured quantitatively. [398 words including the title]



(Abstract 243)

Music & Spirituality: Bachian Mosaics BWV 988 (Goldberg Variations)

Salete Chiamulera
SaleteChiamulera.com

Bachian Mosaics are a dialogical process of studying Bach's instrumental music in a dialog with Scripture, taking into account the deep religiosity of the composer, as demonstrated by his biographers (FORKEL, SPITTA, SCHWEITZER, GARDINER, MARISSSEN, and WOLFF). This paper reported an interpretation of Bach's composition BWV 988 (Goldberg Variations), constructed with basis on the dialogic musical expressivity inspired by the Christian spirituality of the composer. Inside musical expressivity concepts such as a dialogical phenomenon, the "meaning" of the music is related to the value given to the scores, the way the interpreter carries out "a conversation" with the music, revealing the personal performer's experience. Following the basis of the dialogism, the knowledge is the result of the presence of at least "two logics", the *identity* and *alterity* from the explicit (or not explicit) dialogues carried out during the process of learning; in this performance, *the materiality of scores* and the teachings of the *spirituality* of the Christianity. The thirty variations were grouped into six groups of five: "Mission" "Ecclesia" (Church), "Love", "Joy", "Passion" and "Creativity" ("The Resurrection"); each variation related to a specific verse of the Scriptures. These groups' inspirations are aspects of the Historic Christ and the Faith in a pedagogical aspect (the Idea of the Church as "Body of Christ). The Five "Sola" (*Sola Gratia, Sola Fide, Solus Christus, Sola Scriptura, Soli Deo Gloria*), the basis of the Lutheran Reformation, were presented as an immanent way of studying and expressing the music in dialogues with the Catholic Apostolic Roman Church teachings, revealing through the piece the "Grace-Presence" of God. This composition by Bach was edited by the composer as a "*Clavierübungen*" (Exercises for instruments of Clavier). In the context of this performance, the music was also an "Exercise of the Spirit". Indeed a way of musical comprehension as a spiritual experience, a practice of the soul, a feeling of "sitting on the *Lap of God*" while working on this set of variations. The challenge of learning the composition was an endeavor of devotion and prayer, a task of growing and nurturing the maturity of the faith as told by Bach's biographer, John Eliot Gardiner: "Bach understood that the more perfectly a composition is realized, both conceptually and through performance, the more God is immanent in the music."

Figure: The Bachian Mosaics “S.D.G. In Nomine Iesu” (Composition BWV 988)

J.S. BACH BWV 988 - "S.D.G. In Nomine Iesu!"

TEMA	VARIATION	Scripture	Theme
I - "MISSION "	VARIATION 1	Luke 5:10	"Fishers of Souls"
	VARIATION 2	Mark 1:20	"Walking Together" ("Follow Me", Jesus said.)
	VARIATION 3	Matthew 5:3-18	"Sermon on the Mount" - "Beattudes"
	VARIATION 4	Acts 2:4	"Fulfill with the Holy Spirit"
	VARIATION 5	John 3:8	"The Wind Blows" (Born of the Spirit).
II - "ECCLESIAE"	VARIATION 6	Mark 16:15-16	"The Baptism" (The Cathedral)
	VARIATION 7	Luke 24:5	"The Joy of Resurrection": The Essence of Christ Faith
	VARIATION 8	Matthew 4:17	"Repentance" (God and You) -The Protestan (Luteran) Church
	VARIATION 9	John 2:5	"Canaan Wedding"
	VARIATION 10	Acts 1:8	Fughetta (Father -Son , The Holly Spirit and The Creature)
III - "LOVE"	VARIATION 11	John 13:34	"Love of Jesus Christ"
	VARIATION 12	Matthew 6:10	"God's Will"
	VARIATION 13	John 13:1-20	"Washing of Feet" (The ways of Jesus Christ)
	VARIATION 14	Luke 2:14	"Angels singing in heaven" - Praise The Lord
	VARIATION 15	Mark 8:31-33	(minor mode). First Announcement of Passion
IV - "JOY"	VARIATION 16	Mark 12:17	French Overture -"The Divisions of the Powers"
	VARIATION 17	Matthew 9:29-29	"The Lilies of the Field"
	VARIATION 18	Matthew 11:30	"Christe's Docility" (I)
	VARIATION 19	Luke 19:28-28	"Palm Sunday"
	VARIATION 20	John 19:11	Joy of Jesus Christe
V - "PASSION"	VARIATION 21	Mark 9:30-32	(minor mode). Second announcement of Passion
	VARIATION 22	Luke 9:35	"Christe's Docility" (II), "Echos of the Transfiguration"
	VARIATION 23	Matthew 7: 24-26	"The Word & The Rock"
	VARIATION 24	John 10:4	"All persons called by their names!"
	VARIATION 25	Matthew 20:18-19 - 27	(minor mode)Third Announcement of Passion -THE PASSION
VI - "CREATIVITY"	VARIATION 26	Luke 11:33	Bach Choral Prelude
	VARIATION 27	John 21:19 - 15:15	The Dialog ("Jesus and Me")
	VARIATION 28	Mark 10:13-16	The Childhood (The Kids)
	VARIATION 29	John 5: 24	Free Will (the Human Mature Choise)
	VARIATION 30	Matthew 12:50	Quodlibet!

(Abstract 244)

Music and Technology: Music Appreciation within Playlists presented in Individual Channels

Salete Chiamulera
SaleteChiamulera.com

“Diegetic” and “non-diegetic” music? *Muzak*, script or character music to the voice heard? Does it occur in a “chronotropic view”? Which kind of Chronotope? Which “sounds” are chosen and how is each kind of composition revealed by the narrative film music? How does it impact the listeners, improving their capacity to listen and enlarging their musical culture? How does the dialogic musical expressivity work and how is it reinforced by attending multimedia activities? This paper is a reflection about these questions dealing with an alternative music appreciation: the collection of sonorities and compositions put together in playlists using a YouTube Platform. The study is divided in three parts. As an introduction, some points of film music were revised. In the primordium of the 20th Century, silent cinema was presented by live stage music with a special kind of “easy compositions”. With the technological development, the film scores improved, establishing soundtracks more or less conventional for each argument and specific narrative within the movies. The “Movie Theme” emerged as an axial part of the cinematography world. In our days, the digital life and the ease of technology, allows anyone to create their own films within an individual channel. The main point of this paper is to carry out analytical reviews of a group of playlists composed by shorts films taking in to account the variety of the compositions and the impact

on the listeners. Each of these playlists was organized for a specific occasion reuniting images related to the celebration. Some perspectives related with sounds, images and voice were chosen defining the chronotropic (time/space) view of the dialogical experience. The idea of “counterpoint”, reaffirmation (parallelism), *bonding*, psychophysical cues, expectancy mechanisms, “personal experience”, “metaphor-like”, “episodic memory”, “pluralistic performance”, shortcut and enlargement were used in order to explore musical expressivity. The responsive unity to the sounds presented, as the active referential voice heard or as a connotative perspective by the presented composition, give the listener different relations to the music. The emotive aspect has a central role, where the music represents an element that enlightens the context. It was noticed that the musical fruition, the appreciation of the music was deeper and more effective due the affectivity, the familiarity and the friendship presented within these playlists. The “meaning” of the music attributed to the scene created was reinforced, demonstrating the effectiveness of the dialogic expressivity determined by the triple point: *value, emotion and expression*.

(Abstract 248)

Beginning music education majors' self-perceived teaching abilities and inabilities within a secondary choral classroom

Emily Pence Brown
Bowling Green State University

Music education majors are often required to take introductory music education courses (Mishra et al., 2011) and pedagogical courses both within (Hewitt, & Koner, 2013) and outside (Hamann & Ebie, 2009) of their major instruments. According to the current National Association of Schools of Music (NASM) 2019-2020 handbook, music teacher preparation programs should include a variety of methods and techniques courses in which music education majors often find themselves developing their teaching skills outside their preferred discipline. (NASM, 2020, Hamann & Ebie, 2009) (i.e., an instrumental music education major taking an introductory choral techniques class alongside choral music education majors.) Given the diversity of experience, expertise, and interest of the students in choral techniques courses, the perception of university professors may be that these students have different curricular needs, but what are those needs based on the students' self-perceived abilities and inabilities?

I conducted a pilot study over the course of two semester. An open-response questionnaire was distributed to all undergraduate music education majors enrolled in an introductory

choral techniques class ($N = 50$). The prompts were, “Please list three things that intimidate you about directing a 6-12th grade choir” and “Please list three things that you feel confident about in regard to directing a 6-12th grade choir”. The open-ended responses were coded into eight themes that most frequently appeared throughout the responses: choral warmups, vocal pedagogy, diction/foreign language, choral repertoire, rehearsal planning, error detection, piano skills, and conducting skills. The eight categories were used to create a 5-point Likert-type questionnaire which was distributed to all music education majors on the first day of choral techniques class during the two semesters ($N = 46$). Students were asked to identify as either instrumental ($n = 23$) or choral music ($n = 23$) education majors and to rate their self-perceived teaching ability within 6-12th grade choral classroom for each category from 1 (very weak) to 5 (very strong). The results suggest that students taking an introductory choral techniques course felt similarly about their choral teaching ability, regardless of musical discipline. Additionally, I found that beginning choral music education students had significantly more self-perceived teaching abilities in four out of eight categories: choral warmups ($p = .001$), vocal pedagogy ($p = .004$), diction/foreign language ($p = .022$), and conducting ($p = .040$) when compared to instrumental music education majors. Implications and suggestions for further research to be presented.

(Abstract 249)

The mighty ‘ukulele as a tool for learning, engagement, and connection in higher education.

Cynthia Kinnunen

The First Year Seminar course *The Mighty ‘Ukulele: finding its place in education, medicine, culture and community* blends investigation into the history and evolution of the ‘ukulele* with exploration of music’s place in society through the lens of the ‘ukulele. Additionally, we learn and make music directly in each and every class. We use the instrument as both a tool and perspective for inquiry, as well as a hands-on musicking experience. First Year Seminars in this case are structured as opportunities for first year undergraduate students to take part in interactive, small class settings that explore diverse interdisciplinary topics. The courses aim to support the development of skills and learning outcomes such as critical and creative thinking, global understanding, literacy and communications skills, as well as encourage professional, ethical and respectful behaviour. In addition, they provide an opportunity for connection with other students and help to ease the transition from secondary school into the university setting.

I draw from reflexive practice of my own lived experience as the instructor (and developer) of this course over the last four years, as well as from my qualitative research project in fall of 2020. In this presentation, we will look at what worked and what was less successful in this setting, which was approached by bringing principles of Community Music (Higgins & Willingham, 2017) into the classroom to help create opportunities for engagement and deeper learning. We will explore this intersection of community music, music education, and academic skill-building within an interdisciplinary university seminar. Does the combination of actual hands-on music making with the instrument that is itself also the subject of our discussion and inquiry help to deepen learning or prompt thoughtful student reflection within these interactive class settings? Can the act of “ensembling” (Prinsloo, 2013) using ‘ukulele create a more welcoming and supportive environment that encourages greater connection and collaboration among students? These findings will offer alternative ideas to consider in the higher education classroom and explore how music making might be integrated in settings other than formal music making classes.

**I use the Hawaiian spelling of ‘ukulele which employs the ‘okina in front of the word.*

(Abstract 250)

The Art of Listening in Music Education Research

Alexis Kallio
Queensland Conservatorium, Griffith University

The imperative to conduct music education research in ways that foreground relationality, responsibility, and answerability to those we research *with* has largely been enacted by forging new opportunities for marginalized individuals or social groups to exercise voice. Accounting for whose voices are present is often based on their *visibility* in research accounts or processes, with little consideration as to their reception or effect on the research design or findings. As such, an unwavering focus on the *visible voice* – or questions of “who gets to speak” risks neglecting questions of “who is heard, and to what end?” (Burgess 2006, p. 203). If music education research is to facilitate new understandings, ways of knowing, and ways of living together in and through inquiry, there is a need to search beyond such heuristic approaches to research ethics to consider how we might listen in ways that do not merely contribute new information but disrupt “the hegemonic ways of seeing [or hearing, thinking, acting, relating] through which subjects make themselves dominant” (Razack 1998, p. 10).

While it may seem obvious that music education researchers ought to listen attentively and carefully, if we maintain that listening is a wholly receptive act largely dependent on remaining silent and forging emotional connections as a process of opening ourselves up towards an Other, *how* we ought to listen and what listening *does* in and through the process of relational inquiry, are easily neglected. Indeed, how we have been *taught* to listen in both



formal music education and inquiry settings may work against our own ideals of relational, response-able, ethical research.

Drawing upon Oliveros' (2005) notion of Deep Listening and Robinson's (2020) caution of Hungry Listening I here reconsider listening as an active, creative, and inherently political engagement. Theorising a music-informed approach to listening through Rancière's (e.g. 2006; 2010) writings on politics and aesthetics and Bresler's (2009) notion of cultivating 'good ears' as scholars, I examine how music education researchers may move beyond the pre-existing "grid of intelligibility" (Smith 2013, p. 270) by which we recognise subjects, and make new relations seeable, hearable, and thinkable. Through taking responsibility for how we listen and what we learn to hear (see Harraway 1991), I argue that music education scholars can lead the way in uprooting qualitative inquiry from its patriarchal and Eurocentric frames by approaching listening as an art, that can be learned and practiced.

(Abstract 251)

El Sistema in the Classroom: Using the Teaching Voices of Children to Achieve Success

Camilo Ortiz, Isabelle Tuncer and Amalia Diaz
El Sistema Santa Cruz

Background

El Sistema Santa Cruz/Pajaro Valley was launched in 2012 inspired by the social approach to music education of the Venezuelan System of Youth Orchestras. After a pilot program with a group of 35 children, we now serve 80 special education students in-school, and 320 students after school and during summer online and at 7 different sites in Santa Cruz County. We're committed to increasing access to music education and creating an impact by cultivating an ecosystem of support that begins with the child, extends to the family and finally reaches the greater community.

Objective:

El Sistema capitalizes on our students' voices to build the competencies of IDENTITY (self-awareness & self-management), BELONGING (social-awareness & relationship management), and AGENCY (responsible decision-making) through music. The students' voices become visible as they become active agents of the learning process by setting up their own rules, becoming mentors and teachers, and providing feedback. By using their voices both *literally* and *figuratively*, our students find themselves and their roles within the classroom and become part of the collective voices that are musical ensembles.

Content

Attendees will experience full group activities and a breakout session. Everything will be led by the children.

1. Become mentors/teachers: El Bosque Feliz: Students will teach the audience a song in Spanish by using movement association with words. The activity will add different layers until everyone is involved.
2. Establish their own rules: rehearsals agreements: (break out session): Groups will be working with the students to come up with a set of agreements that speak about the expectations to be followed in a music classroom. These agreements are to be set to music.
3. Provide feedback: in each session, participants will take time to reflect on what worked and what did not work. That will be student-lead.

Methods



The role of the participating audience is to put themselves in the mindset of a child in a classroom setting. The children will be using the Orff Schulwerk method, which is known as a very dynamic and interactive way of teaching.

Applications for music education

By adding a strong social/emotional component to music education, El Sistema music classes show how music-learning and music-making help young people develop not only musical mastery but also self-esteem, mutual respect, cooperative and leadership skills - qualities that can change their lives and the lives of their families and communities.

(Abstract 252)

Songwriting in Bands - a (Dis)continued Model of the Postdigital Age?

Marc Godau and Katharina Hermann
University of Applied Sciences Clara Hoffbauer Potsdam
University of Erfurt

For the past two decades, international music education has been characterized by a growing interest in informal learning for formal contexts (Green 2008) and a "compositional turn" (Kaschub/Smith 2013), moving from closed to open forms of composing (Allsup 2013). This shift occurs under social and technological conditions such as Communities of Musical Practice (Kenny, 2016) or Digital Workstations (DAWs) that affect musical practices in the 21st century.

Against this backdrop, the joint research project Musical Communities in the (Post) Digital Age (MusCoDA) of the University of Erfurt (UE) and the University of Applied Sciences Clara Hoffbauer Potsdam (FHCHP) examines songwriting processes as an example of collective creativity in post digital communities (Clements 2018; Cramer 2015). The four-year project, funded by the Ministry of Education and Research (BMBF), is built on the results of the pilot study "How popular musicians learn in the (post)digital Age" (Godau/Haenisch 2019).

Based on music lessons in schools (UE) on the one hand and informal bands (FHCHP) on the other, MusCoDA explores collaborative and collective learning in informal and formal contexts. Collective songwriting is examined in network perspectives (Latour 2005; White 1992), that will allow to view boundaries between both online and offline and formal and informal contexts as permeable and to reconstruct musical learning practices. By comparing songwriting processes in formal school and informal band contexts, possibilities for a pedagogical-didactic interweaving of different educational worlds come into focus. The goal

of MusCoDA is to develop an empirical model of collective musical creativity and learning and to formulate an instructional design for teaching music in the post digital age.

The poster presents the research design and discusses first results of the project. The data collection so far showed a drastic development. Almost no children and youth bands can be found as research participants in informal realms. However, they appear mainly in non-formal educational settings under the guidance of social pedagogues. Finally, the entire literature on band education is primarily based on the model of the rock-band in the rehearsal room with guitar, bass, keyboard and drums (along with music production with DAWs). The question arises to what extent the classic band concept has become a (dis)continued model, now appearing as an academicized form in formal contexts, but seeming to disappear in informal contexts.

(Abstract 258)

Exploring music teacher perspectives on teaching with technology during the COVID-19 pandemic

Emmett O'Leary and Julie Bannerman
Virginia Polytechnic Institute and State University
University of Alabama

Research into music education during the COVID-19 global pandemic is emerging, and teaching with technology is at the center (Camlin & Lisboa, 2021; Hash, 2021). As teachers and students in the United States shift from what began as “emergency remote teaching” (Calderón-Garrido & Gustems-Carnicer, 2021) to a school year with fewer pandemic restrictions, it is unknown how the teaching practices developed during the pandemic will influence future practice. Fundamental changes in teaching practice rarely happen (Cuban, 2013), and despite substantial innovation and research, music educators have been reluctant to integrate technology into instruction meaningfully. To this point, Bauer (2020) commented, “the empirical evidence that is available suggests that most music educators are not making extensive use of technology, particularly for instructional purposes” (p. 7). But pandemic teaching may have been a catalyst that fomented change that might not have otherwise taken place. The purpose of this study was to explore music teachers’ perceptions of pandemic teaching with technology. Research questions included: 1) How did music teachers use technology in new ways during the COVID-19 pandemic? 2) How did teachers’ experiences with and perceptions of teaching with technology change over the 2020-2021 school year? 3) What lasting changes, if any, do teachers perceive pandemic teaching with technology will provoke in their work? We used a phenomenological approach to answer the research questions (Vagle, 2018), recognizing teaching with and through technology during the pandemic as the central phenomenon. Participants included ten music teachers working in varied levels of P-12 music instruction. Data generation included two semi-structured

interviews, and participants collaboratively edited a summary of their experiences with the researchers. This study is in progress, and therefore we do not have results to report at this time. However, we expect that our results will contribute to a deeper understanding of how music educators used technology as a tool to respond to the constraints of teaching during the COVID-19 pandemic and the instructional and curricular implications of using technology in music classrooms in new ways. Where initial research has documented the broad experience of pandemic teaching (Biasutti, Phillippe, & Schiavio, 2021; Hash, 2021; Octaviani, 2020), our study examines a unique time where teachers are leaving the constraints of pandemic teaching and returning to prior practices for teaching and learning. In addition, this study offers a unique insight into technology integration and curricular evolution in music education.

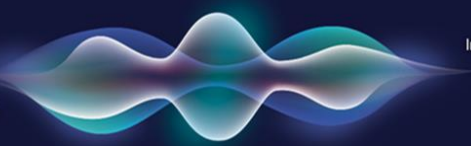
(Abstract 260)

From Hidden to Visible; toward a trauma-informed framework of community music practice

Catherine Birch
York St. John University

As the field of community music scholarship continues to evolve, opening up a dialogue around music making with trauma survivors and implementation of trauma-informed practice is both timely and critical. Whilst there has been an acknowledgement of the presence of trauma connected to specific contexts, community music literature has not yet begun to respond to the potential prevalence of trauma within any community music setting. As a field in which music projects will often be operating with groups of vulnerable people, trauma-informed practice is beginning to be acknowledged, but without a broad base of research to support training and implementation. As a community musician working with known trauma survivors, it is my assertion that the question of whether pedagogic frameworks should be developed in order to promote safe and appropriate practices needs to be addressed, especially where traumatic experience can remain hidden, but still be profoundly impactful.

This paper presentation explores the origins of trauma-informed practice as well as providing an example framework from the York St. John University Prison Partnership Project. An overview of community music scholarship explores the potential benefits of music making for those who have experienced trauma and emerging themes are examined through the lens of trauma-informed practice. This paper suggests that trauma-informed practice could be integrated more widely within community music in order to: (1) acknowledge that in any group or context, statistically, a number of participants are likely to have experienced trauma; (2) acknowledge that because trauma is often hidden, having an understanding of manifestations of trauma responses will better equip practitioners; and understand that trauma-informed practice enables practitioners to work reflexively and responsively within



their groups, thereby building solid foundations on which to develop safe and secure environments in which music making can flourish and silenced voices can be made visible.

(Abstract 261)

Undergraduate Choral Conducting Courses: Examining Students' Practice Behaviors and Instructors' Pedagogy

Bradley Regier, Alec Scherer, Brian Silvey and Melissa Baughman
Illinois Wesleyan University
Texas State University
University of Missouri
University of Oklahoma

Undergraduate music education students are required to enroll in conducting courses that prepare them for their future teaching responsibilities (NASM, 2020). Perceptions of undergraduate conducting curricula have been shared by in-service instrumental teachers (Silvey et al., 2020), instrumental conducting instructors (Hart, 2019), and instrumental students (Regier et al., 2020). These studies provide important insights into instrumental conducting curricula, but the perceptions and practice approaches of choral conducting students and instructors remains largely unknown. The primary purpose of this study was to investigate undergraduate introductory choral conducting students' (a) approaches to conducting practice, (b) conducting practice time allocation, and (c) beliefs about their conducting abilities. We also examined choral conducting instructors' beliefs and pedagogy in relation to students' practice approaches.

Undergraduate students enrolled in an introductory choral conducting class ($N = 126$) and their instructors ($N = 12$) responded to separate questionnaires. Conducting students completed a questionnaire which consisted of 15-items pertaining to: (a) approaches to practicing conducting skills and textbook usage, (b) practice time allocation, and (c) beliefs about their conducting abilities. In order to compare instructors' pedagogical approaches with students' practice behaviors and beliefs, we modified the student questionnaire into a 13-item instructor questionnaire that consisted of the same sections from the student questionnaire. An example teacher questionnaire item from Section 1 included: "According to your instructions, how often should your students practice the following conducting behaviors?"

We analyzed Likert-type items using non-inferential statistics to make descriptive comparisons between groups, and we did not compare student and instructor responses within institutions. Furthermore, we analyzed open-response items using a qualitative approach of assigning codes, combining codes into themes, and displaying the data (Creswell, 2007). To determine reliability, the second author coded all responses ($N = 504$) and the fourth author examined 20% of those responses. Interrater reliability was 86.13%.

Technical skills came more naturally than expressive skills for students and instructors, and students reported practicing technical skills more often than expressive skills. Instructors and students agreed to the frequent use of the practice strategy, "singing or humming musical lines," but they did not align regarding the usage or importance of video recording practice



sessions. Students also shared that anxiety was a challenge for them in conducting class. Considering our results, we recommend that choral conducting instructors explicitly share their practice expectations with students and provide incremental and extensive instruction of expressive conducting elements earlier in the conducting curriculum.

Table 1
Means and Standard Deviations of Conducting Practice Behaviors

Practice Behavior	Students ^a			Instructors ^b		
	<i>n</i>	<i>M</i>	<i>SD</i>	<i>n</i>	<i>M</i>	<i>SD</i>
Patterns	124	4.11	0.81	13	5.25	0.75
Preparatory beats	126	3.94	1.04	13	5.67	0.65
Cues	126	3.90	0.87	13	5.08	0.90
Eye contact	126	3.85	1.03	13	5.58	0.67
Preparatory breath	126	3.84	1.07	13	5.42	0.90
Dynamics	126	3.83	0.84	13	5.17	0.83
Ictus	126	3.75	1.18	13	5.25	0.97
Releases/Cutoffs	126	3.69	0.80	13	5.17	0.72
Hand independence	126	3.66	0.84	13	5.33	0.65
Musical styles	124	3.27	1.16	13	5.17	0.94
Fermatas	125	3.11	0.95	13	4.58	1.00
Phrase shaping	124	3.06	1.07	13	4.92	0.79
Facial expression	126	2.92	1.32	13	5.00	1.04
Laban movements	126	2.07	1.17	13	3.67	1.56



Table 2
Means and Standard Deviations of Conducting Practice Strategies

Practice Strategy	Students ^a				Instructors ^c		
	<i>n</i>	<i>M</i>	<i>SD</i>	% ^b	<i>n</i>	<i>M</i>	<i>SD</i>
Sing or hum musical lines	126	3.83	1.09	85.71	13	5.17	0.94
Silent conducting practice	126	3.66	0.99	83.33	13	4.42	0.94
Conduct in front of a mirror	126	3.42	1.14	96.03	13	5.00	0.85
Use a model recording	125	3.32	1.25	84.00	13	3.50	1.09
Video record your conducting	126	2.90	1.32	92.86	13	5.00	0.95
Use a metronome	126	2.62	1.13	79.20	13	3.92	1.38
Use video analysis software	126	1.28	0.85	9.52	13	2.08	1.51

Note. ^a Students answered, “How often do you use the following strategies when practicing your conducting along?” on a scale anchored by *Never* = 1 and *Always* = 5. ^b Percentage of students who reported that their conducting instructor discussed the practice strategy in class. ^c Instructors answered, “According to your instructions, how often should your students use the following practice strategies?” on a scale anchored by *Has not been discussed* = 1 and *Always* = 6.

(Abstract 262)

The Quarantine Ukulele Live Streams: The Creativities of an Online Music Community During a Global Health Crisis

Emmett O'Leary
Virginia Polytechnic Institute and State University

The Quarantine Ukulele Live Streams began in March 2020 as people throughout North America remained in their homes due to the COVID 19 Pandemic. With group in-person musical opportunities prohibited, online music-making became one of the few musical outlets available. Started by the host of a prominent ukulele-focused YouTube channel, the live streamed play-a-long lessons included 93 sessions featuring more than 146 hours of content. During the streams, participants would play along with the host as they taught an eclectic mix of popular music adapted for the ukulele and engaged in broad ranges of conversations through the feature of the YouTube platform. To examine the live streams, I used a theoretical framework drawing on ideas from three distinct but complementary areas, including scholarship on online community music as conceptualized by Waldron (2013) and

Cayari (2011, 2015), media studies, including research on live streaming (Taylor, 2018) and the YouTube platform (Burgess & Green, 2018); and work recognizing that these musical interactions represent multiple creativities (Burnard, 2012). The method was informed by elements of case study research and cyber-ethnography (Waldron, 2018), where my researcher role was mainly as a “lurker” observing interactions through the YouTube live streaming platform. Data included video transcripts, live chat transcripts, and field notes generated from 11 videos, including more than 20 hours of content. Findings show that the live streams attracted a global audience due to their “spreadability” (Jenkins, Ford, & Green, 2013) and minimal barriers to participation. Elements of community were instilled deliberately by the host of the live streams and the chat and comment moderators. Moderators were particularly valuable as they kept the chat content within community guidelines and supplemented the host’s teaching with links to tutorial videos, chord charts, and other pedagogical materials. The host demonstrated multiple creativities throughout the streams. Elements of digital placemaking (Ruberg & Lark, 2021) and vernacular creativity (Burgess, 2006) provided an informal learning space that felt welcome during a time of stress and uncertainty. Additionally, the host leveraged entrepreneurial creativity to encourage the community to support the streams through either YouTube metrics (likes, subscriptions, and views) or financial donations via YouTube and other platforms. Findings are discussed in relation to the live streams as community music, creativity, and media studies with implications for online musical engagement and mediated music learning.

(Abstract 263)

Examining High School Concert Band Directors' Self-Efficacy for Classroom Management, Classroom Management Behaviors, and Job Satisfaction

Bradley Regier
Illinois Wesleyan University

Self-efficacy is defined as one’s belief in their ability to perform a task (Bandura, 1997). Teachers’ self-efficacy has been theorized to include three smaller constructs: self-efficacy for teaching strategies, classroom management, and student engagement (Tschannen -Moran & Woolfolk Hoy, 2001). These constructs can impact teachers’ strategies, motivation, and effectiveness (Woolfolk Hoy & Davis, 2006). In a prior study, I found positive, significant relationships among concert band directors’ self-efficacy for teaching strategies and confidence for effective teaching strategies (Regier, 2020). However, little is known about their self-efficacy for classroom management. Among non-music teachers, classroom management self-efficacy positively predicted their job satisfaction and related with reported stress levels (Klassen & Chiu, 2010). Examining similar relationships among concert band directors could help our understanding of variables that positively impact concert band directors’ efficacy and professional dispositions. Therefore, the purpose of this study is to

explore how the perceived quality of prior teaching experiences, support and trust, and contextual variables predict high school concert band directors' self-efficacy for classroom management. I will also examine relationships between directors' self-efficacy and their self-rated effectiveness for classroom management behaviors and job satisfaction.

The National Association for Music Educators will send an email on my behalf to member high school concert band directors. The email will include IRB-information, a description of the research study, and a study invitation. Clicking on the questionnaire link in the email will send directors to the questionnaire on Qualtrics. The questionnaire is divided into four sections: (a) the Concert Band Directors' Self-Efficacy for Classroom Management Scale (Tschannen-Moran & Woolfolk Hoy, 2001), (b) the Job Satisfaction Scale (Klassen & Chiu, 2010), (c) items designed to collect participants' self-perceived effectiveness for classroom management behaviors and (d) items designed to collect participants' demographics and school characteristics.

In order to examine the influence of prior experiences, support, and contextual variables on participants' self-efficacy for classroom management, I will use hierarchical regression analysis. I will also run t tests to examine the extent that efficacious directors score themselves highly on classroom management behaviors and job satisfaction. Findings that indicate concert band directors' job satisfaction is significantly related to their self-efficacy could promote the development of efficacious behaviors so that teachers are less likely to leave their profession or change schools. In addition to helping directors identify classroom management behaviors that may improve their self-efficacy for classroom management, results could also foster new "innovations...related to professional development (ISME, 2021)."

(Abstract 264)

Perceived Preparedness to Teach Over Time: A Longitudinal Case Study of Instrumental Music Teachers

John Denis
Texas State University

Music teacher education programs are an integral part of preparing novice music teachers for a successful start to their careers. Despite that, many studies show that music educators often feel unprepared by their education (Ballantyne, 2006, 2007; Ballantyne & Packer, 2004). This three-and-a-half year longitudinal case study examined instrumental music educators' perceptions of the preparation provided by their education as they completed university coursework and entered the profession.

For this study, the case boundaries were novice teachers beginning with their upper-level (junior level) undergraduate courses and ending with participants' second year of teaching. Using core practices (Abramo, 2016; Millican & Forrester, 2018, 2019) as the theoretical framework, participants engaged in focus group discussions at predetermined milestones (completion of music curriculum, completion of college of education field experience, student teaching, end of first and second years of teaching). I chose focus groups to allow for participant discussion, gain increased insight through the interaction of participants, and as a source of rich data and description (Baumgartner & Council, 2019; Creswell, 2013; Morgan, 1997). Participants ($n = 4$) were selected based on their education level at the start of the research and their willingness to commit to the duration of the study

I identified three emergent themes from the data: the importance of authenticity and contextualization, the core practices of classroom management, secondary instrument knowledge/skills, and rehearsing ensembles were central to feelings of preparedness, and a shifting focus over time. Participants evaluated how well prepared they felt through the touchstones of authenticity and contextualization throughout the study. Similarly, some core practices were regularly perceived as both areas where participants felt prepared and unprepared. Finally, participants' perceptions changed as they gained more experiences and reflected on their preparation.

These results further strengthen the past literature and highlight how essential core practices may be to perceptions of preparedness among preservice and novice teachers. Particularly of note, participants expressed that, despite concerns about their preparation, their music teacher education instruction and experiences built strong foundations for their understanding and developing skills in such pivotal core practices. Addressing these core practices may be an important part of effective music teacher education. Music teacher educators may wish to examine the curriculum and offer opportunities to practice difficult core practices, such as classroom management, in a safe environment.

(Abstract 274)

Are YOU on the list? Diversity and Representation of Music Festival Composer Lists: An Investigation.

Gregory Whitmore and William Tonissen
California State University Fullerton
White Plains High School

Do the composers whose pieces are listed as compulsory literature for performance at adjudicated music festivals reflect the diversity of the students who comprise the region's school music ensembles? Do music students feel visible, and can they see themselves reflected in the composers whose compositions music educators' select to perform in

concert? How can music educators improve and increase the diversity, representation, and artistic breadth/depth of the composers whose works are curated for performance at an adjudicated music festival?

Viewed through the eyes of student musicians participating in high school band programs in the United States, this 2020 phenomenological research study employed qualitative methodology to explore adjudicated band festival composer lists in the United States. This investigation was principally focused into the depths of diversity and inclusion of the composers whose pieces appear as required performance programming for participating ensembles. Student interviews were conducted to understand the impact concert programming has on students' sense of visibility and representation through their artistic experience in band. Interviews were conducted with music educators to assess their understanding of the impact and scope of this issue. The interview methodology employed centered on the participant's everyday world – their music classroom - and those performances that often define the ensemble experience for student and educator. Data analysis searched for emergent themes, compared interview participant responses across the cohort of participants, and explored similarities and discrepancies of music festival composer lists pertaining to the diversity and representation of the composers listed therein. This study found that despite the diversity of the student populations in the regions of the United States featured in this research, music festival composer lists did not reflect the student population. The lack of music festival lists including composers of diverse backgrounds fits within a larger pedagogical concern regarding the inadequate artistic quality of compositions for school ensembles (Budiansky and Foley 2005). Considering that one of the most important sources of repertoire selection are regional music education association lists; increased efforts are needed to educate and empower music educators to advocate that composers included on music festival lists better reflect the diversity of students who comprise school music ensembles. This session will offer implications for music educators that will assist in broadening the student artistic experience through more inclusive literature programming practices. This research aimed to assist music educators in crafting a music education experience that is more artistic, student-centered, and educationally effective.

(Abstract 282)

Co-designing Engagement with First Nations' Peoples and Communities in the Australian Tertiary Music Education System

Jennifer Newsome
Australian National University (ANU)

This paper describes an Indigenous-led co-design model developed at the Australian National University (ANU) that draws on over thirty years of experiential evidence in addressing the need for more effective engagement by Australian tertiary music education institutions with

diverse Aboriginal and Torres Strait Islander Peoples and communities. Based in a case-study at the ANU School of Music, this specialised adaptation of the co-design methodology is situated within an Indigenous rights and social justice framework, and responds to national and institutional policy frameworks seeking to improve outcomes for Aboriginal and Torres Strait Islander Peoples in higher education and to increasingly loud calls from Indigenous leaders and communities for 'ground up' and genuine partnership approaches to Indigenous self-determination in research and development.

The model provides a means for the generation of Indigenous-centred strategies aimed at addressing systemic barriers and structural inequalities. This participatory model flips dominant narratives around access, equity and inclusion from normative and assimilative paradigms to wholistic and integrative ones grounded in an Indigenous-led analysis of priorities, requirements and needs. The approach goes beyond traditional 'community engagement' and 'consultation' by elevating and amplifying Indigenous voices and ensuring that Aboriginal and Torres Strait Islander People, as the primary stakeholders and intended beneficiaries, are at the centre of and in control of a collaboratively-framed transformative change agenda.

This first-time model provides a counteractive strategy to historic marginalisation, exclusion and inequities in the Australian tertiary music education system, and an alternative to the usual 'top down' decision-making approaches, through a co-creative process inclusive of differently situated and positioned stakeholders in the overlapping community-institution space. This approach aims to ensure that First Nations' Peoples are at the centre of and in control of a solutions-oriented dialogic process that can provide a means for grappling directly with inherent complexities, including those arising from the entrenched nature of systemic power, hierarchically-based institutional decision making, diversity, cultural differences, and an established 'mind set' and conventional ways of doing things.

The case study approach provides a suitable nationally-focused institutional environment for the development of a systems-level change process that can respond effectively to diversity whilst also recognizing the importance of localized place-based responses to Indigenous stakeholder priorities, needs and requirements, based in the understanding that different contexts require different solutions. As such the model has potential not only for application across the Australian performing arts education and research sectors but also for First Nations Peoples and institutions internationally.

(Abstract 283)

Targeted Disruption toward Innovative Change in Music Teacher Education

Becky Marsh, Brian N Weidner and Penny Dimmick

Butler University

Background

Disruption can be a powerful tool for allowing educators to reconsider what, how, and why they teach, leading to the re-creation of classrooms that previously followed traditional structures exclusively (Siuty, 2019). By experiencing disruption, educators can challenge their own presumptions of what education can and should be. In moments of rapid change, music educators return back to their core values and core relationships as they re-design classrooms in response to disruption (Maas et al., 2021). As seen during the COVID-19 pandemic, music teacher educators can re-design their classrooms in response to unintended disruption through reflection on core beliefs (Austin, 2021). Similarly, targeted disruption can be built into music teacher education (MTE) through intentional consideration of self-replicating cycles of teaching as one was taught. MTE can break these cyclical practices through identification of cycles, targeted disruption, sustained experience, and intentional pedagogy (Weidner, 2019). This four-step process provides an opportunity for introducing innovation into MTE systematically and allows new innovations to become part of the self-replication cycle of music education (see Figure 1).

Objectives

Participants in this workshop will be able to:

- Describe the four-step sequence of cycle identification, disruption, experience, and pedagogy.
- Identify exemplar programs of targeted disruption from presenter examples and participant discussion
- Experience processes of targeted disruption for innovation in MTE.

Content

This session will begin with a brief introduction to the concept of targeted disruption in MTE (eight minutes). Following this introduction, participants will be divided into small groups moderated by the presenters. Each group will be taken through the design process for targeted disruption consisting of four different brainstorming steps (eight minutes each):

1. Identification of activities/behaviors that are the result of self-replicating cycles of music education. One activity/behavior will be selected by the group for discussion in steps 2-4.
2. Design of possible disruptive activities that could be introduced into MTE to provide unfamiliar experiences.
3. Discussion of sustained experiences that reinforce innovative approaches to MTE.
4. Identification of intentional pedagogy that allows innovations to become embedded within MTE.

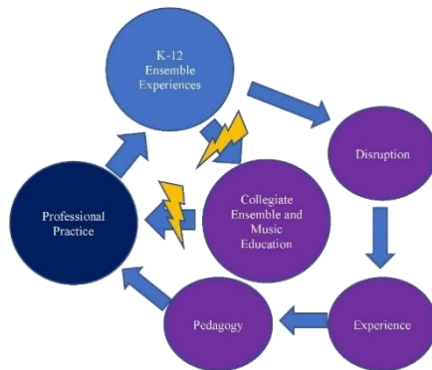
At the close of the workshop, each group will report on their design for targeted disruption toward innovation.



Application

This workshop will provide a model upon which music teacher educators can approach innovative practices within their own programs, providing a process that allows for disruption to the experiences that music education students have prior to their collegiate education.

Figure 1. Self-replication cycle of music education



(Abstract 284)

Music teachers' voices behind the global premise of sustainability

Lina Van Dooren

Lund University - Malmö Academy of Music / Agenda 2030 Graduate School

Global challenges such as the climate crisis, poverty and gender inequality bring with them a future-oriented ambition and perspective that finds expression through the sustainable development goals (SDG). Idealistically, these SDGs aim to eradicate global issues by 2030 (UN, 2015). With education being called upon to help resolve these issues, SDG 4 asks that learners acquire the knowledge and skills to promote sustainable development. However, with education taking place here and now, Biesta (2021) argues for a world-centered, existential orientation with a view of the present. Rather than focusing solely on the child or curriculum, it is an education that helps students to exist “in” and “with” the world. This means that, with an eye on the future as ideally presented through the concept of sustainability, education should give the students an opportunity to engage with these issues as they present themselves in today’s society. What can the role of music education be in this context and how would it be conceptualized and formalized? This question forms the heart of the first study embedded in a larger PhD research aiming to connect the two fields of sustainability and music education. Exploring respondents’ ambitions and visions regarding sustainability in the music classroom, the data for this first study consists of focus group interviews with music teachers and written course work of music teacher education students during their final term in the music teacher training program. The course work consists of an elaborate description of their ideal (music) schools in the form of a website and a journal. The material will be analyzed through a thematic analysis grounded in a constructivist framework (Braun & Clarke, 2006). With the planning and organization of the focus group interviews currently in progress, this presentation wishes to report on the preliminary results of this

explorative study. It will inform further data collection for the practice-based, participatory research design of the second study within international schools in Sweden. Although the studies do not aim to generalize the findings, they wish to provide an account for how the connection between music education and sustainable development could be established.

(Abstract 285)

Collective creation and performance in the training of compulsory and upper secondary education teachers

Cruz López de Rego and Rosa Pilar Esteve Faubel
Autonomous University of Madrid
University of Alicante

1. Theoretical/pedagogical background of the paper

The collective composition of small prosodic pieces based on given texts and musical pieces using simple compositional techniques extracted from other works allows students of the Master's Degree in Teacher Training for Compulsory and Upper Secondary Education to enhance their creative capacities and interest in music, develop their capacity for critical assessment, bolster their educations, and benefit from teamwork.

2. Aim/focus of the work/research reported

The objective is to train future teachers to prepare presentations adapted for compulsory and upper secondary education students through the development of techniques and skills drawn from the imitation of given models.

3. Method/approach/modes of inquiry

In this study, the results of the same creative experience will be compared with two groups of students in the aforementioned Master's programme at the Universidad Autónoma de Madrid, 2019-20, and the Universidad de Alicante, 2021-22. The texts will be tongue twisters, phrases with rhythm and by great authors. The works to imitate will be: the third movement of Gustav Mahler's "Titan" Symphony; "The Unanswered Question", by Charles Ives; and "By the River", by Brian Eno.

The results of the compositions and performances, and the possible impact of the pandemic on the second group, will be evaluated, upon being able to produce a collective work.

Through the evaluation scale developed by the teachers participating in the project, the strengths of the process, interest, originality, participation in the performances, and aspects to be improved are evaluated.

4. Results and/or summary of the main ideas

It can be stated that creative group work is positive and necessary as a step prior to individual composition, as students do not feel solely responsible for it. For the students, the fact that the work is more active, and that they are going to immediately see results, increases their interest in it, and working in a group is motivational.

It should be noted that the comparative results will be obtained over the course of the current academic year.

5. Conclusions and implications for music education

This methodology is effective for teacher training. Working as a team, based on models, future teachers can develop materials quickly and efficiently. They gain a better understanding of what they hear, take more interest in other's works, and assimilate ideas and knowledge while improving their creativity.

(Abstract 286)

The Development of Preservice Music Educators' Philosophical Beliefs and Advocacy Tenets

Mary Beth Hilbers, Xin Wei Liu, Glenn Nierman, Jessica Schreiner, Aaron Schuck and Brianna Smith
University of Nebraska-Lincoln
Sichuan Conservatory of Music

Developing philosophical knowledge is an important goal of many music teacher education programs because many music teacher educators feel that it is important to help students develop their beliefs about the significance of music's curricular role, as well as to understand the types of benefits that could be used for advocacy. Initially, advocacy efforts were directed towards music's utilitarian functions: personal health, usefulness in church services, and patriotism (McCarthy & Goble, 2002). After a long journey through various philosophical tenets—social benefits, conceptual understanding, aesthetic education, for example—the profession seems to be focused currently on the social emotional learning (SEL) benefits of music (Edgar, 2017). Preservice teachers need to be mindful of this journey if they are to develop a solid foundation to purport the study of music in schools. This pilot study was designed to replicate, in part, the work of Austin and Reinhardt (1999) to examine the development of preservice music educators' beliefs about why the study of music is important in schools and to determine the relationship of those beliefs to perceived advocacy effectiveness. Study participants included 54 undergraduates (19 sophomores, 17 juniors, and 18 seniors; 26 identified as female and 28 as male) from a large, comprehensive Midwestern university. A 43-item questionnaire was administered twice in one, twenty-minute setting.

In the first administration, participants were asked to mark the extent to which they personally agreed or disagreed with a number of philosophical statements expressing why it is important to have music in schools using a 7-point rating scale (1=low; 7=high). In the second administration, these same statements were rated as to their effectiveness to advocate for school music programs. After a check of the survey's reliability and content validity, it was found that, on average, participants agreed more than they disagreed, that all statements expressed a viable rationale for the importance of music in schools, with item means ranging from 6.463 to 4.241. Furthermore, all statements were rated at least "moderately effective" (meaning $m \geq 3.5$) for advocacy, with advocacy means ranging from 5.994 to 3.759. The Pearson coefficient was .530, which is similar to the findings of Austin and Reinhardt, indicating that group response patterns for the importance and advocacy sections of the questionnaire were quite similar. Participants' beliefs about importance and advocacy factors were not statistically significantly different overall and were not significantly affected by either gender or program status.

(Abstract 287)

The Significance of a Global Music Education Framework: International Perspectives and Dialog in Music Teacher Education

Christopher Hanson and Beatrice McNamara
Seattle Pacific University
Ludwig Maximilian University

The past year has amplified the need for international collaboration and critical reflection on both policy and practice of music and education in schools. Establishing international collegiality within the music education community is a key concern within the contemporary discourse of music teacher preparation. Kertz-Welzel (2018) suggests "for the future of the global music education community, it will be important to realize that the identity formation of scholars and teachers takes place partly within an international context." (Kertz-Welzel, 100).

Building on the work of Dr. Alexandra Kertz-Welzel in establishing a framework for global music education, this paper will discuss the authors' experience utilizing COIL (Collaborative Online International Learning) as a tool in music teacher preparation courses to facilitate identity formation in future music educators. Care is taken to honor and appreciate the unique perspectives of both faculty and students from each country. The diversity of opinions, beliefs, knowledge, experiences, and practices within each community are enhanced and ultimately generate more valuable ways of knowing and doing music education.



The authors put these theories into practice within the context of American and German music education programs. Their experiences, however, provide examples of how others can utilize Kertz-Welzel's framework and tools such as COIL to initiate new conversations in the globalization of music education.

(Abstract 288)

The Storied Lives of PreK-12 Music Teachers in the United States

Lori Gray
Boise State University

The image of a teacher is often stylized in media and literature. We form our ideas of teachers by combining these images and our personal experiences as students (Chang-Kredl & Colannino, 2017; Dalton, 2013; Lortie, 1975). According to Chang-Kredl and Colannino (2017):

It is well-established in educational research that lay theories—personal beliefs about teaching, based on an ‘apprenticeship of observation’ or 13 or more years of prior experience observing one’s own teachers—are resilient and powerful (Lortie, 1975). Most adults have established a set of attitudes and preconceptions of what teaching and being a teacher mean, and these beliefs are ‘formed in the absence of understanding of educational theories or pedagogical principles’ (Furlong, 2013, p. 79). (p. 45)

To combat potentially misleading images, Music teachers’ experiences and roles in classrooms need to be collected with teachers as active participants. The narrative accounts provide a realistic view of teachers’ identities, roles, and actions in Music classrooms.

This literature review which focuses on both Music teacher image and Music teacher identity and role serves as a prelude to a multiple case study, to collect the experiences of PreK-12 Music teachers from across the United States. I will present Music teachers’ authentic stories with their own voices represented in the narratives, gathered through a series of semi-structured interviews with each participant. Five research questions guide this inquiry:

1. How do PreK-12 Music teachers’ backgrounds in the Arts shape their philosophies of and approaches to teaching Music in PreK-12 education?
2. How do PreK-12 Music teachers experience personal and professional identity, role, and perceived role support in relation to their teaching positions and contexts across the United States?
3. How do PreK-12 Music teachers describe and perceive themselves as Music teachers and artists?

4. Are personal and professional identity interconnected for Music teachers or do they view their personal lives as separate from their professional lives?
5. Are Music teacher practices challenged by school context, culture, the larger community, and societal events, and how are those challenges (if they exist) linked to teacher identity, role, and perceived role support?

The literature reveals that misconceptions of the Music teacher role in PreK-12 education are common. A narrative project of this nature, highlighting the authentic experiences of Music teachers and rewriting the stories told in society, will provide the broader community with a deeper and more realistic understanding of the Music teacher role.

(Abstract 298)

Music Teachers Embrace Technology: Technological Competence to Usage Behaviours

Xiangming Zhang, Andrew King and Helen Prior
University of Hull

Music teachers are currently in an environment of rapidly evolving technology in the digital age, and their use of technology for teaching practice is gradually becoming a necessity in many countries. However, the underlying factors that influence music teachers' technological behaviour remain to be explored. This study therefore considers the relationship between music teachers' use of technology, technology acceptance, and technological competence in a Chinese context. It has been shown that the UTAUT (Unified Theory of Acceptance and Use of Technology) theory can be used to test individuals' technology acceptance, while the TPACK (Technological Pedagogical Content Knowledge) framework has been used to examine teachers' technology-related competencies. Therefore, this quantitative study combines these two models to examine the potentially influential factors that affect music teachers' behaviour in using technology.

An online questionnaire survey was used to collect data and 307 valid responses (68 males and 239 females) were analysed. Although there were still some music teachers who were reluctant to use technology, the results showed that the majority of music teachers in the Fujian Province (China) have been using technology and appeared to have a positive attitude towards its use. Specifically, this study used SEM (Structural Equation Modelling) analysis to validate the measurement model and the structural model, then confirming the applicability of the theoretical model proposed to the field of music education in China. The final data showed that the structural model did fit the data well, and all relevant indices met the recommended thresholds ($\chi^2 = 783.268$; $df = 932$; $p = 1.00$; $SRMR = 0.059$; $CFI = 1.00$; $RMSEA = 0.00$).



In summary, the results of this study suggest that music teachers' technology acceptance had a direct impact on their technological behaviour. However, music teachers' technological competence did not directly influence their technological behaviour, but indirectly influenced their usage behaviour by affecting teachers' technology acceptance. This suggests to policy makers and stakeholders in China that they may need to first provide support for how music teachers embrace technological tools, and then ensure that music teachers' technological competence is also improved. Once these two aspects are fully considered together, music teachers will likely be more empowered to use technology in music education. Furthermore, this study validates the feasibility of combining UTAUT and TPACK theories in the field of music education in China, providing a reference for the application of these theories in other countries and regions.

Table 1. - Result of Hypotheses Tests

Hypotheses	Path	Estimation	SE	<i>p</i>	Std (all)	Results
H1	TB →TA	2.023	0.298	< .001	0.851	Supported
H2	TB →TC	0.094	0.081	0.249	0.081	Not supported
H3	TA → TC	0.348	0.063	< .001	0.715	Supported

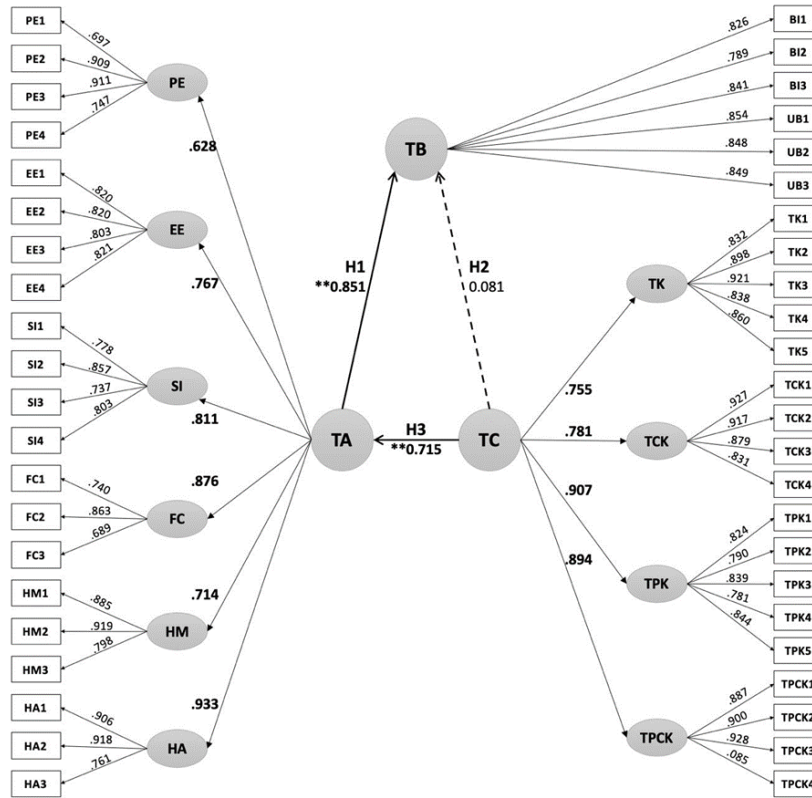


Diagram of an Overall Measurement Model

Figure 1 - Final Path

(Abstract 299)

Performance as theatre: exploring early career professionals' perceptions of audio-visual performance preparation

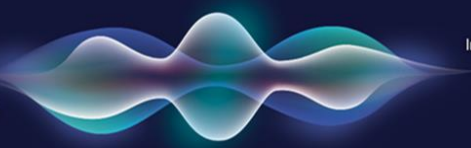
Olivia Urbaniak and Helen Mitchell
The University of Sydney

Music performance is universally considered an audio-visual experience (Tsay, 2013). Audiences have a non-conscious dependence on the visual aspects of performance, and favour those performers who command the stage with a confident demeanour (Platz & Kopiez, 2013), dress for the occasion (Urbaniak & Mitchell, 2021) and project expressivity through body movement (Davidson, 1993). It appears expert performers are also acutely aware of the impact of sight. They actively employ strategies to harness visual appeal and translate tacit performance insights from both performer (introspective) and audience (extrospective) perspectives (Urbaniak & Mitchell, In review).

This study aims to investigate early career professionals' perceptions of expert performers' audio-visual performance preparation strategies, as experiential learning. In a series of workshops, early career pianists trialled methods of audio-visual engagement and reflected on the outcomes. They roleplayed introspective (performer-focused) and extrospective (audience-focused) performance visualisation and experimented with styles of stage entrance and stage demeanour. They implemented strategies to achieve a peak-performance mindset and observed how a confident Lisztian attitude impacted their stage manner. Participants considered nuances of nonverbal communication in their performance style and playing. Workshops were recorded and transcribed, and post-workshop interviews explored emergent workshop themes in more detail.

Experiential learning provided an innovative educational method that encouraged active engagement, observation and self-reflection. Participants optimised their audio-visual presentation and preparation, and mastered the theatre of performance. They developed a professional attitude to enhancing and preparing stagecraft and amplified their multimodal appeal. Participants recognised that adopting a confident, Lisztian mindset transformed their stage manner to a professional standard. Participants also developed critical thinking skills by observing others' performances and worked together to determine individual optimal modes of performance. Participants were cognisant of their increased agency in visual presentation and revealed increased confidence when incorporating visual strategies into performance preparation.

This study revealed the potential for experiential learning to enhance audio-visual music performance education. Participating in workshops provided participants with immediate and long-term benefits in their approach to the stage. This study addresses complex concepts of sight and sound in performance education and offers a practical toolkit to transform tertiary training.





(Abstract 300)

Tech your musical future

Michel Hogenes and Floortje Smehuijzen
Codarts
Muziekgebouw aan 'tIJ

Technology has had significant effects on virtually every sector in society. The music sector is no exception. Technology offers new possibilities for music education. It offers opportunities to connect children to music they hear around them every day and to stimulate their exploring nature with new and inspiring ways to make music. Music that in some cases is difficult to play on traditional (analogue) musical instruments because it is originally produced with digital instruments. In addition, technology offers the possibility to let children watch and listen to musical performances.

What does this mean for contemporary music education? In this presentation, three aspects will be highlighted that offer opportunities for all children to come into contact with music: inclusive music education; music in context; and music technology. They will be presented from the perspective of Muziekgebouw aan 't IJ. The Muziekgebouw is the main concert hall for contemporary classical music, electronic, jazz and world music in Amsterdam, the Netherlands. The Muziekgebouw opened its doors in 2005. Since the start, the educational program of the Muziekgebouw focused on how music composition works, using interactive sound installations that offer participants of all ages and backgrounds a different technology experience of making music. Starting point is that being able to read music notes or being talented like Mozart or Lady Gaga is not necessary to start making one's own music.

Anno 2021, SoundLAB has a unique collection of over 100 specially designed musical instruments to make new compositions. Participants are stimulated to find new sounds, listen to combinations of instruments and make their own new music. SoundLAB hosts workshops on a daily basis for schools, children, youth, adults, birthday parties and more.

The past three years 'Inquiry and Design Based Learning' projects have been conducted in collaboration with primary schools and other arts institutions. Compositions have been made by children and youth. They experimented with sound as physical phenomenon on new technology-based instruments, designed by themselves in their own classrooms. The projects have been set up as educational design research studies and have been evaluated with both pupils and educators. The data of the projects showed that 'Inquiry and Design Based Learning' and the implementation of music technology in music education can be useful approaches to structure the pupils' learning processes in primary music education. This presentation presents the results of the projects that has been carried out.

(Abstract 301)

Towards Blended Learning in Music Education

Michel Hogenes and Joan Ten Hoonte
Codarts

Online teaching and learning have quickly become important components of music education curricula. It won't surprise anyone that due to Covid-19, lecturers say that in the previous one-and-a-half year most activities took place online: teaching, meetings, as well as coaching of students. Most study and research projects had been cancelled. This influenced the well-being and motivation of both students and lecturers.

Online teaching requires adjustments in (e-)didactical strategies and acknowledgment of (new) possibilities of the digital world. Online education can be implemented in different ways: individually or in a group, synchronously or asynchronously. All of these ways require different approaches. When properly implemented, they can enrich students' learning experiences. Very understandable, lecturers struggled with online teaching and forms of blended learning. Codarts, University of the Arts, Rotterdam, the Netherlands, therefore conducted a number of projects to mitigate the Covid-19 pandemic for her students and lecturers.

A small group of lecturers took the initiative to start informal networks to professionalize themselves in the use of digital tools and to develop their own new approaches to teaching and learning. Together with students they developed ways in which e-portfolios, and all kinds of other formative assessments, such as online peer-feedback on (music) performances, were used. Physical activities were partially replaced by flipped classroom situations and short video tutorials based on the gamification principles.

To increase the interest and motivation of students, also monthly online interdisciplinary sessions were organized on a wide range of topics, such as: embodiment, the role of women in music, social justice and community music activities, arts in context, and music & courage. Guest speakers on all these topics shared their knowledge and experiences. They tamed lively discussions in which graduate and undergraduate students of all years were highly engaged.

All activities have been monitored in quantitative and qualitative ways. Over the one-and-a-half year, an increase of student engagement became visible and lecturers' self-efficacy developed significantly. They were able to function more and more autonomously and competently, which benefited their relationships with students.

However, still a lot of work has to be done. The transition of (fully) physical and (fully) online education towards forms of blended education needs more professionalisation of lecturers, and furthermore lots of effort. Activities and learning outcomes will have to be



balanced more accurately. In addition, there has to be a better distribution between physical and online learning, so that a harmonious whole can be created.



(Abstract 309)

Ek Do, Ek Do, Badtey Kadam: Indian Kindergarteners find their Voice during a Pandemic

Shree Lakshmi Vaidyanathan
North Hills International School, The Bangalore School of Music

During the Covid-19 pandemic, the author, a music teacher at a private school in a southern Indian metropolis, was forced to think outside the box whilst teaching her kindergarten music classes completely online. This paper focuses on documenting teaching methods that were not just beneficial in teaching her students, aged 2½ to 5, online, but were also culturally relevant for the urban Indian context. Apart from lesson plans and detailed lesson notes, video recordings of the music classes as well as 'homework' videos of individual students singing, submitted to the author by their parents, were used to observe, document, and report the effectiveness and/or shortcomings of the classes. These observations paved the way in planning subsequent lessons to be more efficient. Music literacy in India is understandably dissimilar from western ideas of music literacy, the most apparent differences being the non-usage of staff notation and the western solfège except in certain specific cases. The author customized her classes by having her kindergarten students sing not only in English, which was the mode of instruction at their school, but also in regional languages and genres that were culturally relevant to her students. Movement was used extensively alongside music, to enable the students to express themselves. The repertoire included songs that supported social and emotional learning, songs as a teaching tool to reinforce age-appropriate concepts of language, mathematics, and environmental awareness, and significantly, music for the sake of music.

Musical instruments were used only by the author due to the logistical issues of online teaching. However, body percussion and household objects were used to create sounds during the classes. "*Ek do, ek do, badtey kadam*", is a children's marching song in Hindi and is loosely translated as, "One two, one two, we step forward". The unknown lyricist asks us to keep going without bending or breaking. Through the difficult times of isolated online learning, the author hopes that her music classes have helped her very young students to find their voice and keep moving forward.

(Abstract 310)

The Paradox of Accountability in Developing Teacher Agency

Christopher Hanson
Seattle Pacific University



It has been suggested that “teacher agency ... has the capacity to make the operation of the educational system, both at the systemic level and at the individual and collective level of teacher practice, more intelligent and, therefore, more able to engage with the complexities and the uniqueness of the here and now in meaningful and purposeful ways” (Priestley et al., 2015, p. 149). In exploring the topic of teacher agency, several important questions are posed: Where are the philosophical and pragmatic boundaries of teacher agency as we continue to examine the implications of agency on teachers’ professional identities? How does one “awaken” a teacher to the concept and constructs of agency in order to exercise their perceived agency in professional contexts? Which educational philosophies and practices generate a structure that promotes the importance of agency as an emergent and dialectical phenomenon? And how can accountability be understood and subsequently resolved as a structure of education which paradoxically affects teacher agency?

The current atmosphere of education perpetuates a tumultuous climate in which educators must construct their identity amidst competing philosophies of education, pedagogy, and schooling. Furthermore, their professional actions are seldom appreciated in context of teachers’ ability to act as agents of change, undermining their significance and the importance of their beliefs and sense of agency (Priestley, et al. 2015). The study utilized an emergent theory of agency within a temporal construction in order to appreciate the phenomenological aspects of critical reflexivity. This construct invites qualitative inquiry into the subjective well-being associated with related concepts of self-constitution.

The study serves as an example of an agentic conversation, practiced through reflexivity, and realized autoethnographically, between myself as both a music and education student and teacher within educational structures of accountability. Ultimately, I promote other educators to practice similar reflexive/autoethnographic conversations between themselves and their unique professional and educational contexts, and for administrators to support such agentic discovery and dialog. The process of “awakening” educators to their agentic realities through autoethnographic reflexivity holds perceivably limitless potential for teacher education, professional and personal development, and the broader concepts of school reform (Eteläpelto, Vähäsantanen, Hökkä, and Paloniemi, 2013; Hadar and Benish-Weisman, 2019; Lipponen and Kumpulainen, 201; Priestley, Biesta, Robinson, 2015a).

(Abstract 311)

Ensuring a Successful Transition from Doctoral Candidate to Professor

Lori Gray
Lori T Gray

Higher education institutions have drastically different programs for new faculty orientation and mentorship, ranging from multiple day trainings to emailed information about the campus. Whether the orientation process is well-structured or informal, the initial transition from doctoral student to professor takes time and is a complex change. In addition, faculty may transition from one institution to another during their careers, requiring them to quickly adapt to a new environment and set of institutional norms. According to Reybold and Alamia (2008), a faculty member experiences a shift from a transient identity at the start of an academic career to a more resilient faculty identity once the individual has learned to adjust to the academic context of their institution. The authors claim that transitional events (i.e., tenure and promotion) impact how faculty members stabilize faculty identities over time. Reybold and Alamia explain that:

The academic journey is neither static nor dispassionate. Students do not just become faculty when they accept their first positions; instead, they continue this process of becoming as they move through phases of their careers. Similar to the concept of the boundaryless career (Defillippi & Arthur, 1994), faculty work is characterized by mobility within and between academic institutions. (p. 109)

During this workshop, we will examine the professional transition of new faculty members as well as the role of senior faculty in mentoring and guiding this transition. The presenter will offer tips on making a smooth transition from doctoral candidate to professor. She will share her experiences of moving from one institution to another, and how she successfully navigated the tenure and promotion process at both institutions. The presenter will lead a discussion amongst the workshop participants on how to seek support for each aspect of your new professional role, balance your workload at the start of your career, step outside of your department to find additional mentorship and research support, cultivate your professional network, and advocate for your needs as you establish your professional and scholarly trajectory. Dialogue will include small group and whole group discussions to allow for each participant to actively engage in the conversation. The presenter will guide all participants in creating three goals to enact when they return to their institutions: current faculty will brainstorm ways to better support new faculty, and doctoral candidates will brainstorm ways to actively seek role support as they begin new academic positions.

(Abstract 312)

A Phenomenology of Professional Leadership Identity Development in Music Educators in the United States

Nicole Ramsey
The University of North Carolina at Greensboro

The music education profession requires teachers who are willing and prepared to serve in leadership roles in a variety of settings in order to progress, advocate, and stay relevant. The Leadership Identity Development Model (Komives et al., 2006) details the process of developing and embodying a leadership identity independent of situation or positional roles; while this process has been explored in other fields, it has yet to be explored in music education. Research and literature on leadership in music education tends to focus on building K-12 student leadership (Lautzenheiser, 2005; Lautzenheiser, 2014), leadership in music majors at the postsecondary level (Bennett et al., 2019; Rowley et al., 2019), and leadership as a small component of music educators' professional development (Schmidt & Robbins, 2011), among others. The purpose of this study was to illuminate the lived experience of music educators' leadership identity development (LID). Findings may provide insight for music teacher educators wishing to assist with the leadership identity development of pre-service music teachers or graduate students.

I used a hermeneutic phenomenological method to answer four research questions: 1) How do successful teacher-leaders in the music education profession experience leadership identity development? 2) How do music teachers' leadership experiences relate to their teaching experiences? 3) How, if at all, do music educators experience formal leadership education or training? and 4) How, if at all, do music educators experience informal leadership education or training? I explored the essence of the LID of thirteen participants currently serving in leadership roles for national- and state-level music education professional organizations through a sequence of three semi-structured interviews with each participant (Seidman, 2006). I used thematic reflection and analysis to interpret the meaning of these participants' experiences (van Manen, 2016).

Participants in this study experienced leadership identity development primarily through informal experiences and interactions, including conversations with mentors, on-the-job learning, and affirmation and recognition of their successful leadership. While some experienced formal leadership education throughout their careers, these experiences were often voluntary. The success of these formal leadership education experiences greatly varied across participants. Overwhelmingly, the participants became involved in leadership through invitation by others already in leadership, and many mentioned the role privilege and/or culturally situated leadership dispositions played in their leadership identity development. Findings from this research spark important conversations about equity in leadership practices in music education professional organizations and the need to examine music educators' formal leadership education experiences more closely.

(Abstract 314)

COVID City: Song Composition as a Means of Promoting Community Healing and Musical Expression

Lyn Schraer-Joiner and Marguerite Modero
Kean University, Union, NJ
Community Access Unlimited (CAU) Elizabeth, NJ

The COVID-19 pandemic has “disproportionately impacted” special needs populations (Ayers et.al., 2020; Constantino et.al., 2020). Many require consistent in-person support, care, and essential therapies within their living environments and have experienced a sustained interruption of necessary aid. This is the case in one community program for adults with intellectual and physical disabilities, whereby comorbidities and communal living criteria led to a sustained quarantine from March 2020-June 2021. Opportunities for socialization, educational programming, and creativity were diminished giving way to increased anxiety, PTSD symptoms, depression, melancholy, and thoughts of suicide. Virtual programming was developed to encourage opportunities for expression through composition (National Center for Learning Disabilities, 2019; The ARC, 2018; Ragen, 2018; Butrymowicz & Mader, 2017; O’Leary, 2016; Morisse, Vandemaele, Claes, Claes, & Vandavelde, 2013; Li, 2010; Schalock, 2004).

Community members conveyed interest in expressing their COVID feelings and experiences and performing for friends and family. Zoom composition sessions began on January 6, 2021. Participants met weekly and were encouraged to communicate as comfortable (Holley, 2017, Hayden, 2015, Kaikkonen, 2008; Kaikkonen, Petraškevič, & Väinsar, 2011; Laes, 2015). The purpose of this case study was to describe the compositional journeys of 16 special-needs adults and the impact on their QOL. Research questions were to describe participants’ group COVID compositional experiences; QOL indicators impacted by participant experiences of writing and performing their own songs; and music learning strategies emphasizing Popular Music Education (PME).

Data were collected from videos sessions and performances of the two songs composed: COVID City and a tribute featuring original lyrics set to Beatles’ songs; surveys; focus group discussions; and participant and caregiver interviews. Video recordings were examined by four independent reviewers using a priori coding with preset codes related to Schalock’s (1996, 2004) QOL indicators (Paunescu et al., 2018; Rowley, 2002; Yin, 2009). Krippendorff’s alpha coefficient was calculated to establish interrater reliability. Preliminary findings suggest that music composition and performance with emphasis on PME promotes QOL in the areas of emotional well-being; interpersonal relations, personal development self-determination, and social inclusion (Edgar, 2019; Schalock, 1996). Initial emergent themes were willingness to take risk; need for a creative outlet; and musical identity. Composition activities promoted discussions of society and culture, were student-centered and emphasized peer collaboration (Holley, 2017; Smith, Powell, Fish, Kornfeld, & Reinhert, 2018). With this information, continuing education programs can develop collaborative music models that further support their members - giving them a voice during times of great duress.

After the fires, the visible voice of renewal

Anne Power
ASME

This paper captures the creative responses from Year 11 music students (16-17 year olds) in Western Sydney to the bushfire events of the summer of 2019-2020. The bushfire crisis erased whole communities and killed over one billion animals. For the research, I worked with a class music teacher who facilitated the setting of the composition task. This was in line with studies that see teachers in the role of facilitator and guide, participating in composing alongside students, and blurring the lines between teacher and learner. The zoom meetings with students (as a result of COVID) were conducted by the teacher and the researcher. The students were provided with stimulus material from the Sustainability Bootcamp website, hosted by Western Sydney University, including research on concepts of Sustainable Development. The research question was: How can an intervention stimulate the creative work of Year 11 music students in response to extreme weather events? The research design was Arts-based research, an umbrella term growing out of Cooperative enquiry, placing importance on the arts as a way of knowing by allowing the personal to become visible.

The students, teacher and school were assigned pseudonyms, in line with ethical processes at the University and school. The questions for the teacher included: When topics arouse strong feelings in adolescents, how do you keep the focus on being creative? What were the ways you chose to stimulate the compositions of your students? The focus group questions for students included: What was different about this composition because of the focus of responding to an event? All interview data was analysed using content analysis for emergent themes. Analysing the composition data involved interpretation of the connection with the intervention in an empathic way. Important themes emerged including people collecting memories to pack up to go; and both the detrimental effects and the songs of hope. One student wrote: *When the bushfires were threatening our area, I was the only one home and I had to be responsible for collecting all the things that we needed to evacuate because Mum was going to come home and pick me up and the things that I had to get ready.* For all students, music provided a language that could express sadness alongside hope for the future. There is food for thought for teachers to connect composition with current events.

(Abstract 317)

How to be a youth orchestra for the 2020s

Louise Godwin, Christine D'Alexander and Geoffrey Baker
Agrigento Music
School of Music, Northern Illinois University



Royal Holloway University of London / Agrigento Music

In recent years, scholars and music educators have increasingly attended to the challenges of sustaining the participation and engagement of young people in large ensemble programs. Underrepresentation of participants and teachers from marginalised communities has been highlighted as both a feature (DeLorenzo, 2012; Smith, Mick & Alexander, 2018) and a factor that discourages retention and participation (DeLorenzo & Silverman, 2016; Egalite, Kisida & Winters, 2015).

Strategic solutions have tended to focus on systemic interventions at all stages of music education aimed at increasing recruitment from previously underrepresented cohorts. As DeLorenzo and Silverman (2016) suggest, children need to see music teachers and musicians who 'look like them' (p. 2). However, given the slow pace of change, such interventions may be insufficient.

The development of curricula and approaches that are reflective of, and relevant to, the cultural practices and social lives of young people (Davis, 2021) offers an alternative. This paper presents examples of ways that youth orchestras are pursuing the latter path.

Research began with an iterative search of youth orchestra websites and literature (grey and academic) to identify examples of programs that are 'doing things differently'. Programs with overt social goals were considered alongside programs with other stated priorities, and a small list was selected. A more detailed picture was constructed via semi-structured interviews with program leaders (founders, directors, program managers).

Findings elucidate some of the ways in which youth orchestras are developing curricula and approaches that draw upon the cultural and social assets held by their participant communities. The information gathered paints a picture of young people taking a lead in reshaping cultural practices associated with the youth orchestra. The research points to the emergence of new practices and ideas that are redefining what a youth orchestra can be in the 2020s.

This paper presents the youth orchestra as a living musical tradition that can adapt to the musical practices and cultural traditions that exist within its communities and, in doing so, disrupt the historical conservatism of practice and pedagogy within the orchestral world. Its conclusions have transferability to other youth orchestra programs.

(Abstract 318)

Jazz: Making American Democratic Ideals Visible

Wesley Watkins



The Jazz & Democracy Project®

Jazz has been called “America’s classical music.”ⁱ It is also put forward as an exemplar of American democracy.ⁱⁱ While jazz ties to America are self-evident by virtue of its origin, the latter claim is less obvious. Yet, no art form can resist representing the people, place and time from whence it comes. And because jazz was created by “the un-free people in the free land,”ⁱⁱⁱ whose very enslavement defined American freedom,^{iv} African Americans’ social position granted them a particular perspective on American life and mythology. The very rights and freedoms which, for generations, remained elusive for African Americans were attainable through and invested in their music. Thus, American democratic ideals are embedded in the jazz aesthetic, and the art form can therefore be utilized to make them visible even to non-musicians, from elementary to secondary classrooms, to university students and to adults more broadly.

Workshop participants will utilize Boomwhackers® as a vehicle to connect more esoteric concepts—namely, democratic principles—to concrete music making activities. Participants will take part in the creation of a 12-Bar Blues in C-Major where each person is responsible for playing one note. Thanks to a color-coded image to be displayed, participants will see—and hear—how their single note fits among the chord changes. Once the song form is performed confidently, alterations will be made, and we will engage in Socratic questioning: Which notes are more or less important? What is the effect on the overall sound when one or another note is omitted at a particular time? If these individual sounds mirror our individual voices in society, what are the implications for our respective roles and the importance of hearing everyone’s voices?

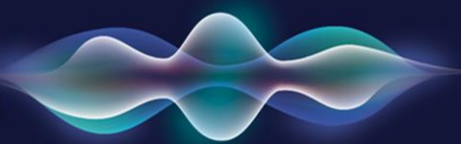
The workshop will highlight how the jazz aesthetic can illuminate various aspects of democratic traditions among the musically inclined and even those who are not, thereby showcasing the potential value-add for applying musical approaches beyond the school music room. What is more, the workshop underscores how high art from a social sub-culture can reflect the best of that broader society.

(Abstract 319)

The Multi-instrumental Percussionist: A Qualitative Analysis of Teaching and Learning High School Total Percussion Practice

Anna Kho
University of Queensland

Total percussion practice in high school or secondary instrumental music education is limited in literature, especially within the contexts of teaching and learning percussion instruments across school and home. Total percussionists are expected to master and transfer skills across



diverse instruments, whereas other instrumentalists generally specialise in one instrument alone. Additionally, various contexts and the lack of instruments in high schools pose challenges to students' total percussion practice. For example, students may not own the same instruments at school, such as timpani, and therefore practise on alternative instruments of practice pads, books, or pillows at home. If such issues of inconsistency influence the practice of high school total percussion, then how are percussion or multi-instrumental teachers, students, and students' parents addressing the challenges specific to high school total percussion practice? Secondary research questions also explore the following:

1. How does the interpersonal interactions between Queensland percussion teachers, students, and parents inform their knowledge and understanding of teaching and learning high school total percussion practice?
2. How are percussion and multi-instrumental teachers in Queensland high school instrumental music lessons instructing students to practise total percussion across instruments at school and home?
3. What practice habits are specific to Queensland high school total percussion students when transferring skills across instruments (snare drum, mallet keyboard, timpani, and drum kit) in lessons and practice sessions?
4. How do the video recordings of lessons and students' practice sessions further inform Queensland percussion teachers, students, and parents about teaching and learning high school total percussion practice?

The thesis aims to investigate how Queensland high school percussion teachers, students, and students' parents are addressing these challenges through a qualitative case study of semi-structured interviews and video recordings on instrumental music lessons and individual practice sessions. The research outcome is expected to contribute to the literature gaps in interpersonal interactions, teacher instruction, and student practice in percussion instrumental music education, and address the challenges and limitations inhibiting the teaching and learning of practice within high school total percussion pedagogy. Furthermore, this study can inform the future practices of percussion pedagogy and music teacher education beyond percussion programs, including classroom music and music therapy.

Table 1: Factors that Influence High School Total Percussion Practice

Interpersonal Interactions	Teacher Instruction	Student Practice
<ul style="list-style-type: none"> • Students' exposure to musical contexts and instruments 	<ul style="list-style-type: none"> • Varying expertise in percussion teachers and multi-instrumental 	<ul style="list-style-type: none"> • Limited or lack of instruments at school and home



<ul style="list-style-type: none"> • School budget affecting quality and quantity of instruments • Teachers', students', and parents' knowledge and understanding of high school total percussion practice 	<ul style="list-style-type: none"> • teachers • Private or group lessons – homogeneous vs heterogeneous • Awareness of students' instruments at home for practice 	<ul style="list-style-type: none"> • Limited access to school instruments for individual practice • Limited orlack of instruments at home due to t and available space for instruments
--	--	--



(Abstract 320)

Make your musical messages visually powerful through clear and effective conducting gesture / nonverbal communication.

Rob McWilliams
Yamaha Music Australia

For music educators working in the instrumental music field, directing ensembles is a core part of their instrumental teaching responsibilities. One of the critical components of this mode of instruction is being able to communicate the musical message primarily via the nonverbal domain through meaningful and effective conducting gesture.

The goal of this workshop is to present some key fundamentals in conducting technique as well as best practice for effective self-analysis of same. The workshop will provide content in two key areas: (1) a practical review of conducting fundamentals with an opportunity for participants to physically work through these together within the workshop session; and (2) Two or three instrumental music teachers from the local music education community (pre-arranged prior to conference by presenter) who work with school ensembles will conduct a live ensemble for immediate feedback involving thoughts and suggestions from the presenter and workshop participants (in an interactive “masterclass” format). The presenter has made necessary arrangements for a local (Brisbane) high quality youth wind band to be available to provide the live ensemble aspect – the conference would just need to provide an appropriate space to seat, in addition to the workshop attendees, a 60-piece ensemble (with music stands if possible although players could bring if necessary). Issues to be addressed will include: preparation of the breath; the quality of motion and its effect; “releasing the pulse;” the importance of gestural contrast; the role and development of the left hand and face to enhance expression; sensitising your ensemble to gesture; and common flaws that detract from effective conducting. The initial part of the session will also require the provision of a data projector / screen / audio system for connection to presenter’s laptop to present some core principles and video.

By undertaking a practical review of key conducting fundamentals as well as engagement with a guided analysis process, attendees will be better equipped to do more meaningful self-review of their own conducting practices. This, in turn, leads to more musically effective outcomes in the ensembles that they direct.

The presenter’s background and postgraduate degrees are in instrumental conducting and conducting pedagogy along with vast experience conducting symphonic ensembles of many kinds at all levels from beginner to professional.



(Abstract 321)

Teaching ensemble musicianship via an alternative rehearsal process – the ears have it!.

Rob McWilliams
Yamaha Music Australia

For music educators working with student ensembles, teaching ensemble playing skills that transfer from rehearsal to rehearsal is key to building the players' musicianship level as well as optimising rehearsal time. Developing the ensemble members' listening skills so that they take increasing responsibility for awareness of rehearsal issues and making the necessary changes is key to optimising this process. The more "traditional" rehearsal model of "maestro as benevolent dictator" doesn't always achieve the desired transferable, student-focused rehearsal outcomes for educationally based ensembles.

The goal of this workshop is to provide an interactive, alternative rehearsal approach for developing and expanding transferable listening skills within an ensemble. It will

present specific rehearsal approaches that help to make ensemble musicians accountable for hearing rehearsal issues that need addressing and to provide potential strategies for engaging the musicians' ears in addressing the issue and making the necessary changes. This will be achieved by presenting some core concepts for a "listening-focused" rehearsal and then using the attendees as a "workshop ensemble" to sing and rehearse some simple musical examples that address typical rehearsal concerns. These issues will be workshopped and discussed with approaches that the attendees can utilise in their own ensemble rehearsals.

The initial part of the session will also require the provision of a data projector / screen / audio system for connection to presenter's laptop to present some core principles and video.

(Abstract 322)

Analyzing and Inheriting on Love Song of Miao Ethnic Group in XiangXi Autonomous Prefecture, China

Juan Luo
China Conservatory of Music

Miao Ethnic Group is one of the oldest minority groups in China ,the people of Miao are characterized by their talents in dancing and singing .Particularly the singing has played significant role in their life . The songs come with diverse meanings along different



occasions. However, songs of Miao Ethnic Group gradually decline and disappear from everyday life.

On one hand, this study focused on musical analysis of the Love Songs of Miao Ethnic Group in XiangXi Autonomous Prefecture, China. The purpose of the experiment was to document a variety of Love songs succeeding from the old generations. Analyses from the musical features of rudiment, rhythm, melody, lyric and texture are summary in this paper. On the other hand, this study aims to present the status quo of Miao Love songs and explore the reasons behind it.

To collect adequate love songs for this paper, plentiful interviews have been made from local oldest to the young successors of oral and intangible heritage of humanity. Substantial researches have been conducted based on theoretical demonstration.

On the basis, this article argues that love songs of Miao people have high artistic values with its flowing melodies, poetic lyrics and every romance. However, despite many attempts to restore love songs from authority, they are gradually becoming diminishing because young people aren't accustomed to speaking Miao language, traditional ways of oral teaching are not suitable for inheriting.

This result suggest that language is great necessity to learn love song, the Miao language as the spoken language should be fostered by authority, professional musical knowledge should be used to record and teach the melody, it is advisable to use emerging media to connect love songs and new techniques for spreading.

(Abstract 324)

Exploring Inclusive Rural Music Education Through a Community-Based Participatory Research Approach

Crystal Sieger and Lauren Hulit
University of Wyoming
Carbon County School District #1

There exists a growing interest in exploring inclusive music education, particularly within rural communities. Few will question the importance of providing musical experiences for students of various abilities, including those with disabilities that may inhibit them from reaping the full benefits of musical interaction. The purpose of this study is to explore inclusive music teaching and learning in rural communities and to engage stakeholders in meaningful ways through community-based participatory research.

The impact of inclusive music learning and the importance of providing equity to students with disabilities cannot be overlooked or brushed aside; music educators must push beyond their preconceptions to provide music to all students (Draper & Bartolome, 2021). Doing so in multi-sensory or multimodal ways may help students with disabilities to better navigate their personal music making (Bremmer, Hermans, & Lamers, 2021). Undoubtedly, teachers and music teacher educators can benefit from enlisting parents to help determine the best practices and pathways to music learning for their child (Taylor, 2017). Additionally, music teachers have expressed the need to have better access to and familiarity with adaptive music technologies when working with students with disabilities (Grimsby, 2020; Nabb & Balcetis, 2010). For example, the use of music-making technology has proven beneficial in developing engagement and communication skills in exceptional children (Kossyvaki & Curran, 2020). The investigators will work together with rural community members during the 2021-2022 school year to present classes designed to provide a more inclusive music education to students with disabilities, focusing on multi-sensory learning and utilizing adaptive music technologies. A goal of the research is increased understanding through incorporation of community-based participatory research (Wallerstein & Duran, 2010), where stakeholders are encouraged to be open-minded and to provide input to the researchers regarding their students' engagement in multi-sensory music learning and the effectiveness of the strategies employed (Obaid, 2013). While the work is ongoing at the time of submission, researchers hope to develop a model relationship between the university music education program and school districts to benefit students with disabilities and to prepare future music educators to better serve their needs.

Incorporating qualitative ethnographic (Creswell & Creswell, 2017) and qualitative survey (Terry & Braun, 2017) methods, the researchers will record observations of the classes and analyze input from stakeholders—including parents, special education teachers, paraprofessional aides and others—to determine the primary benefits of the classes and their impact on the rural community and on music teacher preparation.

(Abstract 325)

Diversity, inspiration, creativity and differentiation in the (online) music theory class

Cecilia Björk, Mats Granfors, Alex Ruthmann and Ethan Hein
Åbo Akademi University
Novia University of Applied Sciences
New York University Steinhardt School of Culture, Education, and Human Development

Background

Music theory as an academic subject is sometimes experienced as abstract, difficult and disconnected from practical and creative music-making [2, 3]. In western countries, music

theory pedagogy often builds on traditions from the European common practice era, a perspective that is too narrow to contain contemporary complexity. New musical genres emerge fast, and at the same time, musical diversity around the world is threatened by globalisation [1]; both phenomena point to the need for a variety of ways of theorising and understanding in order to make sense of the now and the future.

Purpose

This workshop builds on efforts to support students' ability to theorise and draw on a variety of musics in their own creative music-making. We argue that it is crucial (a) that music educators actively look for meeting points between students' and teachers' musical knowledge and references; and (b) that students feel included and inspired to expand their understanding whatever previous knowledge and musical interests they bring to class.

Content and applications for music education

We will share pedagogical approaches from a collaborative study conducted in a high school music specialisation programme. Researchers and teachers used emergent lesson design, qualitative interviews, video analysis and analysis of creative student work to promote experiences of meaningfulness and inspiration. The workshop introduces a pedagogical framework and a free digital learning environment where teachers can create, systematise and share lesson material that favours multiple points of entry to musical understanding [3] and multiple pathways for students to explore, theorise, create and build on a variety of musical sources. The approach is suitable for whole-class instruction, work in smaller groups, and distance learning, and it supports differentiated teaching. In particular, it encourages students to make musical decisions of their own.

Workshop structure

1. Introduction. Background of the research and development project; description of the pedagogical approach which integrates playing/singing/improvising, theorising, creating music in small groups, and finding inspiration in existing work.
2. Small group or individual work. Participants will design lessons based on musical and curricular content that is relevant to them and their students and share their ideas on a digital platform, familiarising themselves with one model of creating and crowdsourcing material for music theory classes.
3. Case presentations by participants
4. Discussion
- 5.

The workshop is given online. Links to digital learning environments will be provided. Participants are encouraged to use a desktop computer with a Chrome web browser installed.

(Abstract 326)



Leisure-Time Music-Making and the Individualism Problem

Roger Mantie
University of Toronto

The private nature of leisure reinforces the withdrawal from commitment. It is the extension of the search for the enhancement of self, an affirmation of self by negation of all that is not self. (Hemingway, 1991, p. 77)

Individualism has become so omnipresent in many liberal democracies (Bellah, 2008) that it is easy to mistake as universal what is, at heart, an epistemological, or culturally relative value. That collectivist cultures or peoples exist in the world is more than likely viewed by Western eyes as abnormal or inferior rather than a reflection of arbitrary, situated values. One need only consider Maslow's "hierarchy of needs," the pinnacle of which is "self-actualization," to recognize how individualism becomes internalized as a universal truth. Why is self-actualization positioned as the highest human need rather than, say, "meaningful participation in community" or "meaningful participation in the common good"?

There are many parallels between individualism and Romantic notions of individual artistic genius that continue to provide the backdrop for the classical music world (DeNora, 1995). Schools of music around the world are typically designed with tiny cubicles intended to support a conception of musical development predicated on the individual (Kingsbury, 1988). Even when brought together as an ensemble under the direction of a baton, the fundamental paradigm of the individual remains unchallenged (Nettl, 1995). Not all music-making is derived from the classical music paradigm, of course, and there is nothing necessarily mutually exclusive about leisure-time music-making and the individualism of modern democracies. Indeed, one could argue the opposite: leisure and personal music-making epitomize the freedom so often associated with individualism (Arai & Pedlar, 2003).

In this conceptual/theoretical paper I draw upon a wide variety of literature from the fields of philosophy and the sociology of leisure to problematize the ways in which contemporary expressions of individualism, predominant in democracies and evident in such things as vaccine hesitancy and social media "vocality" (Schmidt, 2021), militate against the ideals of *community* (Delanty, 2018) in community music (Bartleet & Higgins, 2018; Higgins, 2012) and against the ideals of leisure-time music-making as a collective, rather than individual matter. I argue in this paper that the field of music education could benefit from a deeper examination of the ways that individualist paradigms and epistemologies undermine music learning and teaching and offer suggestions for ways to encourage greater emphasis on collectivist values and the common good.

(Abstract 327)

Consequences of Institutionalising the Voices of Music Performance Students: A comparative case study

Veronica Ski-Berg
Norwegian Academy of Music

Is the music student merely a reflection of higher music education, or does higher music education (HME) in fact reflect its students? Genre independent music study programmes have been invented in line with such questioning, inviting debates not only regarding a new generation of diverse musicians but of institutionalisation itself. Through these programmes, HME institutions are encouraging today's aspiring musicians to enrol in classes where music performance students are being celebrated for having distinct and different musical voices. But how exactly are these student-centred environments facilitated, and what are the consequences of institutionalising the students' voices?

This untrodden terrain is the essence of this qualitative case study, investigated by interviewing twenty-four music performance students and professors from classical and genre independent music study programmes in Norway and the Netherlands. Three key concepts were examined in this case study: 1) student-centeredness; 2) entrepreneurship; and 3) innovation. The informants were additionally asked about their thoughts regarding the future of HME, and what they believed that students need today. The findings reveal a complex institutional landscape, in which the three concepts were perceived as vague and varied in their execution among all target groups. However, students shared broader definitions of the terms, specifically as they related to ideas about success. This correlated with complaints about restrictive exam and audition criteria, outdated guest lecturers, and a lack of relevant content. Professors, on the other hand, worried about giving students too much responsibility for their learning outcome and addressed the changing market with concerns for the future of music(ians) in society. By turning to institutional theory, these findings reveal an underlying current of institutional politics and disciplinary practices that are affected by the three recently institutionalised terms. Understanding not only how but *why* students and professors have divergent assumptions is therefore crucial when students' voices are becoming more visible.

HME institutions are encouraged to undergo radical changes in order to adequately prepare music graduates for their individual future careers. Yet there appears to be a lack in research on the potential consequences of this, specifically with regards to relationships of power.⁶ I intend to present findings from the study which highlight how the institutionalisation of music performance students' voices are affecting institutional forces. Moreover, I argue that it is no longer sufficient to discuss *how* HME institutions should adapt to the outer world but rather *why* it is challenging to do so.

Biesta's Three Functions of Education: A Flexible Philosophy to Resist Neoliberalism in Music Teacher Education

Olivia Tucker
University of New Mexico

Transnational forces have increasingly moved educational policy and practice toward marketization, privatization, and standardization (Apple, 2001). Neoliberal reformers have infused capitalist ideology into music teacher education (MTE) through mechanisms such as teacher preparation program accreditation and teacher licensure (Parkes & Powell, 2015; Sirek & Sefton, 2018). These attempts to reduce education to standardized objectives and measurable scores may focus novice music teachers on *fabrications* (instances of performativity) rather than comprehensive, authentic music education (Ball, 2003; Powell & Parkes, 2020; Tuck & Gorlewski, 2016). Thus, neoliberal ideology represents a threat to music teacher educators' (MTEs') role and expertise in preparing preservice teachers through robust university education (Zeichner, 2019).

Given the short, contentious history (e.g., Allsup, 2016; Elliott & Silverman, 2015; Reimer, 1989) of the search for a comprehensive philosophy of the purpose and value of music education, MTEs need a multi-dimensional philosophy to ground our advocacy efforts to keep MTE in higher education. This philosophy must be flexible, with room for disparate priorities and varied purposes within MTE. In this theoretical/philosophical paper, I will construct an argument that Biesta's (2015) three functions of education and three domains of educational purpose—*qualification*, *socialization*, and *subjectification*—serve as a unified starting point for us to communicate together, in one visible voice, our place in teacher education and defend preservice educators' needs for nuanced, contextual instruction and evaluation.

In this paper, I provide implications for MTEs as they design and revise curricula, grounded in Biesta's three domains, in their efforts to prepare educators. Qualification is the transmission and acquisition of knowledge and skills. MTE in the qualification domain involves skills and knowledge for teaching, making music, and working in schools. Socialization involves "the ways in which...we become part of existing social, cultural, and political practices and traditions" (Biesta, 2013, p. 128) and occurs as preservice teachers learn to act and speak like in service music teachers. Subjectification represents the evolution of children from the objects of others' actions into subjects who embrace responsibility and criticality, although subjectification and power are mutually constitutive (Dyndahl, 2021; Foucault, 2001). MTEs' efforts to encourage preservice teachers to imagine new possibilities for what music education is and to change and remake their practices align with the subjectification domain of education. I conclude with the potential for Biesta's three domains to support the agency and activism required to resist the hegemony of neoliberal rationality in higher education and music education.

(Abstract 330)

De-constructing Leadership through Voices of El Sistema Youth: Visibility through Reflexivity.

Betty Anne Younker, Cathy Benedict and Laura Curtis
Western University

Partnering with our local El Sistema organization a small group of university undergraduate, graduate students and faculty members implemented a research project that sought to provide empirical evidence on the effectiveness of their current leadership program. With the goal of developing leaders who would be visibly heard and become informed, engaged, and responsible members of communities, the leadership model that was in place focused primarily on psychological models aimed at developing character traits associated with Leadership with a Capital L. As participant observers, we immediately noted that the students were able to *voice* the language of Leadership (someone who listens, who is forgiving, who has a firm handshake, who “leads”) and less able to realize the purpose of those terms. And while ‘effectiveness’ might be measured through this model (in terms of being able to recognize Leadership through descriptors), we wondered how aware the students (ages 13-18) were of possible uninterrogated assumptions embedded in this language. Thus, we sought to implement a model through which leadership is experienced as the ability to be with others through a reflective and reflexive process. Yet, how might we implement such a model into the already existing model? How would we shift the focus of measurement toward one that focused on the students’ growth as leaders as the ability to recognize leadership and reflective dispositions as leadership?

Data were collected through participant observation, and individual and small focus group interviews with the 18 Leadership students, the coordinator of the program, and the executive director of the El Sistema program. Undergraduate students participating in the research also created vlogs, reflecting on their experiences in order to document the growth of their own reflexive pedagogy. Specific questions that guided the research included: (1) What challenges and opportunities emerge when forging two approaches to leadership in a community-based music program? (2) What impact did a leadership program have on students’ understanding of leadership? (3) What impact did reflective experiences in leadership have on students’ understanding of their potential growth as leaders?

Reflecting on El Sistema’s Leadership outcomes, we present in this session two issues that emerged out of our data: 1) the ways in which the communication abilities, level of self-awareness, pedagogical practice, and peer mentorship skills of students enrolled in the El Sistema Leadership Program were impacted, and 2) how reflective practice impacted their growth in understanding their potential as leaders.

(Abstract 331)

What impact does music making in the real world have on classroom music in a digital age?

Martin Emo
Te Herenga Waka - Victoria University of Wellington

Statement: Digital technology has changed how music is recorded and composed over the last 30 years. These changes have in turn impacted on music education. Crucially, what Musicking is in the real world has implications for teachers and what happens inside the classroom. Internationally, the integration of digital technology in the music classroom has been studied before, along with how secondary school classroom music teachers conceptualise music education. There is a gap in the literature about the relationship between teacher beliefs about music education, Musicking in the real world and teacher practice with or without digital technologies. Previous studies in New Zealand in this area have been limited by being narrow in their sample size, only sampling advanced users of digital technology, and all predating major technological shifts that have occurred in the last five years. (eg browser-based Digital Audio Workstations). Following data from a nationwide online survey (N=156) in July 2020 of 40% of the cohort of New Zealand secondary music teachers, I will report on the findings from 6 case studies that focus on teachers' application of digital technologies in relation to their concept of what music education is in a digital age. The case studies, completed in November 2020, consisted of classroom visits and interviews with individual teachers. Using Interpretive Phenomenological Analysis, individual themes include the influence of real-world musicians, the place of Western Art Music and teacher professional identity. Three core beliefs emerged in the cross-case analysis of: teacher content knowledge, what students should learn and how music should be taught. This paper will conclude with possible implications for pre-service and in-service education in how to consider the beliefs of music teachers.

(Abstract 332)

Songwriting within an online environment: The experience of older adult novice musicians

Angelina Lynne, David Fortier and Aaron Liu-Rosenbaum
Université Laval

My aim is to examine the experiences of older adults engaged in songwriting using iPads and meeting within an online environment.



Recent studies demonstrate that arts and humanities interventions elicited positive changes in various psychological outcomes (emotional, social and sense of self) in healthy adults (Shim et al., 2021) and that older adults were able to use technology to support participation and learning (Creech, 2019). However, there has been little research exploring the specific ways in which technology can mediate creative musical activities among older adults. Positioned within gerontechnology, which frames research concerned with the function of technology in supporting quality of later life, and framed by the idea of 'mini-c' creativity, this paper will address the following questions: 1- How can technology be used to support creative activities among older adults? 2- How can facilitators lead songwriting in an online environment in a way that meets the specific needs of older adult participants and supports their wellbeing and quality of life?

A community group was established encompassing adults aged 50 and over. Weekly, 90-minute workshops were held online for 8 weeks that included singing, songwriting, improvisation and rhythmic practice using iPads. Participants' iPads were equipped with various music-making applications including Thumbjam, whose interface used the Figurenotes system of notation (Uusitalo, 1996). The data collected included interviews and focus groups. An analysis was undertaken using the cloud-based qualitative data analysis tool, Dedoose.

While findings from our thematic analysis of the interviews and focus groups expressed some of the difficulties of using technology in an online environment, such as feeling lost and constrained, there was also a sense of achievement. Generally, technology was considered an "add-on" to music that could enhance its accessibility, rather than as an integral part of the music. Significantly, the creative process and outputs of the groups could be interpreted as an example of overcoming resistance and other obstacles to music learning, producing meaningful moments of "mini c" creativity (Beghetto & Kaufman, 2007).

This research has implications for facilitators and for older people in contributing to our understanding of issues related to accessibility and online environments. Our research further identifies both challenges as well as some possibilities for creative musical exchange among older adults in an online environment.

(Abstract 333)

What's changed since Wise (2013)? New Zealand classroom music teacher beliefs and pedagogies in the digital age.

Martin Emo
Te Herenga Waka - Victoria University of Wellington, NZ



Statement: In 2013, Wise (2013) examined the beliefs and practices of classroom music teachers with digital technology in four secondary schools in New Zealand. He identified that digital technology was predominantly used to support traditional skills and knowledge in composition. Wise argued that the beliefs and attitudes of teachers about digital technology were central to their experience of it in their classrooms. The study was concluded that while there was evidence of teachers changing their pedagogical approaches in response to digital technology, transformational change has not yet occurred. 10 years later, drawing from my on-going doctoral research, this paper reports on secondary school classroom music teacher's current beliefs, practices and pedagogies in relation to digital technologies. Following presentation of data from a nationwide online survey (N=156) of 40% of New Zealand secondary music teachers, I will report on the findings from 6 case studies that focus on each teacher's beliefs about music education and experience of digital technologies in their classrooms. This phenomenological study reveals a considerable shift in both beliefs and pedagogies compared to those of Wise's study. Analysis suggests two important factors for this shift; the embedding of digital technology in teacher pedagogy and musicians having a strong influence on the content chosen in classroom music education. This paper will conclude with possible implications for pre-service and in-service education in how to consider the beliefs of music teachers.

(Abstract 334)

'Make them her you': practitioner voices on musical theatre education and training.

Scott Harrison and *Jessica O'Bryan*
Griffith University

This paper reports on an extensive project that explored current musical theatre education and training approaches and their impact on the profession. Interviews were undertaken with more than 100 musical theatre practitioners and educators and included luminaries such as Stephen Schwartz, Liz Callaway, Lynne Ahrens, Maury Yeston and Claude Michel Schoenberg, alongside principals of leading musical theatre academies in Australia, North America, the United Kingdom and Scandinavia. Experienced performers and recent graduates were interviewed as well as choreographers, directors and musical directors. This comprehensive corpus of data provided valuable insights into the art-form itself, and also into aspects of preparation for the profession.

Preliminary analysis of the data indicates the core components of singing, dancing and acting remain highly relevant, though the use of the term 'triple-threat' to describe the acquisition of these skills is somewhat contested. Experienced performers also noted the need for education to embrace more business, media and marketing skills, an approach many conservatoires appear to have been slow to embrace. Dedicated training in unique skill sets and attributes such as directing, creative design and show development were also seen as highly relevant, while many participants referred to the need for formal training in a side-hustle or alternate, complementary career path.

A central theme to emerge included a focus on health and well-being, particularly mental health, while developments in the #metoo movement generated further commentary. Furthermore, it became clear that a more systematic approach is required to encourage students from diverse backgrounds to undertake formal training in musical theatre to ensure the profession itself is representative of a diverse society. Early intervention, financial support, and awareness-raising were identified as key components of strategising for a more representative profession.

The full findings from the project will be reported in a forthcoming monograph by the authors. The presenters would like to acknowledge the many participants who have generously contributed to the project to date.



(Abstract 336)

Plural possibilities of improvisation in music education: An ecological perspective on choral improvisation and wellbeing

Eeva Siljamäki
University of the Arts Helsinki

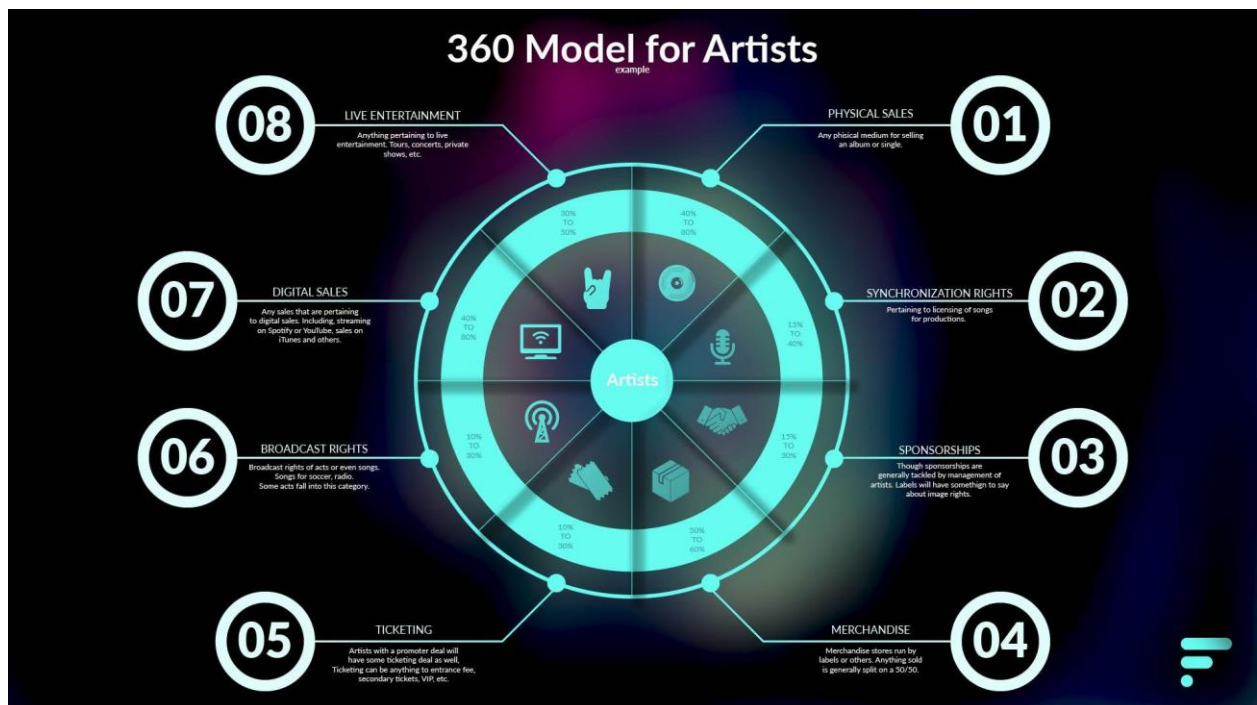
Improvisation, particularly free and vocal improvisation, is still seeking a stable position in music education practice and research, although its value has been long recognised in music educational contexts and beyond. The inclusion of improvisation is often supported by referring to its potential for learning, wellbeing, or equality, but how these affordances connected with music making are brought about, and whether they can be assumed to be universal, has been less discussed. This presentation introduces the work of a completed dissertation that aimed to identify the plural and holistic affordances that improvisation can offer to music education. With an instrumental multi-case study design including three sub-studies and a summary, the dissertation provides diverse perspectives on exploring the phenomenon of improvisation. Empirical material was collected with ethnographic methods from two adult choirs, with the researcher positioned as an insider. Adopting a socioecological research framework, the dissertation draws on Tia DeNora's sociological and social psychology perspective on the interrelation of wellbeing and music, as well as anthropologist Christopher Small's conceptualization of musicking as a social and relational process. The first sub-study is a collective case study contextualizing the research literature in music education. The study highlights the need to develop opportunities for learners to engage in a variety of approaches to improvisation, and unwraps the diverse ideals and tensions surrounding the teaching of improvisation. The second and third sub-studies are empirical cases: an arts intervention choir for university students living with social anxiety, and a free improvisation choir for adults with mixed skills. The findings from the intervention choir study make manifest that combining choral singing and improvisation with health care expertise offered the participants a safe environment and social space for developing interaction skills and coping with social anxiety. The results from the free improvisation choir study showed that the vocal and bodily improvising practices afforded the participants resources for constructing both their social and musical agency, as well as opportunities to explore playful collaborative musical learning, and thereby their deeper wellbeing. There is a need to recognize the conditions that either support or hinder the social participation and diversity of learners, and furthermore their wellbeing and equality. More emphasis should be placed on the reciprocal co-construction of musical learning environments that support an experience of safety and participation, and the endorsement of all kinds of voices, as well as exploring the capability to encounter the inherent uncertainty of improvisation.

(Abstract 338)

Examining a Different Kind of 360: Popular Music Education in the United States

Kat Reinhert and Steve Holley
Kat Reinhert INC

As popular music education flourishes in the United States, so does the need to identify, explore, and interrogate emerging approaches to teaching and learning through popular music. Unfortunately, students in music teacher education programs receive little to no experience or pedagogical content knowledge with regard to popular music (Colquhoun, 2019; Davis & Blair, 2001; Springer, 2016), resulting in a lack of the skills needed to authentically approach popular music in the modern music classroom. How can these spaces be re-imagined to incorporate the experiences and learning practices of popular musicians? Specifically, how can popular music educators—who have relevant experiences in creating, recording, performing, and teaching popular music—add to the conversation and affect change from within the profession, allowing the voices that have been absent from these spaces to clarify and interpret how popular music is learned on the gig and thus facilitated in the classroom?



In the music industry, a 360 deal engages the musician in a comprehensive business relationship with their record label—encompassing every supplementary aspect of their career to ensure the musician has the foundational support to develop into the well-rounded

artist capable of existing in any number of creative venues. Re-imagining this relationship as a heuristic helps identify the types of experiences and content knowledge beneficial to teachers and students as they engage in a popular music space. This experiential relationship explores and examines how these qualities are related and, more deeply, how they form a circle of knowledge and understanding that will support the collective as they explore the many facets of popular music education.

This presentation revolves around the sub-questions of “How do the learning practices of popular musicians inform their teaching practices in popular music?” and, further, “How might we fold in elements of the learning and teaching practices of popular musicians into the music teacher education process?” bell (2016) notes, “To make (popular music pedagogy) sustainable, we need to connect with communities of popular music makers to help us find our flaws and pick apart our pedagogies” (para. 36). At present, popular music in schools in the United States is not typically facilitated by popular musicians. More than being illogical, this is unjust (bell, 2016). Popular music needs critical friends—a loving critique (Paris & Alim, 2014) of our current arc, to bridge the gap between the academy and the recording studio, the bedroom producer, and the regular, gigging musician.

(Abstract 339)

Effects of Conductor Attire on Ratings of Concert Bands and Their Conductors: A Pilot Study

Alec DScherer and D. Gregory Springer
Texas State University
Florida State University

The attire one chooses to wear can affect observers’ perceptions (Peluchette et al., 2006). In Western classical music settings, performers who wear formal attire often receive higher performance ratings than performers in casual clothing (Griffiths, 2008; Howard, 2012; Siddell-Strebel, 2007; Wapnick et al., 1998, 2009). Although conductors act as a “visual guide” during large ensemble performances (Kumar & Morrison, 2016, p. 1), it is unknown how conductor attire might affect observers’ perceptions. Therefore, the purpose of this study was to examine the effects of conductor attire on the evaluation of ensemble performance quality and conductor competence. A secondary purpose was to examine to what extent conductor gender might contribute to participants’ ratings.

Participants, who were undergraduate students enrolled in concert bands, listened to audio recordings of identical concert band performances paired with still photographs of a male or female conductor model wearing formal and casual conductor attire. For each excerpt, participants rated the quality of the ensemble performance and conductor competence on 10-point Likert-type scales. Using yes/no response questions, participants indicated whether they



believed their ensemble performance and conductor competence ratings were influenced by conductor attire.

We conducted mixed-design ANOVAs to examine the effects of conductor attire, conductor gender, and presentation order on participants' ensemble performance and conductor competence ratings. Results indicated a significant main effect of conductor attire on participants' ratings of conductor competence, $F(1, 52) = 5.975, p$

$.018, \eta_p = .103$. There were no other significant main effects or interaction effects. Significantly more participants believed that their conductor competence ratings were not affected by conductor attire ($n = 40$) compared to those who believed that their ratings were affected by conductor attire ($n = 15$), $\chi(1) = 11.364, p < .001$.

Although the majority of participants believed their ratings were not influenced by conductor attire, results indicated that attire significantly influenced participants' ratings of conductor competence. The effects of attire were consistent for the male and female conductor. Because our data reinforce that attire can affect observers' perceptions, conductors should carefully consider their attire choices. Furthermore, the incongruence between participants' beliefs and ratings suggests a need for conceptual conversations regarding personal bias based on visual indicators. Future researchers might examine whether bias training might reduce these effects. Additional implications and suggestions for future research will be discussed.

(Abstract 340)

Historically informed performance: Songs embedded in /Xam stories

Aletheade Villiers and Menan du Plessis
Nelson Mandela University
Stellenbosch University

This paper draws on some of the songs that were incorporated into stories, collected by Wilhelm Bleek and Lucy Lloyd in the late nineteenth century from their /Xam and Katkop consultants. In 1879, Lloyd invited /Hang#kass'ö to perform some of the songs separately in the presence of the musician, Charles Weisbecker, so that the melodies could be written down. Lloyd herself wrote down and partially translated the lyrics. The lyrics were translated more fully by Dorothea Bleek in 1936.

While the stories have been discussed in the fields of anthropology and sociology, there is no evidence that the songs that are included in the stories have been performed since they were first written down one and a half centuries ago. In embarking on historically informed performance one usually draws on historical documents and descriptions of performance



practices. Documentation of performance practice is limited, so the authors draw on linguistics for the pronunciation of the /Xam lyrics, the musicological commentaries of Percival Kirby on Weisbecker's transcriptions, and the African tradition of incorporating songs into stories. Moreover, the authors present a theoretical background on /Xam folklore, within the context of storytelling as a cultural practice, and discuss the structure and meaning of the stories. Additionally, a pronunciation of the texts in the /Xam language including the special speech of animals as evident in the songs is provided.

(Abstract 341)

Reclaiming identity and the neo-Khoisan revivalism

Aletheade Villiers
Nelson Mandela University

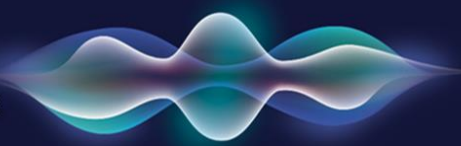
Within the global context of indigenous movements, there exists, post-1994, the neo-Khoisan Revivalist Movement in South Africa. The impetus of the neo-Khoisan Revivalist Movement has been the Indigenous and Tribal Peoples Convention (1989), the United Nations Draft Universal Declaration on the Rights of Indigenous Peoples (1994) and most recently, the Traditional and Khoisan Leadership Act (2019).

The revivalist movement is characterised by identity reclamation, land claims and cultural identity. In this paper, the researcher presents the central thesis for reclaiming identity through a grounded theory study design. Interviews were conducted with members of the neo-Khoisan revivalist movement to determine their perspectives on Khoisan identity, how Khoisan identity is promoted and reclaimed after centuries of neglect, subjugation and annihilation. The themes that emerged from this research and the data analysis reveal that perceptions of identity are dynamic, multi-dimensional, personal, and communal, and are connected to self-esteem and self-respect.

(Abstract 342)

Use of Information Technology in Chinese Music Classes for Junior High School Students: A Strategy to Present Students' Aesthetic Perception

Xinyu Huang
The Affiliated High School Of Shenzhen University



In 2018 the Ministry of Education P.R.C launched the “Education Information 2.0 Action Plan”, which aimed to achieve a full coverage of information technology on campus as well as in teaching and learning processes by 2022. Educational information, as summarized by Julia Gillen and David Baron, can enhance cognitive development and assessment practices through curriculum interventions that support learning communities to work collaboratively in problem solving and the co-construction of knowledge. This research uses tool mediation by Vygotsky as theoretical background and taxonomy of play developed by Corinne Hutt as research framework. 550 students in Shenzhen, China will be the object of the research. After self-report and qualitative research has been used to explore the relationship between digital tools and music aesthetics, it is found that information technology can be used by junior students in three ways: the emotional expression, imaginal display and realistic portrayal.

Table 1: Deductive framework established for initial categorization of observational data: aligning the concept of tool-mediated activity with the object of play. (Bird et al., 2014)

Camera-as-tool		
Object of activity	Behaviours	Observation
Epistemic play	Exploration	
	Problem solving	
	Skill acquisition	
Ludic play	Symbolic	
	Innovation	

(Abstract 343)

Gallery Suite, Four-Hand Piano Pieces based on the American Struggle Series Paintings by Jacob Lawrence

Daniel Perlongo and Susan Wheatley

Indiana University of Pennsylvania

BACKGROUND. This poster session combines the visible voice of music with the African American artist Jacob-Lawrence's (1917-2000) creation of his diverse "American-Struggle-Series" replete with indigenous, African-slave, and immigrant influences fighting for freedom. Lawrence's paintings inspired *Gallery Suite* composed by Daniel Perlongo, for 4-hand piano in 5 movements: 1. "Rally-Mohawks;" 2. "Hoorah!" 3. "Independence;" 4. "Again Hoorah!" and 5. "River-Crossing."

OBJECTIVES. The project goal is to express the visible voice of music with Lawrence's artwork portraying the American revolution. Each piece, based on Lawrence's paintings, includes references to well-known American songs: Revolutionary song "Yankee-Doodle"; Civil War song "When-Johnny-Comes-Marching-Home"; "Shaker-tune "Simple-Gifts"; African American spiritual "Michael-Row-the-Boat"; and the patriotic "Star-Spangled Banner."

CONTENT. Lawrence's paintings and their musical counterparts are as follows.

1. "Rally Mohawks" depicts 'Mohawks' tangling in a melee of multicolored feathers - Lawrence's vision of the Boston-Tea-Party. The music spirals in a fast 3-beat tempo pouring tea into the harbor followed by a slow Yankee- Doodle 'stuck a feather in his hat' as patriots drolly masquerade in Mohawk feathers and macaroni wigs.
2. "Hoorah!" reveals Lawrence's revolutionists with beads of sweat amid seven sword-hilts symbolizing a governing majority. The music serves as an interlude bouncing in 5's and 6's to sound the contentious debates surrounding the Constitutional Convention. Driving rhythm brings Johnny home renewed with a hopeful "...hearty welcome, hoorah!" - but leads to a never-ending DaCapo trailing off with Lawrence's ending ellipsis, "We, the people ... establish justice, ensure domestic tranquility..." – principals that have yet to be realized in the Unites States of America.
3. "Independence," Lawrence's July-4th tribute depicts pioneers' struggles to harvest hay. The music is an ironic reminder that freedom is often hard-won, emphasized amid cadential repetitions of "Tis-the-Gift-to-Be-Simple" in 3/8 time. The music turns in endless refrain "to turn-turn will be our delight 'til by turning we come 'round right."
4. "Again Hoorah!" is a DaCapo of the interlude music "Hoorah!" repeating the bouncing 5's and 6's to sound the 15 years of Constitutional debates before ratifying the Constitution in 1789 with the compromise of counting the slaves as 2/3 of a person. This repeating interlude emphasizes Lawrence's unfinished inscription, "We, the people ... establish justice, insure domestic tranquility..." but not freedom for all.
5. "River Crossing" harmonizes Lawrence's three boats foundering – a violent sacrifice of immigrants and slaves in nation-building. The music infuses a black spiritual "Michael-Row-the-Boat" with the "Star-Spangled Banner" expressing hope for the Promised Land

quoted in Deuteronomy, hope in seeing broad stripes and bright stars so gallantly streaming, and hope for one day in the distant future to finally realize freedom and equality for all.

METHODS. *Gallery Suite* captures the visible voice of Lawrence's paintings through Perlongo's musical renderings. Pianists Perlongo and Wheatley perform Perlongo's suite accompanied by a slideshow of Lawrence's paintings for school and community audiences who respond to the music interactively as they recognize the American song-quotes and explore the diverse aspects of a democracy and the hard task of ensuring freedom and equality for all.

APPLICATION. This session demonstrates how music education can unite composers and professional artists to create multimedia experiences imparting diverse social-cultural contexts and universal concerns.

FIGURE 1. Jacob Lawrence Select Paintings with their Corresponding Musical Settings
(from "The American Struggle," Turner, Elizabeth Hutton and Austen Barron Bailly, editors.
Jacob Lawrence: The American Struggle. Salem, MA: Peabody Essex Museum, 2019)



FIGURE 2. Musical Excerpts from Gallery Suite

A five-piece suite for 4-hand piano

Gallery Suite, Four-Hand Piano Pieces

Movement 1. "Rally Mohawks"



The music spirals down pouring tea in the harbor followed by a contrasting slow minor -mode masquerade of Yankee Doodle.

Gallery Suite, Four-Hand Piano Pieces

Movement 3. "Independence"

The music is an ironic reminder that freedom is often hard-won.



Gallery Suite, Four-Hand Piano Pieces, Movement 5. River Crossing



"Michael Row the Boat" with the "Star-Spangled Banner" expressing hope...

Gallery Suite, Four-Hand Piano Pieces - repeating interludes:

Movement 2. "Hoorah!" - and - Movement 4. "Again Hoorah!"



The music bouncing in fives and sixes sounds the contentious debates.

(Abstract 345)

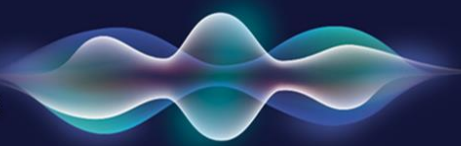
Leadership Awareness and Professional Identity in Ensemble Conductors

Anne Halloran Tortora
Saint Bernard School/Creighton University

The role of an ensemble conductor is steeped in centuries of tradition. While the academic preparation for individuals entering the profession has typically included elements of musicianship, a gap in existing literature was noted between pedagogy, leadership styles, and professional identity. The purpose of this qualitative phenomenological study was to examine the lived leadership and professional identity experiences of exemplary ensemble conductors during their formation. This study sought to answer the following question: How do lived leadership and professional identity experiences of exemplary conductors contribute to their development as students, studio teachers, and in performance settings?

Conductors identified by their peers as *exemplars* (either currently teaching/conducting in higher education or emeritus/a; possessing established records of juried or adjudicated performances in professional settings as well as established records of clinicians and adjudicators; recognized as published authors, and for their achievement as educators on several levels) were invited to participate in an interview process recalling their experiences with conductors in pre-academic, academic, and professional settings. The themes emerging from an analysis of the interview transcripts were (1) concept of conductor, (2) recollection of pedagogical environments, (3) leadership practices and mindsets, (4) balance in the rehearsal room, and (5) the next generation of conductors.

This study confirmed that pedagogues exert significant influence upon their students development of leadership styles and professional identities. It also supported the fact that pedagogical environments in which trust is bestowed and control is shared are advantageous to musicians' growth and engagement. Each of these findings were supported by the literature reviewed for this study. The *Orpheus Model* was used to assist in framing leadership practices most relevant to music educators and ensemble conductors (Orpheus Chamber Orchestra, 2021). Professional development for music educators and conducting pedagogues, and comparable supportive instruction for pre-service music educators and pre-professional conductors are offered as solutions. The goals of this workshop are: (a) to provide participants with the opportunity to reflect upon the leadership model they practice in the classroom and on the podium; (b) to raise participants' awareness of manners in which they can intentionally develop leadership in their own students.



Comparable Examples of Practicing Trust and Sharing Control in Ensemble Settings

Qualities	Orpheus Leader	Musical Leadership
Balance	Possess the ability to move between one's own point of view and actively solicited input from members of the organization. Possess the ability to "read the room."	Recognition of one's own skill set and musical plan while eliciting active engagement (receptive and expressive) from ensemble members.
Fairness	Faithful development and maintenance of an honest workplace environment. Remain open without immediate, untoward judgement of input from members of the organization.	Develop environment that includes clear expectations of musical responsibilities and invites ownership of final product.
Synthesis	Blend input from others with their own. Seek the best and use it.	Encourage continued excellence in performance technique and practice while promoting its value within the final product.
Decisiveness	Lead with energy and trust in one's own ability to make decisions as needed	Trusting that one's ensemble members possess the musicianship and understanding that will enable them to fully participate in a collaborative setting. Come to the podium with the energy level required to move the ensemble through the work ahead. Be prepared to make decisions that will best serve the intent of the composer.

(Abstract 348)

Stepping into the unknown: The experiences of tertiary piano students studying improvisation

Andrew Sutherland and Stewart Smith
Edith Cowan University

For many music students studying classical piano in tertiary institutions, techniques in improvisation are not included in their undergraduate curriculum. Despite acknowledged

musical benefits of improvisation, piano pedagogy curricula remains firmly rooted in the nineteenth century, focusing on the performance of the familiar canon of classical repertoire. In this study, in which we set out to explore the possible benefits of introducing formal improvisation lessons, eight students were selected from two universities in Hong Kong and Perth respectively. Using an active research methodology, the students were given four one-hour improvisation lessons each of which was followed by a focus group interview. In addition to making recommendations for improvisation to occupy a space in undergraduate classical piano curricula, other unexpected findings regarding group teaching for pianists, and teaching across an international context are presented.

(Abstract 350)

Movement Experience for Musical Understanding

Maria Papazachariou-Christoforou
Department of Arts, European University Cyprus

Numerous scholars have emphasized the need to integrate movement into the music classroom at the preschool and early school levels (Achilles, 1991; Cohen, 1999; Young, 1982), due to its critical role for musical comprehension. Movement is essential to musical development, for whenever one performs or listens to music with comprehension. Children love to move, and movement is evident in the “musical lives” of children from infancy. Moog (1976), Blacking (1973) and later other researchers (Campbell, 1991; Harwood, 1998; Marsh, 2008; Riddell, 1990), reveal that movement, dance, and musical games are in the core of children musical behavior.

Systematic kinesthetic experiences, allow children to understand musical concepts (Shiobara, 1994, Young, 1982), support rhythmic ability (Conway, 2003; Gordon, 2003) and promote creativity (Gilbert, 1992; Lloyd, 1998; Pica, 2004). Significant are also research findings that firmly emphasized the relationship between the use of movement and the enjoyment of musical engagement among children (Dunn, 1999; Young, 1982). Pica (2004) argued that movement activities are non-competitive, child-centered forms of participation in a music classroom that facilitate exploration, discovery, and enjoyment. In music education, movement is implemented in diverse ways; from large non- discrete muscular movements (movement that does not conform to beat or pulse) to beat-synchronized movements such as clapping, tapping, finger tipping, marching.


Although not a music educator Rudolf von Laban developed a movement framework that influenced music education. Laban (1971) argued that the structure of music can be expressed through movement and is inseparably linked to the perception and understanding of musical concepts. Therefore, kinesthetic experience in various qualities and efforts could provide to individuals a movement vocabulary to experience music with comprehension. For that, Laban (1971) proposed four effort elements, including time, weight, space, and flow.

Drawn from Laban's movement framework, I will present practical suggestions that: enhance body awareness and support expressive movement performance, (b) encourage the use of flow and non-locomotor movement and, (c) develop locomotor movement with stylistic interpretation. The recommended activities foster musical understanding and rhythmic competency.

Participants will have the opportunity to actively engage in kinesthetic activities that incorporate the whole body based on theoretical framework of Laban, that provide foundation for the above objectives. Traditional melodies and chants (from Cyprus and Greece) in a variety of melodic modes, complex meter and rhythm will be used in the workshop. [indicative example activity in template I]

The workshop will allow participants to reflect on 'hands – on' activities and explore suggestions that could enhance musical comprehension through bodily experience. They will experience how the implementation of movement activities in the early childhood class can enrich young children's motor, auditory, and gestural interpretation of music.

Template I

Cypriot Lullaby	
Cypriot Traditional	
Slow	
Suggestion:	
<p>Sing the song gently using a neutral syllable. Invite students to stand in self space and relax. Tell the students that they are in a valley full of colorful butterflies. The butterflies stop and rest with the students. Sing the song several times. During each repetition, invite students to give the butterflies a ride by gently moving the part of the body where the butterfly is resting or sitting. Challenge them to use their imagination and choose a different body part each time (e.g., head, shoulder, hand, foot, nose, etc.). Then, sing the song again and occasionally pause singing. Ask the student to freeze when the singing stops. Finally, stop singing and have the students freeze. Walk around the frozen students and pretend to collect the butterflies and put them in a box. Each time you put a butterfly in the box, sing the resting tone.</p>	

(Abstract 353)

Perceived Parenting Styles and Self-Regulated Music Practice of Chinese Music Majors

Chunxiao Zhang
The Education University of Hong Kong

“Authoritarian, highly controlled, and academically focused” seems to be a stereotype of Chinese parents when dealing with education issues of their children. Currently, whether high-achieving music majors, especially those with a high level of self-regulated learning in music practice, have “tiger” parents and receive parental strict requirements while learning and practicing music has inspired the researchers’ interests. The current study focuses on this topic and explores the effects of different Chinese music majors’ perceived parenting styles on self-regulated music practice. The category of parenting styles in the current study was adopted from Baumrind (1971)’s and Chao (1994)’s relevant theories, which included four categories of parenting style: authoritative, authoritarian, permissive, and training.

This presentation plans to answer the following questions: 1) What are the current characteristics of Chinese music majors’ parenting styles and self-regulated music practice? 2) To what extent are perceived parenting styles correlated to self-regulated music practice? 3) Whether musical efficacy plays a mediating role between perceived parenting styles and the level of self-regulated music practice?

To answer these questions, a survey study was conducted. The questionnaire link was distributed to Chinese music majors by contacting familiar university teachers. Data collection has recently been completed, resulting in 1,268 responses. We are currently analyzing the data with descriptive and inferential statistics (e.g., correlation, regressions, and path analysis) for in-depth understanding. Preliminary findings show that the authoritative and training were dominant in the Chinese music majors’ perceived parenting styles. Moreover, the four parenting styles significantly impacted students’ self-regulated music practice. The detailed data analysis process and results will be presented at the conference.

The present study will reflect the relationships between parenting styles and self-regulated music practice, which may bring practical significance to parents, teachers and, music school administrators to be aware of the different effects of parenting styles on music students’ self-regulatory development.

(Abstracts 360)



Tensions between assessment and music teachers' values in the Swedish compulsory school

Johanna Antonsson
Malmö Academy of Music, Lund University

In 2011, Swedish teachers in compulsory schools implemented a new curriculum (Skolverket, 2019). With this, a new era of measurement was brought into Swedish classrooms. Because of the wording in this new curriculum and the music syllabus, music teachers had to assess their students on a variety of instruments, different aspects of composition as well as their knowledge of the effects of music on the individual and society. This led to many teachers feeling obligated to 'tick the boxes' and focus on assessment rather than learning, using rubrics and digital tools to keep track of their extensive documentation. In the autumn of 2022, the Swedish compulsory school gets a new curriculum and new syllabi for all school subjects which are said to make it easier for teachers to make overall assessments of students' abilities.

In the present study, which is a part of my PhD project, I have interviewed five music teachers in compulsory schools in the south of Sweden focusing on how they work with assessment and grading in and out of the classroom as well as talking about what their ideal assessment and grading practice in music would be. The analysis has been based on Clarke and Braun's (2006) six steps of thematic analysis. With a focus on Hammerness's (2006) *teachers' visions* as well as examining the concepts of music teachers' *discretionary power s* (Houmann, 2010) the participants' statements are studied with a theoretical point of departure in social constructionism (Burr, 2015).

The findings indicate a potential struggle between what the music educators ideal practice would be and what they perceive they must do, both according to regulations as well as in relation to society's increased focus on assessment and accountability. However, the teachers have, to some extent, internalised the curriculum and music syllabus and made it a part of their ideal practice, thus decreasing the struggle between their beliefs and external regulations.

It is vital for music education to constantly discuss what quality in music and learning is. It appears to be easy to 'fall into' an assessment practice where only that which is straightforward to assess and can be measured without any competence in music education is communicated and focused upon. With this project, the aim is to aid the discussion about what quality in music and music education is, thus assisting music educators to claim their place as the ones capable of making these judgements.

(Abstracts 363)



Catherine Elizabeth's Story: The Life and Voice of a Music Teacher

Lori Gray
Lori T Gray

“I am very proud to be an Arts educator...It's stinkin' hard, and nobody knows what we do, and nobody understands how difficult it is, and I love what I do, and I value what I do, and I know the importance of it. But nobody really gets that” (Catherine Elizabeth).

The purpose of this multi-case project is to document the lived experiences of PreK-12 Arts teachers to expand the broader community's understanding and knowledge of what it means to be a contemporary Arts teacher in the United States. Catherine Elizabeth has been an active participant in the writing of her case study to ensure her unique voice as a Music teacher is represented in her narrative. She has contributed a self-portrait statement, a personal and professional timeline of events, and vignettes connected to stories from her interviews.

This paper presentation will share the method of inquiry for this project which includes three semi-structured interviews and multiple writing assignments. In addition, the presenter will highlight quotes from Catherine Elizabeth's story and discuss their implications for Education and Arts Education. For example, when asked if she has ever questioned her decision to become a Music teacher, Catherine Elizabeth exclaimed:

Yes! Of course, I have! Like, I'm crazy, right? I'm crazy because I can't own a home in the city that I live in, because I can't afford it. I'm crazy because I'm a one income family and I have to budget my son's winter clothes...I'm being held to expectations that I'm a classroom teacher and also, I have to have my numbers up. I have to have parents like me, I have to have kids like me, I have to have admin[istration] like me...Oh yeah and we're gonna now have common assessments, but you have to look good and sing the National anthem, but we're not going to grade that and we're not gonna pay you for it. I think, you have to have a level of dedication to be an educator of any kind at any level.

Catherine Elizabeth's story is unique and full of persistence, challenges, and successes. The issues she raises with Education related to politics, salary, and expectations and misconceptions of Arts teachers' roles need to be examined in Education. This project will highlight these issues through teachers' narratives to broaden the community's understanding of what it means to be a PreK-12 Arts teacher in the United States.

(Abstract 364)

Teaching-learning processes in the music subjects in the Bachelor's Degree Teacher in Early Childhood Education

Marta Casals-Balaguer and Fernanda Viñas Pavon
University of Barcelona

The updating of the teaching plans and the incorporation of new methodologies that adapt to the reality of the teaching-learning processes is one of the responsibilities of the teaching teams that make up the different subjects of the Catalan university degrees. In the Bachelor's Degree in Early Childhood Education at the University of Barcelona there are two main subjects focused on music, which are "Musical and Corporal Expression" and "Music Didactics". The purpose of both subjects, which are developed consecutively in the 2nd and 3rd year of the Bachelor's Degree, is to train the student to acquire solid musical and didactic knowledge and be able to design and implement learning, teaching and evaluation activities in the field of music.

The objective of this communication is to know the valuation that the students have in relation to the changes developed between 2018 and 2021 by the university teaching staff, based on the updating and revision of the teaching plans of the subjects of "Musical and Corporal Expression" and "Music Didactics"; and analyze these changes from the teaching-learning processes of both subjects, as well as the continuity and correlation between the didactic content they offered. The methodology is based on the use of mixed methods that combine qualitative methodology and quantitative through the design and implementation of a semi-structured questionnaire sent to the students of both subjects. The questionnaire data was collected during the month of May 2021 and consisted of three main parts: data on the sociodemographic profile of the respondent, the block on the general aspects, learning processes and evaluation of the subject "Musical and Corporal Expression", and the same aspects relating to the subject "Music Didactics". The results show that the continuity of the contents was achieved with the updating of both teaching plans, with the detection of some aspects to improve for future updates. Likewise, there was evidence of a correspondence between the evaluation activities of one subject and the other. Finally, it is stated that the approaches of both subjects allow a better acquisition by students of musical and didactic aspects of music teaching.

(Abstract 365)

The teachings of jazz and popular music in the music education scene in Barcelona

Marta Casals-Balaguer
University of Barcelona

Barcelona is a city that concentrates a great diversity of artistic training centres, both public and private, where studies are offered at different levels of education (elementary, professional and higher), as well as extracurricular studies. Historically, the music studies

that have been recognised within the academic sphere of conservatories in Catalonia have been those of classical and contemporary music and ancient music. But throughout the 80s and 90s of the 20th century, different private music schools began to emerge, incorporating jazz and popular music studies into their extracurricular educational programmes, a change that culminated with the incorporation of this speciality in the official teachings of the Bachelor of Music in some centres in Spain.

The main purpose of this presentation will be to analyse how jazz and popular music students enter the world of music, and we will focus on studying those issues related to training and the spaces of transmission and teaching of musical knowledge, above all, centred on the processes of initiation of musical learning and the dimensions related to stylistic and instrument selection. To this end, we will present the case of the musical education scene in the city of Barcelona, where the diversity of centres and academic paths entail multiple training trajectories that have repercussions and condition the different learning experiences of future musicians. The methodology used was based on a qualitative perspective and the main data collection techniques were semi-structured interviews and participant observation. More than 50 semi-structured interviews were carried out with different agents of the city's music scene, from musicians, music education professionals, members of the public administration and qualified informants from the music sector.

(Abstract 366)

Singing social change: An investigation of two U.S. children's choruses

Kelly Bylica and Cara Bernard
Boston University
Neag School of Education, University of Connecticut

Children's choruses are often non-profit organizations dedicated to the pursuit of musical excellence that provide supplemental music education for young people in their communities (Bartle, 2003). These organizations, particularly those in urban centers, often function as cultural ambassadors within their communities (McFarland, 2017). Increasingly, arts organizations within such environs have redesigned their mission statements to respond to ongoing social change (Foreman-Wernet, 2017). Analyzing these statements can highlight the values that shape these organizations, thus contributing to conversation regarding the purpose of the arts in communities (Gaztambide-Fernandez et al., 2016). Parker (2011) notes that, particularly within urban youth choral programs, there can be a tension as unspoken priorities may surpass goals laid out in the mission statement. This tension raises questions about how mission statements promoting social change might be experienced by key stakeholders, as well as how they are made manifest through interactions, relationships, and decision-making within these organizations.

The purpose of this study was to consider how the socially driven missions of two prominent U.S.-based children's choruses are defined and made manifest through curricular, pedagogical, and artistic programming decisions. Questions guiding the research included:

1. In what ways, if any, is the mission understood by artistic faculty in the organization and manifested in day-to-day artistic practices?
2. In what ways, if any, is the realization of the mission representative of the larger city and community? To investigate these questions, we employed a collective case study (Stake, 2006) in two urban centers.

Analysis of the study is bound within these cases—the choruses—each in their own context. Data included review of mission statements and semi-structured interviews (Rubin & Rubin, 2012) with artistic administrators and conductors. Open and focused coding (Saldaña, 2013) were used to analyze the data. We formed initial codes and then combined them into larger themes, creating a cross-case analysis.

Preliminary findings suggest several issues at play in enacting missions in children's choruses that prioritize social issues. These include 1) the role of chorus as a "platform" for tending to social issues; 2) the desire to balance musical excellence and social citizenship; and 3) navigating tensions between cultivating a larger community and supporting individual agency. We explicate these findings in order to consider how children's choruses respond to and engage with social issues impacting local and global communities.

Authors' note: A partner study soliciting the perspectives of current and past choristers is currently underway.

(Abstract 368)

The boundaries of instrumental teaching: Boundary-work applied in music education practices

Vera Due
Norwegian Academy of Music

This paper reports from an ongoing study examining boundaries in instrumental teaching practices in higher music education. The research question is: How do main instrumental teachers in music performance studies in higher music education construct and negotiate the boundaries of their own role and responsibilities, of the mandate of instrumental teaching, and of the content and activities in the instrumental lesson? To answer this question, theory on *boundary-work* is employed to explore practices of instrumental music teaching. *Boundary-work* describes the rhetoric processes of attributing characteristics to a cultural *space* to spatially segregate it from other areas. Developed for studying boundaries of *science*



(Gieryn, 1983, 1995, 1999), the theory is also applicable to other instances of social construction of symbolic boundaries (see e.g. Lamont & Molnár, 2002). Here, boundary-work is combined with discursive psychology to explore how and with what interpretative repertoires and resources teachers construct and negotiate boundaries.

Learning to play an instrument at a professional level is a complex and multi-faceted task. In higher music performance education, the relationship between music students and their instrumental teachers can be all-encompassing. Lessons can include not only strictly technical or musical issues, but also issues regarding mental and physical health, career advice and socialization into the world of professional performing artists.

To address the research question, the project's material consists of video observation of instrumental music lessons in different classical instruments followed by stimulated recall interviews with the teachers. The analysis is based on an embodied and material understanding of discursive psychology (Wiggins & Cromdal, 2020), to identify central elements of the teachers' boundary-work.

The project builds on the idea that the boundaries of the teacher's role, of the teaching practice's mandate and responsibility and of the lesson's content and activities, are subject to ongoing and challenging boundary-work by the teacher, who utilizes, and negotiates between, repertoires and demands from multiple sources. The application of theory on boundary-work to music education opens up the practice to questions about inclusion and exclusion, while focusing on the teacher as a meaning-making agent in the midst of institutional structure, classical tradition (Bull, 2019) and student demands.

The demarcations of instrumental teaching practices impact what is considered the core of a musician's knowledge and what constitutes the mandate and purpose of main instrument teaching. In a broader perspective, the study has implications for the qualification of studio music teachers and the organization of performing music education.

(Abstract 371)

“I learn by you.” Investigating the role of teacher in beginner cellists' musical skill development

Stephanie MacArthur, Jane Davidson and Amanda Krause
University of Melbourne
James Cook University

Background

The role of the instrumental music teacher is critical to children's longitudinal musical engagement. However, children's nuanced perceptions of their teacher and the key factors

that children value in the teacher-student relationship are rarely examined. As part of a broader study of seven-year-old children's lived experience of musical skill development, this research investigated the influence of the instrumental teacher on children's musical engagement.

Aims

To investigate how seven-year-old beginner cellists' perceptions of their teacher, in this case the principal researcher, evolve over four years.

To investigate how children's experience of the teacher-student relationship can influence (a) effective skill development and (b) ongoing musical engagement.

Method

Through a longitudinal Action Research methodology, 14 seven-year-old children's lived experiences of learning the cello were tracked across the first 18-months of tuition and then monitored for a subsequent three-year period. Interpretative Phenomenological Analysis of interviews with the children and parents were integrated with the teacher-researcher's observations during one-to-one work with the children.

Results

Results indicated that participants viewed their instrumental music teacher as a facilitator of specialised artistic skill development. As the teacher-student relationship developed over time, children demonstrated sensitivity to teacher feedback as they sought instruction and approval. This required careful management by the teacher in order to ensure children's independent learning behaviour. Observational findings and qualitative analysis suggested that children valued being seen and heard by the teacher and these factors were linked to children's perceived sense of time and space in lessons. During home practice, the children and parents reported a deference to teacher directives for practice structure but also as a form of mediation that mitigated potential difficulty in their relationship. After four years, parents independently attributed part of their child's continued musical engagement to an enjoyment in the relationship with the teacher and within this, a shared affinity for the cello motivated their development. Together, these results suggested that teacher qualities such as enthusiasm, empathy and curiosity contributed in part, to children's long-term musical engagement.

Conclusions and Implications

This research, conducted by the teacher as researcher, makes a unique contribution to the literature by identifying that children seek a personally meaningful learning relationship with their instrumental music teacher. Furthermore, provision of a sense of time and space in children's learning environment can engender feelings of emotional safety and creative freedom; and it is these factors that have the potential to safe-guard longer-term musical engagement.

(Abstract 372)

Integrating Music Education throughout the Curriculum: A Meta-Analysis of Teaching from Kindergarten through University

Daniel Johnson, Kristin Harney and Amorette Languell
University of North Carolina Wilmington
Montana State University-Bozeman
Northern Michigan University

Since the 1990s, innovative educators have designed curricula integrating content from arts and non-arts subjects to address standards in those respective disciplines. To investigate teachers' experiences using this inclusive curricular approach in the United States, we have examined ways that teachers at diverse grade levels (kindergarten through year 8) as well as pre-service teachers and their university teacher-educators perceive and practice music integration. We have also explored how the quality of their instruction aligns with the level of music integration in observed lessons. We present a meta-analysis of integrated music education from these three data sources: pre-service teachers, in-service teachers, and teacher-educators.

Our research employed Bresler's (1995) classification of music integration levels (subservient, affective, social, and co-equal) as a framework. Additionally, we utilized established teaching standards of instructional quality to guide our inquiry. Using a multiple case study design, surveys, semi-structured interviews, and artifacts such as lesson plans and student work samples, we have considered both quantitative and qualitative data to explore teachers' perspectives and practices of integrated music instruction (Creswell, 2013; Miles, Huberman, & Saldaña, 2014; Stake, 1995).

Our meta-analysis includes a discussion of trends in music integration that span kindergarten through university learning. We analyzed qualitative data sets inductively and deductively, demonstrating themes within each case and across cases and then used participants' own words to maintain their uniqueness (Creswell, 2013; Miles et al., 2014; Stake, 1995). We analyzed quantitative survey data statistically and found connections between all data sets (Creswell & Creswell, 2017).

Our results indicate that both pre-service and in-service teachers as well as teacher-educators generally reported valuing music integration; however, in practice, they did not demonstrate a balanced emphasis between music and another discipline or meet standards in both disciplines. We did not find a direct relationship between teachers' demonstrated levels of music integration and the instructional quality in their observed lessons. Teachers often integrated music at low levels while demonstrating overall high quality of instruction. We identified common challenges in implementing integrated music education at all levels. We therefore recommend focusing on music integration in methods courses for pre-service



teachers. Additionally, all teachers need professional development with relevant, collaborative, and practical experiences in music integration in order to adopt or expand this instructional strategy.

(Abstract 374)

Conductor as changemaker: Creating a gender parity future for Australian women composers

Rachel Howley

Queensland Conservatorium Griffith University & Grace Lutheran College

This Australian-based, action research project explores the role of the conductor as changemaker and their potential for impact in addressing the present gender disparity in wind band composition. Qualitative data collected through interviews, surveys and the researcher's reflective practice informs the interpretation of current statistics, seeking to facilitate change through the increased visibility of current repertoire and the creation of effective pathways to enhance future compositional output from women composers. Centering on the experiences of contemporary Australian women composers, this research brings focus to the social responsibility of conductors and educators in utilising their sphere of influence to facilitate change through advocacy, repertoire programming practices and professional networking. The implications for music education in schools along with conductor, composer and music educator training in tertiary institutions will be examined, generating recommendations for educational practice that will lead to a more gender-balanced future for music composition.

(Abstract 375)

Improv Comedy and Music Education

Jake Cassman

University of Southern California Jake Cassman

Students are often initially hesitant to participate in musical activities, due to cultural differences, stage fright, or simply the fear of making a mistake. One method of overcoming this reticence is to incorporate the principles and games of improvisational comedy into the lesson plan. Designed by Jake Cassman, a music director and performer at the world famous Second City theater in Hollywood, this workshop gives educators the chance to learn about and participate in the activities that improvisers have used for generations to encourage play, focus and community. Participants will learn about improv's origins in New Deal-era social work and its implications for social justice in the classroom by encouraging and validating

the contributions of all participants. We will also discuss how improv techniques also fit nicely with the theoretical frameworks of process-oriented education, divergent thinking, participatory performance, and deterritorialization of the classroom. Learn how improv can be used to foster creativity and agency in students and teachers alike.

(Abstract 376)

Improvisation and cross-genre collaboration as audience engagement strategies for classical musicians

Robert Manley
University of Queensland

This project investigated the use of improvisation and cross-genre collaboration as strategies to engage a wider audience with Western classical music. Practices of classical improvisation, following a lengthy period of decline (Moore, 1992), underwent a renaissance in the early 21st century (Berkowitz, 2010; Bochner, 2010; Dolan, 2005, 2015; Levin, 2011). Nevertheless, many classical practitioners retain a cautious stance towards improvisation (Alberge, 2020; Hill, 2017) and the study of improvisation is largely absent from non-jazz tertiary education programs (Wood, 2019). This is concerning, given that improvisation has been proven to benefit audience engagement for classical music (Dolan et al., 2018), addressing widely reported declines in audience participation (e.g. Goldsworthy, 2015). Improvisation also facilitates cross-genre collaboration (Blumenfeld, 2013; Manley, 2021) – a strategy increasingly used by “indie classical” musicians to engage a wider audience (Mitic, 2016).

In a pilot project, cross-genre collaboration incorporating improvisation techniques was trailed by combining classical, jazz and popular music genres through the medium of chamber music performance. The project formed part of a larger case study that investigated the multiple socio-cultural facets shaping classical music engagement in a regional city in north-eastern Australia. Data were generated through surveys of concert audience members and public stakeholders, as well as autoethnographic reflections of performers.

Findings from the larger study identified engagement challenges for an established regional chamber music society, substantiated by low interest in classical music among surveyed members of the public. Disinterest in classical music was particularly high in younger populations, confirming observations in the literature (e.g. Strahle, 2017). These results emphasised the need for alternative presentation formats to enhance audience engagement with classical music.

Key findings from the pilot project demonstrated that cross-genre collaborative processes were facilitated by musical and organisational forms of ‘disciplined improvisation’ (Bresler,

2009; Sawyer, 2004). Audience responses indicated that musical improvisation enhanced engagement with classical music, increasing perceptions of interactivity (Burland et al., 2014) and emotional engagement (Sloboda, 2014) with performance.

These findings have implications for higher education: If improvisation studies are embedded in the tertiary curriculum, this grows the capacity of classical music graduates to engage a wider audience and collaborate effectively across genres. Such strategies are particularly crucial in regional Australia, where professional work opportunities for artists are scarce (Australia Council for the Arts, 2017). Innovative presentation techniques can address the challenge, drawing upon improvisation and cross-genre collaboration to provide a visible voice for classical musicians.

(Abstract 379)

Exploring The Omnivorous Voice: Multistylism, Voice View And Artistic Agency In Higher Musical Theatre Education

Guro von Germeten
Norwegian Academy of Music

Drawing on theoretical writings from the academic field of voice studies (Eidsheim, 2019; Eidsheim & Meizel, 2019), this paper reports from an ongoing music education research project which deciphers pluralities of vocal tastes and behaviors within contemporary musical theatre. As a genre, musical theatre absorbs whatever musical style needed to suit its purpose, expanding and including a wide range of popular musical styles and subgenres to its repertoire. However, this does not lead to increased vocal specialization within the profession, but to artistic expectations that each performer should master this multistylism vocally. Thus, it becomes important to master what can be conceptualized as the omnivorous voice, a term implying that the voice inhabits a wide variety of vocal outputs and aesthetic possibilities that both formal and informal, as well as explicit and implicit, vocal training and performing arts pedagogies will amplify or dampen.

The project reported was designed as a four-week action research study situated within a group of ten bachelor students and their voice teacher in a higher musical theatre educational setting. Complete Vocal Technique (CVT) (McGlashan, Theusen Sadolin, 2016, 2017; Sadolin 2021) was implemented as a technical and pedagogical methodology when working with four contemporary musicals – *A Gentleman's Guide to Love and Murder* (Lutvak & Freedman, 2014), *Hamilton* (Miranda, 2015), *Dear Evan Hanson* (Pasek & Paul, 2017), and *Hadestown* (Mitchell, 2019) – in a course aimed to meet the following curriculum goal:

[T]he students should, after the course, both as part of a group and individually, be able to identify, reflect upon and perform different musical and vocal styles prevalent in

contemporary musical theatre, and further be able to identify, reflect upon, and perform vocal choices that either stabilizes or challenges the field's or the style's established vocal traditions and conventions.

The empirical material, consisting of the students' written reflection notes, was coded and analyzed with respect to the concepts of voice view, artistic agency, and the learning of multistylism. The findings show that working with CVT and the musical theatre voice challenges long-standing values of classical singing technique as the foundation of healthy voice production, as well as the concept of "authenticity", a value commonly cherished within other popular music traditions. Further, the paper argues that performing, and thereby also *teaching*, the omnivorous voice, is not to be considered a general or eclectic attitude towards vocal technique, but as a specialization of its own.

(Abstract 381)

Can you hear me?: A study of Australian mid-career secondary school music teachers.

Jennifer Robinson
Sydney Conservatorium/University of Sydney

Mid-career (or second stage) teachers are commonly categorised in the literature as being between 6 -15 years in the profession. Eros (2013) describes these teachers as stable in their practice and management, but keen to develop pedagogy and avenues to contribute. This career stage is often overlooked in research with the spotlight commonly on pre-service and early career teachers.

The focus of this study is to reveal factors that affect Australian mid-career secondary school music teachers in their work, exploring motivation and challenge, and aspects that impede their commitment to the profession. The research is a part of larger qualitative national study that utilised a survey (n=263) and interviews (n=40) of secondary school music teachers. The survey contained 45 questions and covered areas relating to career length, age, gender, qualifications, school type, job satisfaction, work challenges, professional development, the implementation of the Australian curriculum and career forecast. Within the survey responses, there were 84 respondents categorised as mid-career.

Ten mid-career secondary school music teachers were selected for interview, with a cross-section of Australian states and territories, gender, school locations (metropolitan, regional, remote) and school types (Government, Catholic/Systemic, Independent and Other). Three music teachers interviewed came from NSW, two from SA and one from each of QLD, VIC, TAS, NT, and WA. The interviews contained ten questions, focusing on motivation, value, challenge, stress, curriculum implementation, professional development and career forecast.



Grounded theory principles were applied in the data analysis, with core themes identified, explored and compared to the literature.

The mid-career secondary school music teachers in this research were motivated by the value of music to their students, the opportunity to network and collaborate through professional development and incorporating technology into their practice. Workload was the main challenge (reporting, performances, marking and paperwork). Career forecast showed mixed future commitment to the profession, with many teachers contemplating a change in career focus.

This research offers suggestions to schools and professional bodies on how to best support mid-career secondary school music teachers. Their voices need to be heard to enact structures and processes that will enable them to thrive and confidently continue in the profession. This research also adds to the literature on this career stage within the Australian secondary school context.

(Abstract 383)

The problem of the European classical tradition – Spirituality and Postsecular Education

June Boyce-Tillman

University of Winchester, North West University South Africa

In an age of awareness of cultural and religious diversity the European classical music tradition can appear to be under threat and many articles in the *Philosophy of Music Education Review* – indeed an entire edition – has been devoted to it. The question that this paper addresses concerns how far its roots in Western Christianity is one problematic aspect of it. For many years - 1100 – 1830- its history is tightly tied up with the Church which was its chief patron until the advent of the public concert in the nineteenth century. How can secular education manage these inextricable links? Are there other global traditions with similar problems and how can we treat these and have treated them? It will look at three approaches to religious narratives in music – devotional, storying and cultural. Where does spirituality sit in these various approaches? A case study will be examined of the choir's festival of the cathedrals group of universities in the UK. It will use the idea of a musical chain of memory and the changes of significance for musical pieces. The relationship between religious and spiritual will be reviewed in the case study. It will also include how the severing of the religious roots of songs in some collections has denuded them of spiritual content. It will pose questions for further research. Keywords: Religion, European classical music, church, post secularism.



(Abstract 384)

Toward Responsive, Humanizing Engagements With Popular Music In U.S.-based General Music Classes

Kelly Bylica and Jonathan Edan Dillon
Boston University

There has been increased rhetoric surrounding accountability measures and “evidence-based” practices in education over the past four decades (Cochran-Smith, 2021). Although such measures may have been, in part, aimed at standardizing educational outcomes in order to adequately prepare students for the unknowns of a future world, their impact has been questioned and challenged by those who argue that such outcomes can result in a crisis of unquestioned replication wherein predictability and certainty become ends-in-themselves (e.g., Ball, 2003). In elementary general music settings, this can be seen in codified methods (Regelski, 2002) that may “foreclose or limit...creative or imaginative options” (Allsup & Westerlund, 2012, p. 127), thus resulting in the reification of hegemonic structures.

Engagement in, with, and through popular music has, at times, been posited in the U.S. as antithetical to the issues delineated above, challenging certainty-driven approaches to music education. Some have even argued that engaging through popular music is a subversive pedagogical act, a solution for our woes in music education: “I coined the term ‘modern band’ in 2012 as a means of disrupting the hegemonic structure of music education” (Wish, 2020, p. 118). We argue, however, that despite attempts at using popular music practices to reimagine how students and teachers relate to one another in the music classroom (see Green, 2017), popular music is often still enacted in U.S. schools using a methods-driven approach.

In this presentation, we explore ways to resist a “one-size-fits-all” curriculum of popular music education. In particular, we consider how purposeful pedagogical decision-making (Campbell et al., 2021) and a willingness to engage in pedagogical improvisation can serve as alternatives to practices that rely solely on pre-planned curricula and outcomes-based ideals. Further, in order to consider the *value* of such practices, we draw upon the work of Noddings (2005, 2013) to examine the ways in which such practices could be driven by a desire to interact with students in a care-oriented manner that responds to students’ expressed and inferred needs. Through practical examples in general music settings with children and young adolescents, we articulate how music educators might utilize improvisatory approaches to pedagogy as a way to refocus popular music education on the relationship between learners, educators, and content. We argue that within this space, teachers and students can be positioned in a caring-with relationship (Hendricks, 2018), mutually seeking liberation through popular music engagements that support wonderment, curiosity, and deep consideration of contextual relevance.



(Abstract 385)

Visible Voices through community and adult music in the making: Teaching and Practice.

Jes Grixti
Western Sydney University International Society for Music Education

The context for this paper is the Teaching and Practice at the Band Clubs School of Music (BCSoM) based in Malta. It also constitutes ongoing research of which early data will be shared in this presentation. The question to be considered and explored revolves around the teaching approach and the performance practice. The Teaching approach examines the methods and techniques applied, while the Performance practice focuses on the repertoire's choice and its social connection and implications. It also evaluates how such practices may improve and be diversified if required.

The method applied is fieldwork, together with observations, questionnaires, and oral traditions.

As part of the action research plan, it aims to visit eight (8) BCSoM, geographically distributed between the south, centre and north of Malta as the main island, with the other two from the sister island of Gozo.

The geographical distributional choice is empirically based, with the author being also a native. The Socioeconomic strata may unveil different practices, expectations, and traditions. As a result, it envisages a diverse visible voice(s) empowering a community of music practitioners.

In return, this may facilitate the creation of a distinctly active outbound community practice. A community is open to innovative ideas and is respectful of its traditions. That is, communities will have their own distinctive and legitimate voice - a hub of community practice. BCSoM sample data will be analysed, and conclusions presented.

(Abstract 387)

Observe on and correct via a virtual biofeedback mirror your musculo-postural activities while playing

Christos Ioannou, Fotos Frangoudes, Panayiotis Kyriacou, André Lee and Marios Avraamides



CYENS Centre of Excellence

CYENS Centre of Excellence. Department of Computer Science, University of Cyprus
Institute of Music Physiology and Musicians' Medicine, Hanover University of Music,
Drama, and Media

CYENS Centre of Excellence. Department of Psychology, University of Cyprus, Cyprus

Playing a musical instrument is a complex activity which requires coordination of repetitive motor patterns under sustained abnormal and non-ergonomic static postures. To avoid these abnormal postures and to adopt preventive routines, musicians often monitor their selves by playing in front of a mirror. However, although playing in front of a mirror can provide useful visual feedback, it has notable limitations. For example, musicians cannot observe their body from viewpoints other than the one reflected in the mirror and receive no information about muscular over-contractions or muscular side-by-side asymmetries. To overcome these limitations, we developed a virtual biofeedback mirror that resembles mirror observation but can provide musicians -- through the integration of various technologies -- with visual, muscular, and postural biofeedback. Specifically, the movements of musicians while playing are tracked by wireless motion capture sensors and the kinematic data are used to animate in real time a virtual character presented on a screen in front of them. In addition, muscular activities are captured by wireless electromyographic electrodes and visualised also in real time as heat maps on the character's body. Based on these motion and muscular data, real-time corrective feedback is provided on the display when abnormal musculo-postural activities are detected. The virtual biofeedback mirror tool can help musicians to: a) develop self-awareness concerning their muscular and postural functions while playing, b) adopt preventive techniques against playing-related musculoskeletal disorders, and c) perform physical rehabilitation against musculoskeletal playing-related pain. The capabilities of this new tool, along with preliminary data on its assessment, will be presented.

(Abstract 388)

How Gender Stereotypes Emerge During The Creative Processes In An Urban Popular Music Workshop

Carlos Lage-Gómez
Associate Lecturer/ Complutense University of Madrid

Theoretical Background

There is a broad consensus on the cultural construction of gender (De Boise, 2016), highlighting beliefs about how male and female behaviour is determined (Eagly and Karau, 2002). López-Zafra et al. (2012) conceptualise gender stereotypes as dynamic constructs, and Mehta (2015) highlights the influence of the social context, which is emphasised by the media, acting as a reciprocal circle (Shields, 2013). In music, gender emerges, among many others, through music making, traditionally considered a male domain (e.g., North, Colley and Hargreaves, 2003).

Aims

We propose to analyse how gender stereotypes have emerged in creative processes through the analysis of a music creation workshop in Madrid (Spain).

Method

Four bands from different styles (POP, Rock, Heavy and Punk) participated, aged between 16 and 24. The background of the bands has been very heterogeneous. The workshop represented the first contact with composition.

The data were collected from the different workshop sessions recorded on video and triangulated with the individual (5) and group interviews (7). The video allowed us to develop a differentiated multisensory analysis from different perspectives. Different video cameras were used to collect (1) participant observation, (2) non-participant observation and (3) the student's perspective.

Results

The results show how gender stereotypes have been made visible in the workshop explicitly or implicitly across all musical styles, through: (1) Dialogue, both explicitly and implicitly, Non-verbal language, but also in body language and Gesture in the scenography of each of the rehearsals; (2) Roles played and the characteristics of the performance of these roles. Two positions adopted by the participants, connected to each other, although well differentiated during the process, are evident. The responses to spaces that are masculinised, in which they have had to "swim against the tide", have oscillated between adaptive and in search of personal affirmation in the band.

Conclusions and implications for practice

The workshop has represented the starting point of a process in which the bands have faced a new delineation of their own identities through the creative processes, together with



reflection and awareness-raising that allows them to let go of stereotypical positions on gender in popular music.

It is proposed to analyse the gender stereotypes in popular music lessons in order to give students the necessary tools to recognize them and break with the prejudices present in this popular sphere; as a way of building a more inclusive musical identity in accordance with a diverse society.

(Abstract 389)

A Comparison of Borankana/Phathisi music (Bakwena of Botswana) and Gumboot Dance (South Africa)

Otukile Sindiso Phibion
University of Botswana

The purpose of this research is to make a comparison between the *Isicathulo* (Gumboot) Dance of South Africa and *Borankana* (*Phathisi*) music of the Bakwena of Botswana. After conducting an empirical research among the Bakwena of Botswana, the researchers realized that the two musical genres have close similarities and differences. The researchers intend to establish the origins of these two musical genres as well as their similarities and differences. This research also aims at establishing whether one of these two musical genres is an offspring of the other or they originated and developed independently. The researchers also went further to find out if the two musical types had influences on one another's developmental processes since South Africa and Botswana share borders. The aspect of mine workers who came from Botswana to work in South African mines was also interrogated in this research, especially the Bakwena who in this case are the informants of the study. With the *Borankana* music of Botswana, the authors managed to conduct a number of interviews among the Bakwena of Molepolole, the administrative capital/centre of the Bakwena tribe. With regard to Gumboot Dance, the information was obtained mainly from books, journals, internet, observation of YouTube videos and other information repositories. There is very little information researched about *Borankana* music of the Bakwena. With Gumboot Dance which was historically a South African Music genre practiced by miners during the apartheid regime, it attracted a lot of interest to a number of authors. This resulted in its wide publication in books, internet, journals and other information repositories.

(Abstract 390)



Effects of Performing from Memory on Listeners' Evaluations of Piano Performances

Gregory Springer and Rachel A.Sorenson
Florida State University

Theoretical/Pedagogical Background

The act of performing music from memory seems commonplace in many settings. Solo cellists (Kopiez et al., 2017; Williamon, 1999) and vocalists (Howard, 2011) were rated higher when they performed from memory (i.e., without printed music) than when they performed with printed music visible. Pianists seem to have a predilection for performing from memory (Ginsborg, 2017), yet no research has explored the effects of memorization on evaluations of pianists. Additionally, listeners' perceptions of a performer's expertise likely influence their evaluations because participants rated a pianist's performance higher when they were told that the performer was an expert as compared to a student applying to a graduate music program (Duerksen, 1972).

Aim

The purpose of this study was to examine the effects of memorization on listeners' evaluations of solo piano performances. We also investigated whether the effects of music memorization differed according to the perceived expertise of the performer (expert vs. student).

Method

Participants (current $N = 35$) were undergraduate music students who observed and rated two recordings of a pianist performing Schubert's *Impromptu*, Op. 90, No. 2. Stimuli included identical audio recordings synchronized with two different video recordings—a memorized performance and a non-memorized performance. Half of the participants were told that the pianist was an expert, and the other half were told that the pianist was a student applying for a graduate music program. Participants also indicated which performance they preferred and justified their choice. Data collection is in progress and will be completed by December 2021.

Results

Current results indicate a significant main effect of perceived performer expertise ($p = .032$, $\eta_p^2 = .132$). Participants rated performances higher when they were told that the performer was an expert as compared to a student (see Figure 1). There were no other significant main effects or interaction effects.

Conclusions

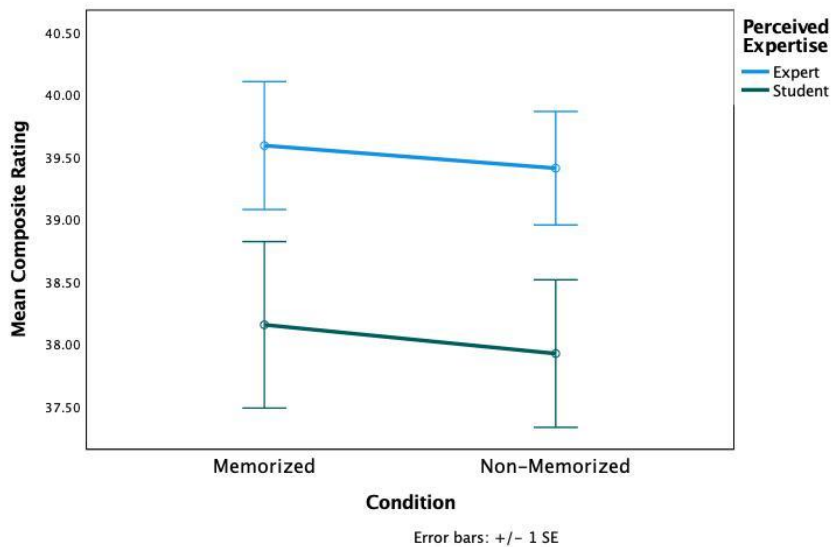
Although participants' ratings were not influenced by memorization to a statistically-significant degree, mean ratings were slightly higher in the memorized condition, which may offer practical significance to musicians because small differences in scores can have larger impacts on final ratings and rankings at solo festivals, competitions, and auditions.



Additionally, more participants preferred the memorized performance than the non-memorized performance. The significant effect of perceived expertise is consistent with previous research in that listeners rated identical audio recordings differently based on their expectation of a performer's expertise level (Duerksen, 1972). Implications and suggestions for future research will be discussed.

Figure 1

Mean Composite Ratings by Memorization and Perceived Expertise Conditions



(Abstract 391)

Sing me your story, play me your song: using an Arts Immersion approach to foster empathy through a visible music voice in primary schools

Susan Chapman
QUT

Music has been well known for lifting the human spirit and for bringing audiences to tears. There is something about the language of music that heightens meaning and intensifies the message being conveyed. Whether through evoking a mood, telling a story, ritualising important messages, or creating an aesthetic experience to inspire, console or provoke, music has been central to cultures across times and places for millennia. In an Arts Immersion approach to learning and teaching, the arts subjects, including music, are used as unique languages in their own right and to access other learning through interdisciplinary strategies. Musical literacy requires the ability to manipulate the language of music and in doing so, children can find their music voice – their capacity to curiously explore the elements of music without judgement. Through video and audio examples, this presentation uses a recorded Percussion (performed discussion) to demonstrate the difference between describing a music language and using that language as a visible voice in the world. Consideration is given to a



song writing project for Year 4-6 students in which developing an empathic music voice transformed children's perceptions of disability from disadvantage to inspiration. Examples are also provided to show how adapting musical theatre lyrics to students age-appropriate context increased engagement in learning and student self-esteem, and how setting student-written lyrics to music encouraged empathy for non-human species while reducing student stress in writing tasks. Emphasis is placed on the equitable practice of acknowledging all children's musical voice and encouraging them to make that voice visible.

(Abstract 393)

The effects of the pandemic on music teaching in schools in Quebec (Canada) in the spring and fall of 2020?

Hélène Boucher, Audrey-Kristel Barbeau and Isabelle Héroux
University of Quebec in Montreal (UQAM)

The COVID19 pandemic has created significant changes in our teaching practices and prompted scholars from different parts of the world to document these adjustments. Music education researchers are also reporting on the teaching of music and how it was affected by the pandemic and the protective health measures. The province of Quebec, Canada, has specific education requirements and numerous school boards and so was chosen to study the effects of the pandemic on music teaching in schools in the spring and fall of 2020. The research objectives were threefold: 1) to describe changes in music teaching in elementary and high school during the first wave of the pandemic, 2) to report music teachers' perceptions in relation to planning, motivation, and students' involvement and 3) to analyze the use of, and training in, digital resources by music teachers during the pandemic in relation to the modes of teaching (in-person, online and bimodal). An electronic survey was distributed through music teachers' local professional associations, various music teachers' Facebook groups, school boards' music counselors and through the personal networks of the researchers. The survey, to which 517 music teachers responded, consisted of multiple-choice or open-ended questions. Teachers reported on the transformation of teaching modalities from an exclusively in-person practice to an online or bimodal approach. Continuation and interruption of music programs varied greatly from school to school and, for those who were allowed musical activities, different protective health measures were implemented. Teachers working with large ensembles (e.g., band, orchestra) experienced more interruptions in their music programs. They also reported that the new modes of instruction (online and bimodal) affected their planning but not their level of motivation. They did, however, perceive that it was more motivating for students to receive an in-person education. Finally, positive outcomes of the pandemic on education included the development of new skills in the use of digital resources and on-line teaching, and a renewed sense of solidarity and support between teachers.





(Abstract 394)

Implementing Design-Based Methods in Developing a Songwriting Curriculum

Joshua Emanuel
NYU/Nanuet Union Free School District

This paper explores the development of an 8th grade songwriting curriculum through the lens of design-based methodologies. I use design processes to implement, reflect, and revise the curriculum throughout its continual growth. Citing data such as teacher reflection, student reflection, and artifacts, I advocate the use of design-based approaches in developing a songwriting curriculum by engaging in design activities such as research, planning, prototyping, revising, and reflecting.

A quick web search for “songwriting curriculum” brings up over 800,000 results. Interviews with professional and successful songwriters reveal how they approach the process, but one finds that it is an extremely personalized experience. Zollo (2016) describes learning to write songs as a “journey of discovery” (p. 14). West (2016) quotes Braheny (2006, p. 20) stating, “Every writer eventually finds her own process (or more than one for creating)” (p. 155). Kratus (2016) proposes an approach to teaching songwriting that describes an environment in which to teach songwriting, but he does not describe a curriculum that can be implemented.

(Abstract 396)

Taking The Inside Out

Courtney Kaiser-Sandler
Interlochen Arts Academy

Using footage of performers from the Singer-Songwriter program at Interlochen Arts Academy, a world-renowned boarding school for the arts, this workshop will showcase an approach for teaching expressiveness in the development of adolescents’ musicianship.

Within the Interlochen curricula students learn to develop their composing and performance abilities through private lessons, coaching, efficient group rehearsal, peer collaboration, and most importantly, repeated performances of their own. The aim is for them to develop their identity and their artistry. Unlike classical music or cover songs, songwriters leave more room for a more received vulnerability, as well as providing the audience with an unfamiliar space in which to respond freely. Expressive performance requires the performer to demonstrate an ability to be present, showing emotion outwardly and musically. In turn, audience members are more likely to respond viscerally. Encouraging repeat performances,



instead of the typical culminating capstone concert opens the possibility for performers to near their own personal performance 'Shangri-La', where the performer is transcendent in mind, but physically present. It also allows the performer the chance to fix mistakes and reach new goals. The workshop describes these processes and how they have informed the Interlochen curricula.

Attendees will learn about the benefits gained when students experience repeated performance, and how to assess and teach performance in a progressive, developmental way. A group of Interlochen students will share their experience of learning in this type of environment within the time allotted for the workshop.

(Abstract 397)

Belonging in Music Ensembles

Cameron Siegal
University of Oregon

Researchers have demonstrated that students' perceived belonging in academic spaces positively correlates with academic achievement, social-emotional outcomes (i.e., self-concept and self-efficacy), and engagement (Gillen-O'Neel & Fuligni, 2013; Korpershoek, 2020; Moallem, 2013; Osterman, 2000), and that the most salient predictor of students' sense of belonging is self-esteem (Ma, 2013). Furthermore, researchers have examined how individuals develop bonds and belonging through participation in music classes and performance ensembles (Boyce, 2015; Campbell et al., 2007; Monteiro, 2016; Schultz, 2018). The relationship between belonging and positive outcomes in school warrants investigation into individuals' perceived belonging in the context of music ensembles and the school environment overall. The following research questions will be addressed in this in-progress study: (1) Are there differences in participants' perceived levels of belonging in music ensembles and perceived levels of belonging in school (outside of music ensembles)? (2) How does self-esteem correlate with belonging in music ensembles and belonging in school (outside of music ensembles)?

Participants for this quantitative study will consist of secondary public school students in the Pacific Northwest region of the United States who participate in band in school. Participants will be administered a modified General Belongingness Scale (GBS) (Malone et al., 2012) to measure individuals' perceived levels of belonging both in their music ensembles and in their schools (outside of their music ensembles). The Rosenberg Self-Esteem

Scale will be used to assess participants' self-esteem (Rosenberg, 1965). In a pilot study ($N = 89$) using the modified GBS, there was a significant difference in the mean scores of belonging for individuals in music ensembles ($M = 5.90, SD = 0.97$) and belonging in school, outside of music ensembles ($M = 5.13, SD = 1.32$); $t(88) = 6.36, p < .001, d = .67$. In light of

the significant attention that belonging and self-esteem receive in education research, this study has the potential to inform discourse regarding social processes in secondary education and the role of music ensembles in providing an environment in K–12 schools in which students develop a sense of belonging.

(Abstract 399)

Music Teacher Professional Development Cohort as an Agent of Change

Cynthia Wagoner and Andrea Van Deusen
East Carolina University

Music teacher professional development is an important aspect of in-service teachers' growth and development of pedagogy and practice (Conway & Hibbard, 2018; Stanley, 2011). Professional development opportunities also may support music teachers in their abilities to navigate complicated sociocultural and political landscapes, specifically regarding issues of diversity, equity, inclusion, and belonging (Shaw, 2020; McKoy, MacLeod, Walter, Nolker, 2017). Further, professional development in collaborative groups have the potential to empower teachers in their own learning, in sharing their expertise, and in navigating their roles as potential change agents (Stanley, 2011).

The purpose of this study was to examine the perceived impact of a music teacher professional development cohort (MTPDC) on participants' understanding, beliefs, attitudes, and practices toward issues of diversity, equity, inclusion and belonging (DEIB) in music education and in their classrooms. In-service music teachers currently serving as cooperating teachers for our institution were invited to participate. The invitations were specifically offered to this population in appreciation of service to our university students as well as to provide a unique experience that our students would then benefit from, as they would be mentored by these teachers during their internships in the future. Invited cooperating teachers self-selected to participate in the cohort. We were also interested in the ways that a community of practice, directed by interested participants, engaged with us as facilitators, might impact the ways in which a cohort perceives their roles as mentors to their own students and university interns.

The MTPDC met bi-monthly throughout the academic year. The MTPDC was designed to be self-directed; therefore, cohort members collectively determined topics for discussions, dates for meetings, and guidelines for engaging in difficult conversations. The researchers served to provide spaces for the meetings, compiled resources, and facilitated discussions with participants. Data included individual and group semi-structured interviews, participant and researcher journals, and observations. We analyzed the data using open coding and used triangulation to organize categories and themes to make meaning of the data. Findings confirm professional development self-selection and building a community of practice face to face were meaningful in exploring difficult and sensitive topics. Supporting music teachers as



they navigate these issues required the researchers to carefully craft readings and materials, particularly as misunderstandings or lack of familiarity were indicated in meetings. Findings and implications for music education will be discussed.

(Abstract 401)

Navigating Gender in the Academy: Experiences of Women Music Teacher Educators in the United States

Cynthia Wagoner and Andrea Van Deusen
East Carolina University

University practices, policies, and organizational practices have created a gender gap in higher education in the United States. Recruitment and selection of women to positions within the academy are problematic (Heijstra et al., 2016). The intersectionality of systems of power and biases in place through service and teaching—represented as women’s work—and research—represented as men’s work—serve to maintain the hierarchical gender status quo within the academy. Women hold the majority of non-tenure track positions across university settings and often have higher teaching loads, at the same time limiting or eliminating any release time to participate in research. Further, women maintain higher service loads than men, and are more commonly relegated to the ‘academic housework’ (MacFarlane & Burg, 2019) in the university that is managerial in scope rather than positions focused on intellectual leadership in which policy decisions are made (Bird, 2011; Fraser, 2013).

Music in higher education is not immune from gendered issues (De Boise, 2018; Scherer, 2021). As schools of music in higher education continue to maintain a culture of patriarchy in music education, research, policy, and power, finding ways to challenge discriminatory practices and biases is necessary. Further, disrupting music educational practices must begin with addressing the ways in which attitudes toward choice are gendered and promote cultural sexism (Savigny, 2014) in training teachers, particularly as the construction of academic knowledge is also gendered (Benschop & Brouns, 2003).

In this study we used narrative inquiry (Clandinin & Connolly, 2000) to explore how cultural practices and values define and frame women’s experiences in the academy. Though individual stories may not reflect collective experiences, narratives have the potential to provide a more holistic understanding of individual experiences within larger societal structures (Creswell, 2013). Finding ways to challenge discriminatory practices and biases is necessary as music in higher education maintains a culture of patriarchy in education, research, policy, and power structures.

Women in varied stages of their careers in music teacher education volunteered to participate. Data sources were individual semi-structured interviews in which we employed conversation-based methods and later analyzed using open coding and organized into categories and themes to make meaning of the data (Remler & Van Ryzin, 2011). Women participating in the study had richly varied experiences as they described stories of personal gendered experiences within the academy. Findings and implications for music education and higher education will be discussed.



Abstract 412)

Practices and Pedagogies in Special Education (SPED) Schools in Singapore: Views of Music Practitioners

Chee Hoo Lum and Jennifer Wong

National Institute of Education, Nanyang Technological University, Singapore

In Singapore, there are a number of government-funded special education (SPED) schools that caters specifically to students with autism spectrum disorder, mild to severe intellectual disability, multiple disabilities and sensory impairments. These SPED schools follow a national framework that identified a total curriculum that is holistic, person-centred, developmentally appropriate, collaborative and coherent, functioning within seven core learning domains of which the Arts is included (MOE, 2021, pp.5-6).

This research interview study examined the 2018 Artists-in-Schools Scheme (AISS) in SPED schools initiated by the National Arts Council, Singapore, in 2013. The study interviewed 20 experienced artists/arts groups across music, dance, theatre and visual arts that have worked within the AISS SPED programs. Each interview lasted between one to three hours focusing on key interest areas which included: i) importance of arts education in SPED; challenges faced by artists in SPED; pedagogies and practices used by artists in SPED; desired directions for arts education in the future; and necessary training and professional development programs for new/current artists in SPED. All recorded audio interviews were transcribed in full and analyzed based on each key interest area alongside other emergent themes that might have surfaced from the practitioners.

The practitioners articulated that arts education is significant in SPED settings as it allows students to creatively express their identities in and through the arts while also encouraging students to develop self-awareness, to regulate their emotions and work collaboratively with others. This presentation will focus on the pedagogies and practices utilized by the arts practitioners in the AISS programs with a particular focus towards the music programs and practitioners. Three general themes that emerged across the arts practitioners' experiences include: Being interactive and fun; Building trust and rapport with students; and Focusing on repetitions and having a ready 'bag of tricks'. These 'bag of tricks' include: the use of a range of interactive tools like technological apps, games, musical instruments, and props; carefully scaffolding activities; utilization of story-telling; voice modulation; visual aids; providing agency and choice to students; and giving lots of smiles and adequate eye contact to students. Challenges such as product versus process expectations, managing diverse range of disabilities within each class, and issues of time and sustainability will be further discussed within the presentation alongside implications for music educators working within SPED settings.



(Abstract 413)

City Symphony: Transforming Communities with Augmented Reality Music Experiences

Eve Klein
University of Queensland

City Symphony is a groundbreaking augmented reality music experience overlaying Brisbane City in Australia which launches in March 2022. *City Symphony* uses the music and sonic storytelling techniques of video games to unpack Brisbane's past, present and future. To do this, we have worked with hundreds of local community members and artists to make a music world from Brisbane's 65,000+ years of human society. *City Symphony* is accessed through an Android or iOS mobile app and responds to a listener's location, orientation and real-time environmental data (date, time, weather, air quality, and the Brisbane River tide-cycle). Music and story content is shaped by these interactions, creating unique music mixes and revealing stories, narrative journeys and sonic games based upon how the listener moves through the environment. Brisbane City is treated like an open-world game space with sound and music enticing exploration and interaction.

Like all international cities, Brisbane faces challenges of globalisation, sustainability and social cohesion. *City Symphony* fosters positive social change via empathy and engagement. Game audio techniques are used to shape people's experiences and encourage connection. An extensive series of community workshops have been used to craft the themes, narratives and content presented in *City Symphony*. By combining best practices for game-audio and community music creation *City Symphony* establishes techniques for strategic augmented reality interventions into communities at the scale of a city. The ultimate goal is for people to look up from their phone screens, listen to the city, its music, its story and song. In doing so, we hope that people can meet someone different from themselves and feel more connected to this place we all share.

This workshop allows participants to experience *City Symphony* in a group walking experience and unpack the creative process which has led to its creation in discussion with one of the project's creators. Workshop discussion will focus on the technical workflows and community workshopping processes that have enabled this mass public artwork's creation. It will also unpack how tertiary students have contributed to creating music and story content in *City Symphony*.

(Abstract 417)

Vocal health awareness and health-seeking behaviours: how do choral and solo classical singers compare?

Timothea Lau and Helen Mitchell
Sydney Conservatorium of Music

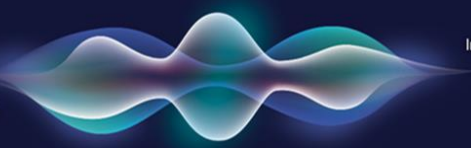
Background: Attitudes towards managing health begin early in a musician's education (Voltmer, 2010), however, young singers are often left to manage and explore their vocal limits alone (Gaskill et al., 2013). Solo and choral singers have different approaches to intonation, pitch quality, acoustic load and intensity and these differing styles of singing may cause conflicting techniques, impacting vocal health (Olson, 2010). The skills required to make healthy decisions about the voice should be established as part of a young singer's education, however professional singers continue to perform whilst sick and gravitate towards supporting employment that involves high vocal loads (Bartlett & Wilson, 2017). It appears there is a lack of health promotion into solo and choral singing education to prevent the development and perpetuation of negative vocal health behaviours (Ziegler & Johns, 2012).

Aim: The aim of this study is to investigate solo and choral singers' understanding and awareness of vocal health and hygiene and explore their health-seeking behaviours.

Method: Thirty-three singers (F=28) aged between 18-22 years attending a conservatorium (n=15) or Sydney-based elite youth choir (n=18) took part in a questionnaire about confidence in seeking information and managing vocal health. Eight singers participated in semi-structured focus groups to explore and expand on themes revealed in the questionnaire.

Results: Over half (70.6%) of solo singers reported experiencing voice difficulties compared to 46.7% of choral singers. Solo singers dedicated a significantly more time to maintaining their vocal health than choral singers ($p=0.03$). Both had similar confidence when judging the appropriateness of vocal health information compared to choral singers (35.3% vs 33.3%). Postgraduate singers were significantly less confident in discussing ($p=0.03$) and comparing sources of vocal health information ($p=0.02$) than undergraduate singers. Both solo and choral singers reported a disparity between their speaking and singing voices and struggled to judge poor vocal behaviours and did not have a good grasp of vocal health/hygiene. Singers' primary concern was permanent voice loss and an inability to perform.

Conclusions: All singers struggled to judge poor vocal behaviours and did not have a good grasp of vocal health/hygiene. Singers were unsure where to find reliable sources of vocal health information and access to appropriate health professionals. Future solo and choral training should include education on vocal hygiene and provide a support system for all singing students to prevent the development of harmful behaviours and reduce the chance of voice disorders.





(Abstract 418)

Exploring students' workload experiences in higher music education: Visions for equity in pedagogical practices

Tuula Jääskeläinen
University of the Arts Helsinki

This paper discusses students' personally experienced workload in higher music education from the perspective of equity. The aim is to broaden the understanding of music students' experienced workload and provide visions for equity in pedagogical practices in relation to workload. First, to build a theoretical framework, [1] a systematic review was conducted. The findings indicate that students' experiences in higher music education are influenced by a wide variety of discipline-specific workload in studying, teaching and learning environments, as well as psychological and physiological issues. Second, data were collected in higher music education contexts in two countries, Finland and the United Kingdom, in order to listen to music students' voices in two different higher education systems. In this latter study, [2] open-ended interviews and [3] an updated version of two validated questionnaires were used to explore how music students in the Bachelor, Master and Doctoral levels experience workload in their studies. Both quantitative and qualitative methods were utilised as a multistrategy approach. The results and findings indicate how music students' workload and stress experiences are related to their proactive coping styles in different genders, genres, and study programmes, and to their experiences of instruction. The presentation discusses the results and findings arguing that enhancing our knowledge of students' experienced workload may have implications for practical changes in higher music education, especially in the development of teaching and curricula. In addition, creating spaces for the students to think and discuss their workload experiences can have a beneficial effect on their learning and development as musicians and music educators. As a whole, this study promotes visions for equity by emphasising the importance of music students' voices in developing pedagogical practices which support learning, well-being, and conceptual change in higher music education institutions.

*(Abstract 419)

Growing visibility, expanding the view: Aboriginal and Torres Strait Islander voices in Queensland music classrooms.

Malcolm Cole
Cannon Hill Anglican College, Brisbane

This presentation outlines the musical and cultural development of multicultural Australia with reference to the music classrooms of Queensland. Discussion of cultural theories by Nettl, Sheahan Campbell, Kartomi, Schippers and others establish the relationship of music to cultural practices and cultural identity, which is examined and interpreted through the history of colonisation of Far North Queensland from the late 1800s and how this played out in formal music education. The paper outlines how music syllabuses for schools through the 19th and most of the 20th century were based on British music education models which still exist in concept and practice in schools.

In the 21st century, streaming services, You Tube, Spotify etc. provide widespread distribution and ease of accessibility to cultural artefacts, allowing teachers and students to engage with cultural content to a far greater degree than hitherto known. Concepts of Cultural Empathy and Cultural Humility which originated in health and medical education in the late 20th century are introduced as a possible framework for music teachers to include Australian Aboriginal and Torres Strait Islander voices in contemporary music education. Music teachers are challenged to engage with and question cultural views in their music teaching methodology and are presented with tools, ideas and resources to broaden the scope of the music and cultural content in their lessons. Resources provided on the webpage of the Embedding Aboriginal and Torres Strait Islander Perspectives (EATSIP) subcommittee of the ASME Qld Chapter are offered as a starting point.

(Abstract 420)

A Less Visible yet Powerful Voice – Informal Music Teaching in Far North Queensland in the 20th century.

Malcolm Cole
Cannon Hill Anglican College, Brisbane

Differences between formal, non-formal and informal music education contexts are outlined with reference to their realisation in the Far North Queensland town of Cairns and the Aboriginal township of Yarrabah in the 20th century. Formal music education in schools and government departments was planned, documented and reported upon through official government policies, legislation and processes. Non formal music education as found in community music groups such as church choirs, brass bands, orchestras, musical theatre groups etc. was facilitated by established organisations with constitutions, budgets and formal committees. Their work was documented through performance programs, meetings minutes, photographs, newspaper reports and reviews. Private music education taught in homes, hotel lounges and convents falls somewhere in between formal and non-formal education.

In comparison to this, informal music education, by its nature, was largely undocumented. There are no policies, committees, programs, syllabuses, planning documents or even



teachers that give direct insight into the processes. Informal music education occurs within the daily life of a family in the home, at parties or gatherings or literally spontaneously anywhere. Extensive research for a historical ethnomusicological PhD thesis required detailed piecing together of information found through a wide range of source material such as newspaper accounts, photographs, programs, letters, ephemera, audio recordings where available, phonograph sleeve notes and most importantly, interviews with participants and witnesses.

This paper presents some of the stories of the successful musicians from Cairns and Yarrabah whose entire music education was informal; one outstanding example being Georgia Lee who became the first Indigenous person and the second woman in Australia to record a full length stereo album in 1961.

Ideas for 21st century music teachers on the possibility of adopting aspects of informal music education in their classrooms complete the paper.

(Abstract 422)

Cross-cultural study: The impact of parental behaviours on child's self-regulated learning in music.

Soul Sung
Sydney Conservatorium of Music

The quantity and quality of practice is a perennial topic of discussion in music education. Regardless of the subject areas, students learn best when they can self-regulate their own learning by proactively participating in their learning process with a capacity to analyse the task requirement, identify difficulties, recognise errors, monitor progress, and find appropriate strategies to overcome practice challenges. Students who display self-regulatory practice behaviours are more likely to reach a higher performance level indicating a sense of confidence about reaching their goals efficiently. While self-regulated learning (SRL) skills are not naturally emerging among students (Pitts et al., 2000; McPherson and Renwick, 2001), parents and teachers can help them to develop SRL skills with the appropriate socialising and training. As parents provide children with their first social experience, they play a pivotal role in developing children's SRL skills, especially in children's early learning stage. To investigate the parents' role in their child's home environment, this project will investigate parental goals, involvement, and socio-emotional behaviours of parental control, responsiveness, and affect in relation to children's musical learning. The shape of parent-child interactions often varies based on their cultural backgrounds. East Asian parents, especially, tend to show distinctively different practices to those of Western parents and this cultural variance in parental behaviours can impact a child's view of themselves, and of their relationship with their parents.

This study aims to explore parenting behaviours in two different cultural backgrounds: Australian and East Asian immigrants (Chinese, Japanese, Korean) in Australia, and the behaviours' relationship with the children's SRL skills in musical practice. The study aims to recruit 50 pairs of young string players (years 3 to 6 students) and their parents/guardians who have either an Australian or East Asian cultural background in Sydney, Melbourne, and Brisbane. This study will investigate parental behaviours and their child's practice behaviours via an online self-report survey. To investigate parenting socio-emotional behaviours and children's practice behaviours in a naturalistic setting, approximately 6 families will be invited from the online survey respondents to participate in the observation and interview phase of the study.

By investigating both parents' and children's behaviours using self-report and in-depth observation/interview, this study will look closely at the parental influence on children's SRL in music. Identifying the parental impact on children's musical learning cross-culturally can provide a valuable step for developing pedagogical approaches for music educators.

(Abstract 423)

Developing Learning Communities Among Instrumental Music Teachers: A Malaysian Case Study

Ryan Lewis
University of Melbourne

Given the isolated nature of one-to-one instrumental tuition, music teachers working in private and community settings may struggle to feel connected to and supported by the wider profession. This has implications for professional development and the re-contextualisation of their work, since operating in isolation limits potential for dialectic practice and collaboration with others, as well as access to learning opportunities. This is further compounded when consumer-driven and marketized frameworks force them to see one another as competitors. Therefore, drawing on aspects of leadership theory and Communities of Practice, this paper explores the possible successes and limitations of developing learning communities for instrumental music teachers. Semi-structured interviews were conducted with 20 instrumental music teachers based in the Klang Valley of Malaysia, who gave insights into their working lives and connection with the wider community. Results proved that isolationism and competitiveness were obstacles to collaboration but building relational trust and having a shared vision were perceived as ways to overcome boundaries. The importance of affective leadership was also stressed and, while teachers were mostly prepared to be led by others, there was scope to empower them through transformational leadership. Although results showed a desire for learning communities to be led by a neutral entity, it was recommended that educational institutions and organisations would need to



transcend managerial imperatives in order to work towards a shared vision for music education and greater connectivity overall. While the context of this research was limited to Malaysia, there is scope to draw further comparisons internationally, altogether aiming to elevate the profession, for many, beyond that of an isolated practice.

(Abstract 424)

Social Restrictions on the Development of Music Education

Baisheng Dai
Faculty of Arts and Design, Macao Polytechnic University

Based on the theory of educational sociology, this paper analyses the social restrictions on the development of contemporary music education. Music education should face up to these and follow the trend.

Theoretical Background. Sociology of education uses "the social restrictions of education" to show the complex social background of education, including social structure, social differences, and social changes etc. (Wu, 2019). Music education is no exception.

Summary of the main ideas. The 5 social restrictions on music education:

Development of science and technology. Opening network and AI technology led to a comprehensive educational reform (Bonk, 2009; Seldon, 2018) and also changed the existence, transmission mode and nature of music (Bauer, 2014).

Control from political ideology. For example, China's music education in the 20th century has formed the characteristics of different periods through this strong influence.

Social and cultural structure. With internationalization and globalization, the concept of multicultural music education has been established (Schippers, 2009). Music education should respect multiple coexistence of various music cultures, not only classical and national music, but also pop and world musics.

Social differences which formed by professions, ages and ethnic groups. This is the main reason for the formation of music preference and cultural barrier.

Mingle social concepts. Such as "amusing ourselves to death" (Postman, 2005), and "appreciate ugly as beauty" (Wang, 2014), may cause the anomie of music education.

Implications & Discussion. Good music judged by musicians or music teachers may be not accepted by students. People always choose their favorite music. Whose music is always an inevitable issue for music education. Music teacher should be good at connecting music with learners' personal experience, eliminate their psychological resistance to learning, and encourage them to learn all kinds of music with a positive attitude. Music education should not only conform to the psychological characteristics of different age groups, but also pay attention to the social class of learners' families.

The development of music education is not the result of a single factor, but the product of the comprehensive action of all social factors. Music educators should follow the social



restrictions, and cooperate with the government, the music industry and the mass media to promote the healthy development of music culture through all possible ways.

(Abstract 426)

From Visible Voices to Audible Gazes: The Racial Politics of Silence in U.S. Music Classrooms

Antia Gonzalez Ben
University of Toronto

While there is a substantial body of scholarship that theorizes the need for increased representation of diverse voices in music education (Countryman, 2008; Dunbar-Hall, 2005; Gouzouasis et al., 2014; Talbot, 2018), significantly less attention has been given to the active role that silence plays in the enactment of dynamics of belonging and exclusion in our profession.

Educators and scholars frequently theorize silence as a neutral, immutable acoustical phenomenon that happens in the absence of sound. Based on its supposed neutrality, U.S.-based teaching resources often treat silence as a prerequisite for engaged cognitive work. Against this common assumption, I argue that the prevailing politics of silence in U.S. schools have an anti-Black racializing component.

I conduct an acoustically tuned (Ochoa Gautier, 2014) close reading of classroom management materials for music educators from the last twenty years looking for statements that shed light on schools' disciplinary practices (Foucault, 1995) that produce silent student bodies. I illustrate how classroom comportment norms and expectations normalize white, middle-class ways of sounding and codify them as indicators of "good reason." Simultaneously, I contend, such standards construct other ways of being sonically, particularly those associated with Black culture, as antithetical to schools' notion of the ideal student and future citizen.

My central claim is that schools' behavioral expectations deny Black students their full sonic humanity and inhibit their capacity to thrive academically and personally in schools. By mapping how schools' silence-related rules and expectations inscribe a sonic color line (Stoeber, 2016), this study underscores the central role that anti-Blackness continues to play in contemporary schooling (Dumas & ross, 2016). Also, it enables a conscious reimagining of sounding and listening practices in schools along anti-racist and specifically pro-Black lines.

(Abstract 433)

Co-Conceptualizing Disability and Inclusion through a Disability Studies-Centric Professional Learning Community

Jesse Rathgeber, Latasha Thomas-Durrell, David Stringham, Mary Miller, Emma Pilmer, Sarah Stelzer and Grace Templeton
Augustana College
University of Dayton
James Madison University

Special education discourses permeate music teacher education dialogues around disability and inclusion. Scholars (e.g., Grimsby, 2020; Hourigan, 2009; VanWeelden and Whipple, 2007) suggest that deep and specific preparation for working with learners with disabilities is an integral aspect of music teacher education, but that such preparation may be a rarity. Whether as an individual class or experiences threaded throughout a curriculum, disability and inclusion may require greater and different attention in music teacher education. As a field, disability studies approaches disability via sociological and philosophical frameworks that may provide new ways to understand disability and issues related to the musical lives of disabled learners/learners with disabilities.

With an aim to better understand how preservice teachers and music teacher educators engage with disability studies literature, we developed a professional learning community (PLC) of music teacher educators and preservice music teachers from three institutions in three states, in which we sought to “shar[e] and critically interrogat[e] . . . practice in an ongoing, reflective, collaborative, inclusive, learning-orientated, growth-promoting way” (Stoll et al., 2006, p. 223). Nine participants read a shared text (Cameron, 2014), and explored related literature. In bi-monthly Zoom meetings, we discussed how sociological and philosophical lenses from disability studies might (re)shape and (re)frame learning and teaching music.

Our emergent research design drew on participatory action research (e.g., McIntyre, 2007), collaborative teacher study groups (e.g., Stanley, 2012), self-study (e.g., Stanley & Conway, 2015), and anti-racist professional learning communities (Lewis, 2021). Participants co-generated data through collaborative documents (e.g., mind maps, topic-based documents) and multimedia reflections. All PLC members were co-researchers and collaboratively analyzed documentation to address three research questions: 1) How do participants’ conception of disability and inclusion evolve through this PLC experience? 2) How might disability studies-centric PLC experiences help participants consider/reconsider pedagogical/curricular choices? 3) How might disability studies-centric PLC experiences shape participants’ professional vision?

Participants described: 1) virtual PLCs as a supportive means of exploring sensitive topics while developing an extended professional network; 2) disability studies as a useful perspective for supplementing and challenging special education-centric understandings and for developing a critical consciousness of disability and inclusion; 3) challenges in applying



new theoretical perspectives to actionable practice; and 4) developing a widening professional vision and a stronger ethical orientation toward anti-ableist teaching. We offer implications for music teacher education related to both disability studies and virtual PLCs.

(Abstract 434)

Self-Efficacy and Online Rehearsals: Evidence for a Critical Period in Musical Self-Efficacy Development

Jennifer Bugos, Amanda Schlegel, Ann Harrington and Matt Williams

University of South Florida

University of South Carolina

University of Southern Mississippi

University of Arizona

Aim: The purpose of the study was to examine the associations between musical self-efficacy, general self-efficacy, and the age at which older adults began their formal music training. In addition, we examined relationships and differences in personality, general efficacy, and musical self-efficacy of adult community band members who participated in virtual rehearsals during the pandemic.

Background:

Self-efficacy, a critical element linking cognition and behavior in social cognitive theory, is important for musical achievement (Bandura, 1977). For instance, research in a large sample of music students (9–18 years) showed musical self-efficacy accounted for the largest percentage of variance in music achievement (McPherson & McCormick, 2000). Bandura's Social Cognitive theory (1977; 1986) accounts for four main sources of self-efficacy beliefs: mastery experience, vicarious experience, verbal/social persuasion, and physiological state. While much is known about musical self-efficacy in children, there is a need for research on musical self-efficacy and the sources underlying musical self-efficacy in aging adults.

Since music aptitude, or innate musical ability, is associated with a critical period prior to age 10, this research examines associations between general and musical self-efficacy and sought to examine whether or not a critical period might also be associated with musical self-efficacy.

Method: Participants ($N=100$; 36 males, 64 females) were recruited from adult community bands located in the Southeastern, Southwestern, and Northeastern United States and one band from Canada. All participants completed a brief demographic questionnaire followed by the Abbreviated Big Five Personality Inventory (Big Five), General Self-Efficacy Scale (GSES), and Musical Performance Self-Efficacy Scale (MPSES) via Qualtrics.

Results: Results of an ANOVA revealed significantly higher musical performance self-efficacy in those who began formal music training prior to age 10, $F(1,90)=6.86, p=.01$; however, no differences were found for general self-efficacy, $F(1,90)=3.67, p=.06$, or personality characteristics, $F(1,89)=2.59, p=.11$. A separate analysis of the four sources that contribute to musical performance self-efficacy revealed that vicarious experience and



physiological state did not differ significantly between groups, $F(1, 90)=2.24, p=.14$, and $F(1,90)=3.83, p=.05$, respectively. Musicians who reported beginning formal music training prior to age 10 reported significantly higher mastery experience, $F(1,90)=5.99, p=.02$, and verbal/social persuasion, $F(1,90)=5.98, p=.02$.

Conclusions/Implications: We propose a potential critical period for musical self-efficacy. Formal music training may increase musical efficacy early in life (prior to age 10) leading to continued music participation. Data suggests the importance of early music learning experiences to the development of musical self-efficacy and their role in lifelong music participation.

(Abstract 435)

Approaches To Teaching Jazz Improvisation To Novice Learners In The One-to-one Lesson Setting

Alexis Cairns
University of York

Jazz improvisation and its implementation in music education have been researched in the one-to-one lesson setting in higher education and collaborative scenarios with school-aged children. Some studies in higher education explore the methods used by jazz instrumental teachers to demonstrate how they approach developing the skills and knowledge attained by their students before starting their degrees. In contrast, children new to jazz improvisation may learn in collaborative situations where they receive collective instruction from jazz instrumental tutors and experience performing in small groups or ensembles. Notwithstanding the research, teaching jazz improvisation specifically to beginners learning in the one-to-one lesson setting is an area of research that needs expanding to understand how students begin to attain knowledge and skills to improvise in the jazz genre.

The first study for my doctoral research project explores how expert jazz educators teach jazz improvisation to beginners in their instrumental lessons. Data was collected over a period of five months in 2021 that consisted of 12 semi-structured interviews with jazz instrumental teachers. I chose this method of gathering data to help answer three research questions:

- What are the learner characteristics of beginner jazz improvisation students?
- What is the motivation for students to start learning jazz improvisation?
- How do expert jazz educators facilitate novice students to learn jazz improvisation?

Asking the participants about their teaching practices and the value of learning jazz improvisation ascertains their opinions on effective jazz pedagogy. Additionally, I aim to understand how the participants became interested in jazz improvisation, how they developed their skills in improvisation, and whether their experiences influence their teaching practices. Qualitative data generated through this interview study will be analysed using the principles of thematic analysis outlined by Braun and Clarke (2006)¹.

Demonstrating the current practices of jazz improvisation tuition to beginners in the one-to-one lesson setting could have implications for future jazz instrumental pedagogy. The findings from my doctoral research project could identify effective strategies used by expert jazz educators to provide non-jazz instrumental teachers with the tools and confidence to deliver lessons in jazz improvisation.

(Abstract 436)

Knowledge specialisation and capital in the hiring process of a high school popular music program.

Rhiannon Simpson
The University of Western Ontario

The positioning of musical knowledge associated with art musicianship as universally applicable to other musical styles has been problematized by Bradley (2016) and Souza (2019), who highlight the colonial roots of such discourse. Relatedly, Green (2001, 2008) notes that the skills, techniques, qualifications, discourses and pedagogical approaches valued by popular musicians differ – at times substantially – from those reified within western art music dominated conservatoriums. Wright (2019) and Hallam et al., (2009) note that graduates of music teacher preparation programs tend to lack nuanced exposure to practices associated with popular music education (PME), and thus are less likely to consider orienting their practice towards PME. However, there is little research exploring the extent to which the absence of courses addressing PME within the training of music educators may influence the hiring practices of schools *already* employing such methods as consistent practice.

This paper reports on a qualitative study investigating the process by which an Australian high school (7-12) employing PME as consistent practice selects, hires and trains candidates for open music teaching positions. The analysis of this process makes use of Bernstein's (2000) conception of horizontal knowledge specialisation, pairing it with Wright's (2019) concept of musical capital, to examine the musical/pedagogical skills valued across the hiring process. Throughout written journals and three semi-structured interviews the head of music at the chosen case articulated that candidates trained solely within art music dominated institutions were less likely to hold the musical, pedagogical or cultural capital deemed necessary to successfully employ PME. Thus, the identification of experiences, skills,



qualifications and/or dispositions gained outside of teacher training institutions was the focus of the selection process. An assumption that any successful candidate is likely to require at least two months of 'in house' training before they are prepared to teach popular musicianship, music technology and/or the use of amplified equipment is noted throughout collected data. In addition, the participant notes that candidates selected for interview demonstrated gaps in knowledge regarding music industry practices, the social delineations of popular music, and the facilitation of small ensembles.

This research highlights a lack of 'school readiness' for graduates of Australian teacher training programs applying for positions which require the utilisation of PME as practice. The identification of skills, knowledges and capital valued within such programs has implications for curricular reform within music teacher training programs; in Australia and abroad.

(Abstract 437)

Expanding the Neighborhood: Adapting Mister Rogers to 21st-century Early Childhood Music Making

Katherine Palmer
Musical Instrument Museum

Expanding the Neighborhood: Adapting Mister Rogers to 21st-century Early Childhood Music Making

The iconic work of Fred Rogers, best known through his American television show *Mister Rogers' Neighborhood (MRN)*, has had an everlasting impact on generations of viewers. From young to old, TV audiences perceived Fred Rogers's steady demeanor as a trustful "neighbor." With degrees in music composition and theology, and a deep understanding of child development through additional studies with Dr. Margaret McFarland (University of Pittsburgh), Fred Rogers presented an intentional, deeply thoughtful, and developmentally appropriate program for young children – and music was present throughout. From the purposeful musical soundscapes to the invited musical guests, Fred Rogers cultivated an inclusive musical environment. This presentation will highlight the researcher's model of music making and listening that expands the idea of "neighborhood" to include diverse representations within 21st-century ideas of citizenship as developed from working with the Fred Rogers Center (FRC) and investigating the FRC archives.

The researcher identified six musical tenets and four inclusion principles that frame and guide the model. These concepts reflect music as presented on *MRN*, but they also resonate with music making in childhood. Tenets / principles include:

Musical tenets: (1) Music is for everybody. (2) Musical sounds can be everywhere. (3) Music making can help to channel inner feelings. (4) In music listening, artistry matters. (5) Musical interactions should be deep and simple. (6) Music is about more than just one thing.

Inclusion principles: (1) musical soundscapes, (2) music for structure, (3) personal music making, and (4) intentional music listening.

Additionally, the model considers concepts related to ethnomusicology, the musical agency of children, early childhood music-and-movement practices, multimodal expressions of musicianship, and world music pedagogy, which gives music educators a larger paradigm within which to focus their work. By expanding philosophical frameworks within early childhood music classrooms, educators can foster children's diverse interests and help guide a deeper understanding of music. Incorporating the practices of Fred Rogers reminds educators that "play is the serious work of childhood" and "music is the one art we all have inside" (Rogers, 1989).

(Abstract 438)

Intergenerational Peer Mentoring in an Online Jazz Improvisation Class

Andrew Goodrich
Boston University

The purpose of this study was to explore how participants aged 16-72 mentored each other in an online jazz improvisation class. I investigated how the participants shared their knowledge and experiences with each other as they learned to improvise based in the solos and compositions of Charlie Parker, and the role of the teacher in these processes. This study is based in the concept of intergenerational music making and new learning ecology served as the theoretical framework.

The following questions guided this study: How did the teacher facilitate peer mentoring experiences for the participants in this remote learning environment? How did the participants share their knowledge and experiences during peer mentoring to contribute to meaningful learning experiences? I used an instrumental case study design bounded by one semester of instruction to explore how the participants mentored each other to elevate their knowledge and skills with jazz improvisation. The online course in this study was offered through a community college in a large metropolitan area in the Southwestern United States, and participants included high school students, community college students, two area band directors, and the teacher, who was an instructor at the community college. Data collection involved observations of each class session, formal interviews of each participant, and informal conversations. Data was analyzed using a system of coding and from these codes the following themes developed: The role of the instructor as facilitator, and peer learning.

Findings from this study indicate learning in this class was multi-faceted. The younger students sought knowledge from the older participants about how to elevate their listening skills and how to pursue a career in music. The older participants learned from the younger participants how to construct melodic lines when improvising and how to use the technology in the course. Based upon the findings of this particular study, many in-person teaching techniques in jazz (e.g., aural and oral learning) transfer into an online learning environment and can provide meaningful learning experiences for students. With regards to learning, the concept of what comprises a *peer* is expanded to encompass an intergenerational age span that includes students of similar or equal abilities. Music teachers may also want to consider creating opportunities for intergenerational learning across a wide age range to provide more holistic learning opportunities for students that include a diverse array of experiences, knowledge, and musical abilities.

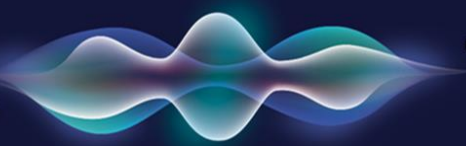
(Abstract 439)

The musical experience of a child with autism spectrum disorder in school: A case study

Rea Efstathiou
European University Cyprus

Providing equal opportunities for musical experience and development, is a major goal for school music classrooms. Musical development occurs throughout the life span, depending on interactions between the developing person and the constantly changing environment (Gaunt & Hallam, 2016). Hence, to create successful and meaningful musical experiences, one needs to consider the environmental interactions affecting the musical development of each individual, in the same way these interactions affect the developing person as a whole (Bronfenbrenner, 1979).

This research study is part of a doctoral dissertation taking place in a Cyprus private nursery school. The purpose of the study is to explore and to understand the school musical experiences of a child with autism spectrum disorder attending the reception class of this school, alongside the experiences of their classmates, parents and teachers. A case study methodology within an interpretivist paradigm has been adopted. The data was collected through interviews with the child's parents and educators, alongside observations of music and non-music classes. Interview questions and observations were structured under Jellison's (2012) definition of "Inclusive Music Programs" (p. 66), as well as the three domains of musical development proposed by the Sounds of Intent framework: 1) Reactive, 2) Proactive and 3) Interactive (Ockelford, 2013). Considering the fact that Cyprus legislation regarding the education of children with disabilities follows a policy of integration and not inclusion, as well as the fact that Cyprus culture is sceptical about issues around diversity, inclusive education remains a challenge for the whole society. The study investigates whether the



specific educational music context can be regarded as inclusive. At the same time, it highlights the impact of inclusive contexts in musical learning and development. By offering a new perspective which focuses on the importance of individuality in musical development, the equity ideal in music education may be reached.

(Abstract 440)

Hysteresis and change: The influence of online popular music education during the COVID-19 pandemic

Rhiannon Simpson, Kyle Zavitz and Ruth Wright
The University of Western Ontario
The University of Western Ontario

Bourdieu's (2000) concept of hysteresis posits that paradigmatic change becomes possible when disruptions to a field prompt a reassessment of the value of symbolic capital (skills and knowledges). Graham (2020) and Settersten et al., (2020) identify the COVID-19 pandemic – and subsequent social distancing measures – as a period effect with the potential to prompt hysteresis across numerous fields. In the context of music education, paradigmatic practices associated with formalised music education (including large ensemble rehearsals, and face to face instruction) were rendered impossible within social distancing measures. Thus, a need to gain capital previously associated with popular music education (PME) – including online music making, facilitatory pedagogy and music technologies – was notable amongst educators who may have previously rejected such practices. With PME associated with increased engagement, retention and cohort diversity (Byo, 2018; D'Amore & Smith, 2017; Jeanneret, 2010; Wright et al., 2012), hysteresis prompted by COVID-19 may serve as a catalyst in redressing issues of equity associated with formalised practice.

This paper reports on a qualitative research study investigating the influence of an online graduate music education course on the perception and utilization of popular music pedagogies within the teaching of pre and in-service educators. The course illuminated alternative models applicable to online classrooms and served to develop technological and/or musical skills of value during social distancing measures (including the use of digital audio workstations and smart device applications). Throughout semi-structured interviews, weekly reflexive journals and submitted assignments participants (n=5) noted that an existing embracement of digital instruments within PME allowed such methods to be transitioned to an online space more efficiently than practices rooted in art musicianship. In addition, participants reported that the need to quickly alter paradigmatic practice prompted reflexivity regarding previously unexamined ideological positions which framed popular music (and thus PME) as illegitimate within classrooms.

Yang (2014) notes that reflexivity prompted by hysteresis has the power to alter an agent's predisposition to act in ways that align with past experiences. Wright (2019) and Powell, Smith and D'Amore (2017) note that the dominance of art music in the teacher training of music educators predisposes them to reproduce curricular and pedagogical methods deemed inequitable. However, the need to find engaging and efficient ways to transition music education to a virtual space may prompt teachers to reconsider previously held assumptions regarding the legitimacy of PME, fostering a newfound openness to such methods.



(Abstract 442)

New Pathways: Personality Traits of Beginning Adult Musicians (60+ years)

Jennifer Bugos
.University of South Florida

Aim: The purpose of the study was to describe the personality traits and demographic characteristics of adults (60+ years) enrolled in a music program as part of a randomized controlled trial.

Background:

Many factors contribute to participation in active music making opportunities for adults (60+). Factors such as personality, gender, age, and previous musical experiences were shown to contribute to enrollment in music programs (Coffman, 2007). Life course theory suggests participation in leisure activities such as music, may be affected by age, life history, social connectedness, and health (Adams et al., 2011). For adults with previous musical experiences, participation in established ensembles may be attractive based upon experiences during their formative years (Douglas, 2011). However, few studies examine personality traits in older adults who have limited formal music experiences. In addition, the extant research includes small sample sizes or samples with limited diversity. The purpose of this research was to describe the personality traits of older adult beginning musicians enrolled in a randomized controlled trial to learn to play the piano.

Method: Older adult participants ($N=182$; 73 males, 109 females) participated from a large-scale randomized controlled trial that offered music interventions. All participants individually completed a brief demographic questionnaire followed by the Big Five Personality Inventory (50 -Item) as well as standardized measures of music aptitude (Advanced Measures of Music Audiation; Gordon, 1989) and intelligence (Wechsler Abbreviated Scale of Intelligence, Wechsler, 1999).

Results: Demographic data showed that the study recruited adults under age 75, age ($M=68.24$, $SD= 5.24$) with a few years of college education ($M=15.97$, $SD=2.64$). The most frequently reported personality trait reported was Conscientiousness followed by Neuroticism and Openness to Experience. Significant correlations were found between music aptitude composite scores and levels of Conscientiousness ($r=.14$, $p=.04$). Levels of Openness to Experience were significantly correlated to formal education (in years; $r=.27$, $p<.001$).

A *t*-test was conducted to examine potential differences in personality based upon gender. Results showed females were significantly more Agreeable, $t(180)= 3.18$, $p=.002$ as compared to males, and a trend was found for Openness to Experience, $t(180)= 1.88$, $p=.06$ with females self-reporting higher scores.

Conclusions/Implications: Adults who enroll in beginning music programs may demonstrate personality traits of Conscientious and Openness-to Experience. Recruitment of community music programs should target adults open to new experiences and new musical repertoire. Directors might consider personality traits as a factor in recruitment as well as personal motivations and previous musical experiences.

(Abstract 445)

Postsecondary School Music Educators' And Students' Perspectives On Incorporating Popular Music And Informal Music Learning

KEXIN XU
Indiana University

While several researchers have explored the influence of incorporating popular music and informal music learning at the secondary school level, collegiate music curriculum and practices regarded these topics as insignificant despite their relevance to youth culture (Jones, 2008; Mantie, 2013; Vasil, 2015). Given the lack of concern and research on these topics at the collegiate level in the existing literature, the purpose of the study is to explore music educators' and students' perspectives and experiences on incorporating popular music and informal music learning in their music classes. The study aims to raise the awareness of the importance and to equip educators with knowledge, skills, and dispositions for integrating these approaches, fostering a lifelong musical journey for college music students.

Theoretical frameworks of the study are Popular Music Pedagogy and Informal Music Learning Pedagogy. In 1967, music educators at the Tanglewood Symposium suggested to include popular music repertoire in K-12 music programs (Mark & Gary, 2007). Lucy Green examined popular musicians' approaches to learning music and explored the process of informal music learning, suggesting that popular musicians acquired musical knowledge and skills by listening; valued the ability to play with 'feel' above technical ability, and revealed five main characteristics of informal music learning (2002, 2008).

The qualitative interpretive case study will take place at private and/or public universities located in multiple regions in the United States. The participants will include four postsecondary school music educators and their students in the fields of music education, music theory, private voice studio, and choral ensemble, employing snowball and purposeful selection strategies (Creswell & Poth, 2018). Primary data sources will include semi-structured interviews, class observations, documentations, and researcher journals (Thomas, 2016). Thematic analysis will be used for data analysis; triangulation and member checking will be used as verification strategies (Roulston, 2021). The researcher will keep a journal to manage subjectivity (Merriam, 2002).



Potential implications of the study include blending formal and informal music learning strategies to create meaningful, inclusive, and fun learning experiences; reestablishing the roles of teachers and students to provide enough guidance while allowing students to be creative leaders, and reforming music education curriculum at the collegiate level to include diverse and inclusive teaching pedagogies.

Future research is recommended with participants who represent diverse cultural backgrounds across the country and overseas. Furthermore, due to the lack of a clear definition of popular music pedagogy, researchers might further investigate the philosophy of popular music.

(Abstract 446)

A Historical Examination of Camilla Williams's 1983 Pedagogical Exchange between the United States and China

KEXIN XU
Indiana University

Beginning in 1977, Camilla Williams served as the first African American professor of voice at Indiana University's School of Music. During her tenure, her tutelage of Chinese voice student Shuang Wu sparked a significant pedagogical exchange between Indiana University and the Central Conservatory of Music in Beijing.

¹However, there are extremely limited documentations describing Williams's teaching experience in China and the influence of the cross-cultural exchange of music education². Therefore, the purpose of this in-progress historical study is to investigate the educational exchange between Indiana University and the Central Conservatory during Williams's 1983 collaboration and to identify pedagogical differences in music and vocal education.

I employed immersion and saturation to examine the primary sources related to Williams's experience in China in 1983³. Primary sources accessed at the Indiana University Archives included a collection titled, "Camilla Williams papers, 1946-2010, bulk 1978-1996." This collection spanned the years 1947-2010 and categorized documents under the following headings: Biographical, Clippings and Scrapbooks, and Professional Files. Measures of authenticity and credibility were established through an examination of the consistency of Williams's handwriting throughout the collection and the inclusion of Chinese artifacts from her time in Beijing.⁴

Preliminary findings revealed that Williams's collaboration with the Central Conservatory was established through her positive rapport with Shuang Wu that subsequently led to correspondence with the conservatory's dean, Zujiang Wu. During her six-week residency in

Beijing, Williams engaged in voice lessons with conservatory students, focusing on German lieder. Her holistic pedagogical approach drew contrasts with the traditional Chinese approach that strictly focused on technical abilities. Additional cross-cultural exchanges included a recital of Williams performing operatic arias, a conservatory concert of traditional Chinese music, and a local Chinese play. Sentiments offered by Williams and Zujian Wu demonstrated their gratitude for the exchanges and the sense of friendship promoted through these experiences. This initial collaboration also led to future exchanges, including a visit by Wu to Indiana University in 1985.

Further data collection and analysis are necessary to provide more nuanced understandings of the shared cross-cultural experiences. This includes conducting interviews with students and faculty members who worked with Camilla Williams in 1983, analyzing video recordings of masterclasses and voice lessons, and examining Wu's visit to the United States in 1985. The explorations will help to unveil the impact of these exchanges on students and faculty and to integrate cross-cultural pedagogical approaches, fostering healthy, meaningful, and enjoyable singing experiences for all students.

(Abstract 449)

The Song Selection Process: A Survey of Orff Teacher Educators in Canada

Kim Friesen Wiens
University of Alberta

Songs that were once considered standard repertoire in elementary music programs across the Canada are now being identified as including derogatory, misogynistic, and/or harmful texts. While there has been research and findings compiled on the text of songs (Bailey, 2020;

Ellingsen, 2019; Kelly-McHale, 2018; McDougle, 2020), this is still a relatively new field, particularly regarding how information about texts of songs is disseminated to teachers. How can existing music education programs provide learning opportunities around repertoire selection for both in-service and preservice teachers? The Orff Level Certificate Program of Carl Orff Canada is a program that works with both preservice and in-service music teachers. Orff Level Teacher Educators select the repertoire to use with teachers, representing skills and concepts as outlined by the Orff Program, but also that align with current trends in elementary education. This repertoire is prepared with the expectation that teachers will use these materials in their programs with children. The Orff program occurs on a yearly basis, with approximately 25 teacher educators and 250 teachers enrolled across the country. With the majority of elementary educators being “white, middle class, female, heterosexual teachers” (Holden & Kitchen, 2019, p. 37), there is a need to acknowledge the social hierarchy present in the classroom, that is, the power and privilege held by music educators.



By working with music teachers to think critically about what musics to include, Orff Level Teacher Educators can provide the tools for music educators to “shape a curriculum and a pedagogy that purposefully places classroom musics alongside students’ own musics, experiences and interests (Hess, 2017, p. 71).

In March 2020, an online survey, including a combination of multiple choice and open-ended questions was sent to 25 Orff Level Teacher Educators in Canada from the last five years. Responses were received from 17 teacher educators. The following questions guided the investigation: (a) How are songs selected for inclusion in the program? (b) Have there been changes to the repertoire list over the last five years? If so, what is driving these changes? (c) How do teacher educators see their selection process of repertoire impacting teacher’s choices of repertoire? Using thematic analysis, I analyzed the responses looking for common themes. In this paper presentation, I will describe the themes that emerged from the survey data and suggest how the findings may serve as a foundation engaging music teachers in conversations about song selection.

(Abstract 449)

An exploration of Chinese songs

Jialinli
University of Southern California

The inclusion of multicultural music teaching and learning in the United States has been heavily stressed as a relevant approach in line with a culturally diverse society. However, many music teachers unfamiliar with foreign music may not bring this variety in music to their classroom because of lack of training, available resources, and perhaps the courage to do so. In response to the need to develop a comprehensive understanding of music and a respect for different cultures, this workshop will introduce one nursery rhyme *Tiao Pi Jin*, one ancient poetry *Yong E*, and one folk song *Riding on a Mule*, offering insights into Chinese music and culture. Participants will engage in multisensory ways to learn the songs in an original context. All the activities presented in this workshop are adaptable to all grade levels. As a musical way to experience the world, participants may choose any activity of this workshop to share with their students, irrespective of their prior experiences with Chinese music and culture.

(Abstract 450)

Teaching music during the Covid-19 pandemic



jialinli
University of Southern California

The spread of Covid-19 since March 2020 has been forced U.S. schools to move all classes online immediately. This urgent announcement undoubtedly put lots of pressure on many teachers and students to adapt to a virtual teaching and learning environment. According to Parkes et al. (2020), the well-being of elementary and secondary music teachers experienced high levels of depression, and it continued to impact their instructions. In higher education, many music professors encountered different issues to teach music through this distanced format. The purpose of this qualitative study was to investigate the challenges of virtual teaching that two music faculties were facing during the first three months of the Covid-19 pandemic and how they deal with these challenges to guarantee the teaching quality. By transcribing and coding the recorded interview sessions, collective and individual themes emerged from an in-depth analysis process, which mainly included (1) self-growth, (2) supportive community, (3) students' effort, (4) technological benefits. The data revealed that the gains outweighed the losses for both professors in the experiment of teaching remotely. By engaging in reflective practice, they overcame the unknown, revalued the way they taught, developed creative thinking in teaching methodology, enjoyed the broad access of music culture brought by the technology, and achieved self-growth to some extent under the stressful pandemic. The evidence might encourage music teachers to explore unlimited possibilities in teaching and motivate students to take risks in learning. In addition, the lived experience of two music professors during the Covid-19 pandemic might help music teachers find a sense of community, understand the complexity of online instruction, and have better preparation for this new way of teaching in the future.

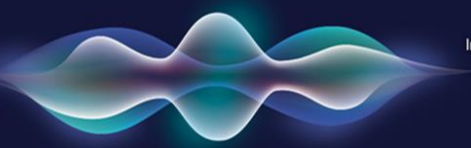
(Abstract 452)

Understanding senior adults' quality of life: A case study of outdoor community music in Shenzhen

Mingzhu Zhong, Koji Matsunobu and Yuqing Qiu
The Education University of Hong Kong

This paper examines the role and function of public outdoor community music in the Chinese context. The development of community music in China is characterized with its inclusion of, for instance, red songs, Chinese regional opera songs, square dance performed outdoors (e.g., in a park). Practitioners are typically retired senior adults whose life revolves around their role as caregivers of their children and grandchildren.

This case study investigated 12 senior adults who actively participated in outdoor community music in Shenzhen. Their main interest was to engage in square dance, physical exercise, body-mind relaxation, supporting friends, prevention of cognitive deterioration, to name a



few, to increase their general well-being and independence. Drawing on the concept of music asylum by DeNora (2013), this study reveals the nature of Chinese public outdoor community music and senior participants' experiences of it. A case in Shenzhen, a rapid-growing, immigration city, provides an insight into their everyday life and the role of music - how community music helps newcomers integrate into the society and increase their quality of life.



(Abstract 453)

Investigating The Perceptions And Experiences That Shape Studio Music Teachers Flourishing In Work

Susan Moore and Mary Broughton
University of Queensland
School of Music, University of Queensland

Previous research indicates there are significant gaps addressing the motivation and wellbeing of studio music teachers in relation to work. In this investigation, a mixed methods approach is applied incorporating flourishing theory, self-determination theory and the PERMA model to reveal flourishing, motivation, and wellbeing in studio music teachers' careers and across the career span. Central questions focus on background influences in the motivation to teach, current levels of motivation and wellbeing in relation to work and how motivation and wellbeing change throughout the working year and career stages. It is anticipated that the research will reveal issues that promote or hinder the motivation and wellbeing of studio music teachers in their work. It is also expected that diverse reasons will motivate musicians to work as studio music teachers and, cause motivation and wellbeing to fluctuate throughout the working year and career stages. Anticipated findings of the research project will contribute to the extant body of literature on teachers' motivation and wellbeing, with new findings from an under-researched population of teachers. The findings are likely to suggest how policy and practice might be shaped to best support optimal working in the sector. Outcomes are expected to be of interest and high relevance to studio music teachers as well as key organizations and individuals related to them, such as colleagues, training institutions, students and families and peak professional bodies.

(Abstract 454)

A survey study on the provision and diversity of music activities in Hong Kong kindergartens

Yan-LamHo and Alfredo Bautista
The Education University of Hong Kong

Early exposure to music is beneficial to children's holistic development. In Hong Kong, the Education Bureau (EDB) designed the Kindergarten Education Curriculum Guide (Curriculum Development Council, 2017), including music as a sub-domain with specific learning objectives and expectations. However, no large-scale quantitative studies have investigated the types of music activities Hong Kong kindergarten teachers conduct in practice. This research draws on contemporary Early Childhood Education (ECE) curriculum

frameworks (e.g., National Association for Music Education, 2015) and recent taxonomies of music activities proposed by ECE scholars (e.g., Campbell, 2019). This study has two research goals: (1) to investigate the provision and diversity of music activities in Hong Kong kindergartens (i.e., overall frequency, the most common and uncommon activities), and (2) to analyze whether teaching experience was associated with different music activities' provision and diversity.

A large-scale questionnaire survey was conducted on 1,019 in-service kindergarten teachers. Teachers were asked "How often did you do these activities?" with 18 items, using a 4-point Likert scale ranging from Never to Everyday. To address Goal 1, descriptive statistical analyses (mean, *SD*, min, max) were performed. To address Goal 2, exploratory factor analysis and parametric statistical analyses (e.g., One-Way ANOVA) were run.

Goal 1's findings indicated that teachers provided a reasonable music exposure to children overall. The most common music activities identified were Sing songs, rhymes, or chants with children, and Use music and movement during transitions. In contrast, the most rare-reported activities were Invent songs or create pieces of music and Ask children to invent new lyrics for songs. Goal 2's findings revealed that teachers' music activities could be categorized into three factors (i.e., Musical instruments, Musical creativity, Singing with rhythmic movement). Teachers with less than four years of teaching experience conducted significantly fewer activities related to Musical creativity ($p = .016$).

Overall, findings suggested kindergarten teachers went short of conducting music activities related to certain learning objectives, particularly musical creativity. This research provides implications that guide subsequent professional development efforts in kindergarten music education. Based on the findings, we inferred that teachers with different teaching experiences need different kinds of support, hence teacher educators and professional development providers should design courses in coherence with their needs. Future research should further explore teachers' music professional development needs to ensure that teachers can conduct music activities regarding all learning objectives established by the curriculum, ultimately reinforcing the quality of kindergarten music education to benefit children.

(Abstract 455)

A survey of audiences on Cantonese opera performances in Hong Kong

Bo-Wah Leung
The Education University of Hong Kong



Cantonese opera (or known as yueju 粵劇) is an important cultural, traditional art form in Hong Kong. The genre was popular in the early twentieth century but has been facing a downfall due to keen competitions of other art forms and entertainment in the modern world. How to promote the genre and encourage younger generations to support has been an issue. Incorporating marketing strategies could be an exit.

There are marketing studies investigating audience's motivators in attending artistic performances. However, research about audience views on Cantonese opera performances is rarely found. Becoming aware of audience's motivations in attending the performances would significantly improve the attendance rate of Cantonese opera, thereby helping preserving the traditional genre, and developing performers' artistry. How do Hong Kong audiences select the performances? What are the factors affecting their decision of attending a performance? All these questions have not been addressed by research.

This presentation will report a study which aims to investigate the views and motivations of Hong Kong audiences in attending Cantonese opera performances and Cantonese operatic singing concerts. Adopting a survey by Kolhede and Gomez-Arias (2016), an online questionnaire was designed to collect data from the Hong Kong audiences. Independent variables included gender, age, education background, working status, annual frequency of attendance, and monthly household income, while dependent variables included six motivators:

personal, 2) promotion, 3) distribution, 4) product, 5) context, 6) economic, and 7) social. Inferential statistics including correlations and MANOVA will be applied to analyze the possible relationship between the dependent and independent variables. The questionnaire was sent to experienced audiences and practitioners of Cantonese opera for their comments, and a revised version was generated. A pilot study was implemented with ten frequent audiences to trail and comment. A finalized version of the questionnaire was then sent out to Cantonese opera attendants through various channels, including the Guild of Cantonese opera in Hong Kong, fans clubs, and artists. A snowball sampling method was applied.

This study will be significant in providing insights for policy makers and producers of Cantonese opera in order to broaden and expand the audiences for Cantonese opera. In addition, artists would understand the preferences of the audiences for their personal development. Music educators may also benefit from the findings in dealing with how to promote the genre to the new generations.

(Abstract 456)

A Trial of e-Health Learning for Music Students at a New Zealand University

Suzanne Wijsman, Rae de Lisle and Bronwen Ackermann
The University of Western Australia
The University of Auckland
The University of Sydney

Background: Research into the health of young musicians has shown that many often have already experienced a music performance-related problem when they enter tertiary music studies (Ranelli et al., 2008; Brandfonbrener, 2009; Ballenberger et al., 2018). Music student awareness concerning the health risks they face, their health status, and how to incorporate health-promoting behaviours into their lifestyles, is often poor (Williamon and Thompson, 2006; Spahn *et al.*, 2014; Araújo et al., 2017). Since university students use the internet to access health information, e-health has an important role to play in health promotion for tertiary music students because of its accessibility and potential to engage them (Montagni et al., 2020). Few initiatives have used e-health in international higher education settings specifically targeting music students, and online musicians' health education has never before been trialled in New Zealand. This presentation will describe the design, methods and results of trialing an existing Australian online musicians' health course at a New Zealand University music school.

Aims, Methods & Results: The online health education course was incorporated as a compulsory learning component into first-year practical study units for 103 enrolled university students studying classical, jazz and popular music. Students completed a comprehensive six-module online course independently, and their progress and completion rates were tracked by the course's learning system. A voluntary questionnaire, combining existing survey tools, was administered before and after the course to measure impact on the follow aspect of students' health: current and lifetime physical and mental health status; experience of music performance anxiety; health-promoting behaviours; attitudes towards the importance of health education; and health literacy. Anonymised questionnaire and course participation data were analysed pre- and post-course completion. 84% of enrolled students completed the online musicians' health course and e-health intervention. 43 respondents completed the questionnaire at the start of the course and 16 completed it at the end. Results provide evidence of change in students' attitudes and perceptions concerning health education, health literacy and reported health-promoting behaviours for students who completed both surveys. Following the trial and the results of its successful integration into core study units, the New Zealand university opted to continue incorporating online health education into their undergraduate music courses.

Conclusions: Though limitations of the research include poor post-intervention response rates, success of the e-health initiative is evidenced in the research results, including adoption of this online course by the New Zealand university on an ongoing basis.

(Abstract 457)

Cultivating Chinese music students' cultural identity through teaching and learning strategies in Chinese universities settings

Taoying WEI

Guangdong University of Foreign Studies/The Education University of Hong Kong

Cultivating students' cultural identity has become one of the most important tasks in the Chinese educational system. However, integrating cultural identity into piano teaching is rarely mentioned in the existing literature. This study aims to explore the ways of cultivating music students' cultural identity in Chinese university settings. The presentation will include some initial findings since it is at present a research proposal.

This study will be in two phases. Phase I will employ the Delphi expert consensus method, which aims to collect and distill judgments from experts' knowledge and experience on their teaching strategies in cultivating students' cultural identity. I will adopt a purposive sampling (Yin, 2016) with a homogenous strategy. A list of selected potential respondents will be developed in piano performance, piano pedagogy, specialists, particularly assisted in developing cultural matters, and those with experience in curriculum management. The results will formulate an interview protocol for following semi-structured interviews that relate experts' thoughts and detailed strategies in piano teaching to cultural identity through interactive conversation. Transcription will be sent to the participant to ensure data validity. Data will be compared, compiled into different themes using an inductive approach. Phase II will be a multi-case study, which explores how and to what extent the results from Phase I work in the empirical study environment. The researcher will invite four voluntary music students at a university to participate in this project. Data will be gathered from and triangulated using several sources (Crewell & Poth 2018): joint (mentor and student) observation in applied piano lessons, narrated student practice, reflection, discussion of practice videos; and two after-exam interviews. Data will be collected within a semester that seeks to explore to what extent and how Chinese piano students develop their cultural identity with reference to and applications of the identified teaching and learning strategies. The qualitative data from recordings and interviews will be coded and categorized into different themes. The researcher-generated themes will be checked with students to ensure resonance with students while guaranteeing the data's validity. The researcher will serve as a mentor; however, all data will be triangulated by her supervisor and students.

This study seeks appropriate pedagogy and strategies in cultivating music students' cultural identity through piano learning. It responds to the Chinese educational policy, and the importance of cultural identity through music learning will also benefit the development of Chinese piano education.

(Abstract 466)

Amalgamation of cultures: visualising and voicing change and sameness

Thea Lamprecht
PASMAE, SASRIM

This paper explores the history and identity of the Tygerberg Children's Choir (TCC), founded in 1972 Apartheid South Africa, and its transition to and continuation as a multicultural children's choir. Rooted in Afrikaner culture, the choir and its long-time conductor, Hendrik Loock, have achieved numerous national and international accolades. Together with his wife Theresa, accompanist, music teacher and arranger, Loock has been instrumental in raising the standard of school, regional, university and related choirs in the Western Cape and nationally.

A qualitative case study methodology was used to better understand TCC choir identity in the context of a drastically changed political dispensation. Drawing on archival data, non-participant observations and qualitative face to face semi-structured interviews, a reconstruction of TCC's history and identity is offered spanning 1972-2019. Identity Process Theory, developed by Glynis Breakwell and colleagues (Jaspal and Breakwell, 2014: 20-38), provided a lens to investigate TCC group identity whilst considering social and historical contexts. Data was analysed according to Virginia Braun and Victoria Clarke's Thematic Analysis (2006), by applying a constructionist reflexive orientation, allowing research participants and researcher voices to be heard.

Based on a recent doctoral dissertation, this account of TCC history shows interrelated influences on processes of children's choir identity construction, including cultural, geographic, socio-political, religious and music educational contexts as well as racial, language and demographic representation in the TCC, choir composition, role players and purpose intricately interwoven with the TCC's unique choir sound, repertoire, performance style and associated artefacts. Four themes and eight sub-themes were generated from the TCC archival collection, almost six months of non-participant observation of choir rehearsals and a transcription dataset of twenty nine interviews. The interconnected main themes indicate the influence of the conductor, adult volunteers, choristers and transformative change on TCC identity construction.

The most significant change in TCC identity was specified as the visual amalgamation of cultures: becoming more representative of the country's overall racial dispensation and the focus of this paper. Embracing diversity and multicultural enrichment and continuing social bridging whilst sustaining a dominant Afrikaner leadership core were confirmed as part of TCC identity. Accessibility has been viewed as complicated by socio-economic, cultural and demographic factors which enhance exclusivity. Acceptance of challenges, acting in solving these from within their extended TCC management team, and subsequently finding new meaning therein were indicated as significant coping processes in fostering this internationally rated children's choir under one conductor for almost fifty years.



(Abstract 467)

Norwegian schools of music and performing arts: Local significance and strategies of inclusion

Sidsel Karlsen, Anne Jordhus-Lier and Siw Graabræk Nielsen
Norwegian Academy of Music
Inland Norway University of Applied Sciences

The Norwegian schools of music and performing arts (SMPA) are publicly funded institutions which offer extra-curricular activities for children and adolescents in music and other art forms. According to Norwegian legislation, each municipality is required to provide this form of education for their inhabitants, and the SMPA are expected to function as cultural hubs and central initiators and collaborators in their respective local contexts. Previous research (Berge et al., 2019) shows that this important work may take very different forms and have different outcomes. It also shows that, even though strategies of inclusion exist, they may not necessarily work to target the intended groups. In this paper, we report from a research project exploring processes of cultural inclusion and exclusion in the broader landscape of musical upbringing and schooling in Norway. The theoretical framework of this project builds on a Bourdieusian logic, emphasizing, among other things, music education and the ability to engage competently with music as a valuable form of cultural capital (Bourdieu, 1984). Given that such capital may be vital for people's life chances, it is also of importance who has access to accumulating it and how such access is distributed. In a Norwegian context, the SMPA are the main deliverers of extra-curricular music activities. Consequently, these schools constitute one of the main focus areas of the larger research project. Having a particular interest in how the SMPA work to collaborate with their surroundings, we ask: *How do Norwegian SMPA work to increase their local significance? What are their strategies of adaptation and inclusion? How are these strategies experienced by SMPA users?* The data through which these questions are explored was gathered through 28 semi-structured interviews with SMPA rectors, teachers and parents, belonging to five strategically sampled SMPA situated in different parts of Norway. The schools were selected according to variation in geographical location and what was offered, content-wise, with regard to music instruments and genres. The findings show that rectors and teachers work in different ways to increase their SMPA's local significance, but also that the assumptions guiding their strategies and, consequently, their actions are sometimes based on misconceptions, which again result in a mismatch between the assumed and experienced need for SMPA adaptation and inclusion. Based on these findings, we discuss which measures can be taken to avoid such mismatches and increase the SMPA's (and similar institutions') abilities to work more efficiently within their local contexts.



(Abstract 469)

Workshop of Multi-Sensory Music Teaching through Chinese Folk Songs

Xuerong Cui

Zhejiang Conservatory of Music Department of Music Education

Physical participation experiences of students are neglected in the traditional classrooms thus students present low learning motivation and inefficient working memory in the lifeless classroom atmosphere. Based on the traditional Chinese philosophy of “harmony” and the theory of embodied cognition, researcher proposes a multi-sensory music teaching theory which brings good teaching effects grounded in practice.

The multi-sensory teaching method advocates "the unity of body, mind and soul" as well as multi-modal music activities. This method uses colorful art forms such as listening, speaking, moving, singing, playing, dancing, choreography, creating, and acting, as well as mobilizes the multi-sensory linkage of hearing, seeing, moving, singing, touching, and so on. Participation in music activities wholeheartedly is able to promote the all-rounded harmony, balance, health and orderly development of the individuals.

This workshop clinician will introduce the teaching method through Chinese folk songs and nursery rhymes. “Work Song”, "Shredded Potato & Potato Skin", "Little Crow Loves Mom", "Jasmine", and "Dance of Youth" will be introduced as examples to lead participants to engage in the practical interaction and experience the fun music activities. Abilities of singing, physical coordination, concentration, and working memory are enhanced in the activities while learning interests of participants are maintained actively with positive and optimistic mood. The activities aim to make participants learn to draw inferences from others, and then transfer and create new things.

(Abstract 471)

Lyndall Hendrickson’s Multi-Sensory Teaching Processes

Ibolya Mikajlo

University of Western Australia

Lyndall Hendrickson (1917 – 2017) championed revolutionary change in violin pedagogy in the late 1960s. She created multi-sensory forms of teaching music and experimental violin drills drawing on her experience and insights from overcoming the crippling paralysis of polio myelitis. Recent research supporting multi-sensory approaches in pedagogy and music



education incorporating visual, kinaesthetic, and auditory elements (Simhon, Elefant, & Orkibi, 2019), reveal Hendrickson as a visionary in developing similar techniques over fifty years ago. The current investigation of her pedagogical processes illustrate the underlying principles of educational psychology, mathematics, topology, physiology, identical elements, perceptual and sensory feedback mechanisms (Hendrickson, 1978).

Hendrickson's reputation as a concert performer and pedagogue led to an invitation to lecture on her teaching methods at the Conservatories of Music in Beijing, Shanghai and Guangzhou. The first woman and western violinist to do so post the Cultural Revolution. Hendrickson also developed materials for non-verbal autistic students and was presented the Don Banks Award for her programs in 2002.

Aims

To explore Hendrickson's understanding of sensory inputs and perceptual mechanisms.

- To demonstrate samples of from teaching portfolios
- To connect Hendrickson's processes with current research in music, educational psychology, and neuroscience (Eagleman, 2020; Ramachandran & Hubbard, May 2003; Vender, 2010)

Method

Hendrickson's bequest of papers, video and audio materials, biographical reflections, and pedagogical files and research notes provides insight into the achievements and thought processes of an internationally respected musician and teacher. This presentation connects Hendrickson's background to her research and the foundations of her pedagogical philosophy and methods. Presentation of some of Hendrickson's teaching files, papers, lectures, stories and teaching materials will demonstrate connections from her research in the fields of neuroscience and educational psychology to the development of the teaching materials for her multi-sensory learning approach.

Findings

Hendrickson's use of imagery, associations with pattern work, and ideas on building technical facility will be discussed in the context of the modern violin studio. The presentation will consider challenges in using Hendrickson's approaches and review the rationale for her work with non-verbal autistic students.

Conclusion

Although the current impact of Hendrickson's contribution is yet to be fully recognized, studying her approach contributes to a greater understanding of the benefits in multi-sensory music pedagogy. Sometimes it takes a while before the benefits of ideas that deviate from conventional wisdom are realised. I contend that the ideas and contributions of Lyndall Hendrickson will be recognised as of this type.

(Abstract 473)

Analysis of bachelor's in music education degree plans in Mexico. An exploratory-diagnostic study

Capistrán-Gracia Raúl W and José Luis Aróstegui
Universidad Autónoma de Aguascalientes/Universidad de Granada
University of Granada

Despite the impulse given to music education and the leading role of music teachers, research in the field of tertiary music education curriculum in the Mexican context is in a precarious situation (González-Moreno, 2015). There is a significant lack of knowledge regarding the structure and curricular organization of tertiary Music Education Degree Plans (MEDP); little is known about the philosophical, theoretical and epistemological foundations that underpin their design; much is unknown concerning the coherence and sequencing of the subjects that make up the curriculum; a lot is ignored in relationship to the music education approaches tertiary academic programs offer. Similarly, there is little knowledge concerning the labor market and the social needs those programs seek to address, as well as the correspondence / coherence that exists among their components.

In order to fill the vacuum, the authors developed a descriptive-analytical documentary study characterized by an in-depth analysis of the 14 MEDP offered by public institutions in Mexico. Analysis was carried out by using the rubric that includes the categories of the PROFMUS-EDU2017-84782-P project “Teacher Training and Music for the Society and Knowledge Economy”, adapted to the Mexican context. Subsequently, results were contrasted against data derived from scientific literature reports

The study was carried out from a critical perspective (Kincheloe and McLaren,2005), motivated by the idea that results may shed light on the strengths and weaknesses of the MEDP, and promote actions to improve the training of music educators. The authors also had in mind the possibility of transferring the findings of this study to other contexts, through the naturalistic generalization (Stake, 1999).

Results obtained allowed to describe the curricular design of music education programs, characterize their pedagogical approaches and determine the level of relevance, adequacy and sufficiency of the training they provide to future music educators, in the light of what the scientific literature reports. The analyzed MEDP reflect different levels of strength (availability through a website, strong goals, clear structure, and so forth) but exhibit important weaknesses. The latter are worrisome and could be reduced to a specific aspect: the lack of connection between what theory and research informs and the teacher training that is proposed.



The authors hope knowledge generated through this study will contribute to promote the improvement of tertiary music education programs, which result in the training of better music teachers.

(Abstract 474)

Caring with the Earth, our Communities, and Co-Learners: A Sustainable Music Education

Tawnya Smith
Boston University

Aim & Theoretical Framework

To survive the environmental crisis, our species must make radical shifts in thinking. Systems of education, including music education, must therefore adapt to encourage learners to cultivate the dispositions that foster sustainable living. In this theoretical paper, I take an ecofeminist perspective (Plumwood, 1994; 2002) to further explore Hendricks's (2018, 2021) conceptions of care in music education. I argue that pedagogies that are mindful of caring with the earth are a powerful place to focus our energies if our goal is to dismantle systemic barriers to equity and transform the unsustainable thinking that threatens our survival.

Results

First, I problematize pedagogies that uphold the hero narrative (see Hendricks, 2021) because they reinforce an anthropocentric worldview where humans are the only entities considered to have subjecthood, and humans are granted greater or lesser degrees of subjecthood depending upon their so-deemed status. Systems of dualisms (man/woman, culture/nature, mind/body), reinforce unsustainable ideas when our practices convey invented value hierarchies that grant a greater amount of subjecthood to majoritized individuals over all others who are denied such privileged status (Plumwood, 1994; 2002).

Next, I turn to Plotkin (2008) to help us envision ourselves as occupying a niche in the social and ecological ecosystems rather than positioned within a value hierarchy. Through such a perspective, we can enact pedagogies that resist the control of one over the other (Hendricks, 2018), but rather focus upon just, peaceful, and life-giving relations between individuals, among groups, and within the complex web of social and physical relationships we participate.

Finally, I challenge the economic and consumerist belief that happiness is ensured through wealth acquisition. I argue that such a view discounts all other purposes for music engagement and displaces purposes such as spiritual and/or cultural communion (Hendricks, 2021). When music is seen as a commodity and not a human cultural practice, we forfeit the opportunity to co-create our culture.



Conclusions & Implications

Caring with cultures in music education settings means that we honor and respect the multiple cultures that co-exist within our school and larger communities privileging none over another—that we see them as an ecosystem with each occupying its own critical niche in the whole of our community. To contribute to a sustainable future our music education practices must be crafted in such a way as to embody new relations that support the healing of imbalances in both our biological and social ecosystems.

(Abstract 477)

Exploring the Occupational Well-being of Music Teachers in Mainland China: A Quantitative Study

Chang Liu
Northeast Normal University

Music teachers play an important role in music education. With the implementation and promotion of the policies which are strengthening and improving aesthetic education in mainland China, music teachers have received increasing attention nationwide. Researchers have focused on the professional development of music teachers and the number of studies has increased. However, there are few relevant research on teachers' occupational well-being, which is an important factor to promote music teachers' professional development and influence music teaching.

This study aims to contribute to a better understanding of the current situation of music teachers' occupational well-being in mainland China and the factors that affect it. It aims to answer three questions: (1)What are the current characteristics of music teachers' occupational well-being? (2)To what extent do different types of music teachers report their different level of occupational well-being?(3)To what extent the factors correlate to the level of music teachers' occupational well-being?

An online questionnaire was designed and used to collect data which was based on OECD(2020) "Teachers' Well-being: A Framework for Data Collection and Analysis". The questionnaire consisted of sections pertaining to (1)Demographic and institutional information; (2) Teachers' occupational well-being including four key components: physical and mental well-being, cognitive well-being, subjective well-being and social well-being; (3) Influencing factors including four dimensions: individual factor, professional development factor, working environment factor and social environment factor. In total, 939 music teachers of basic education from 22 provinces and cities in mainland China participated in the survey. Descriptive statistics, ANOVA, and multiple regression analysis were used to analysis the survey data.

The research found that (1)The level of music teachers' occupational well-being was higher in cognitive well-being, subjective well-being and social well-being, while the physical and mental well-being of music teachers was lower. (2)There were significant differences in occupational well-being of music teachers due to different individual characteristics. Music teachers with 35 to 40 years of teaching experience had significantly higher occupational well-being than other teachers. The level of occupational well-being of independent music teachers was significantly higher than that of obedient and rebellious music teachers. (3)Music teachers' professional belief was the most critical factor that affected music teachers' occupational well-being, Working intensity had significant negative influence on music teachers' occupational well-being.

This study offers insights for promoting professional development of music teachers through teachers' occupational well-being.

(Abstract 478)

Effect of Goal-Setting Practices on Undergraduate Applied Music Students' Motivation and Achievement

Josef Hanson and Cordara Harper
University of Memphis

Applied studio teaching has a foundational history in music education (Sergey, 2017). The music studio serves as a rich problem-solving environment that demands full participation from both student and instructor (Kennell and Marks, 1992). Goal setting is an affirmative motivational approach that is effective in improving long-term self-motivation as well as commitment, persistence, and determination (Hill & Downing, 2015). When music educators better understand the potential impact of goal-setting practices on students' achievement levels and perceptions of competence, they will be more capable of leading students to success. The purpose of this study was to determine the effects of a progression of personal goal-setting and accountability practices on undergraduate applied music students' goal achievement, perceived competence, and perceptions of the difficulty, importance of, and commitment to their goal(s). Participants ($n = 120$) were undergraduate music degree students enrolled at a large public university in the United States. They worked with their applied music teachers to set a musically- and developmentally-appropriate goal to strive for over the course of a four-week treatment period. Following Mathews' (2007) approach, participants were then randomly assigned to one of four groups. The first group ("Control") simply logged their goals at the beginning of the treatment period. The second group ("Action Plan") logged their goals along with a stepwise action plan for achieving them. The third group ("Supportive Associate") did everything the second group did but also shared their goal and action plan with a supportive associate (an outside colleague—not their applied



teacher or another study participant). The fourth group (“Progress Report”) did everything the third group did but also sent a weekly progress report to their supportive associate throughout the treatment period. All participants received weekly email and text messages from the researchers reminding them to perform the tasks specific to the treatment group they belonged to. Four online measures were used to log data for analysis: (a) an open-response goal-setting form, (b) a pre-treatment inventory (including demographics), (c) an adaptation of Williams & Deci’s (1996) Perceived Competence Scale, and (d) a researcher-created post-treatment assessment of goal achievement. Data were analyzed in SPSS version 26 using a variety of inferential statistical procedures. Multivariate analyses revealed numerous relationships between goal-setting treatments, perceptions of competence, commitment and persistence, and goal achievement. Implications of the findings, as well as recommendations for future research on goal-setting practices in music education, will be discussed.

(Abstract 486)

Vozes brasileiras na educação musical: o desenvolvimento da musicalidade humana na Teoria Histórico-Cultural

Patrícia Pederiva and Daiane Oliveira
University of Brasília

This article aims to point out what would be the ways for a music education based on Vigotski's Historical-Cultural Theory, and which principles guide its essence. To this end, it elucidates some of the main concepts of this theory and dialogues with authors who have sought to understand a music education rooted in these bases in Brazil. It is understood that this path is already a reality, highlighting researches and practices conducted in this perspective. The methodology used in the research brought here is that of the unit of *perejivânie*. In conclusion, the research add to the field, and answer the question of this research, indicating that Vigotski's cultural-historical theory can help underpin and strengthen more humanizing practices in music education.

About Historical-Cultural Theory

This article is grounded in the Historical-Cultural Theory, which was created by Soviet author Lev Semionovitch Vigotski at the beginning of the last century, in the midst of a revolutionary historical period in the former Soviet Union. Its creator believed in a “new human being” for a new society and, therefore, a diverse “new education”.

Vigotski, in his last words, before his death, states that he was not going to see the “promised land”, so dreamed and organized under the assumptions of his Historical-Cultural Theory. The author believed in the promises of the constitution of a new human being for a new society, in the midst of the socialist revolution and, in this context, engaged in the transformation of this society and structured his psychology, of historical and cultural,

relational, intellect-affective beings, which tried to comprehend people from the understanding of the person-environment relation, through their experiences.

Historical-dialectical materialism underlies the whole work of Vigotski, who created this psychological theory from the understanding that the phenomena of life have a material, historical and cultural basis, dialectically lived. That is, the author emphasized that social relations and culture play an ontological role in human development.

Spinozist philosophy is also the basis of Historical-Cultural Theory, since from Spinoza (2017). Vigotski (2018) constituted his monistic view, understanding that people are integral beings. This means that we are one in our development. We are affect-intellect, person-environment, people constituted by relations.

Vigotski (2018) states that both, heredity and environment, have distinct functions in the development of human beings. Neither one nor the other, alone, determine how a person will develop. In addition to development happening differently in each human being in relation to the environment, the author considers that each person has unique experiences of a unique character. "...the essential moments for defining the influence of the environment on psychological development, on the development of conscious personality, are the experience" (Vigotski, 2018, p. 75).

This also means that singularity is the essence of human development, because in our own experience we have something that is unique to each person, but not completely individual, given that human relations in the midst of culture engender the development of our specifically human characteristics (Vygotski, 1995). It is based on this understanding that we reinforces the need for pathways in education that enable the sharing of different *pereživânie* – the smallest person-middle unit, which involves the senses and meanings attributed by the person as they experience something (Vigotski, 2018) – in order to enable the expansion of experiences and to guide the emergence of new ways of thinking, acting, creating, imagining, feeling, i.e., of being and being in the world. The emergence of the new, to Vigotski (2018), is development itself.

Music Education based on Historical-Cultural Theory

All the theory with which we dialogue in this article guides us to a deeper understanding of human development, pointing ways to the organization of educational processes in music education on distinguished bases, by the organization of educational environments in music, having as centrality the experiences, which are diverse, and the constitution of more humanizing relationships.

The conventional way of conceiving music and music education ignores essentially human characteristics that guide the development of people's musicality, for example, sound experiences in various spaces. The field of music education needs to gain strength, as an educational process, through studies and practices that think the organization of its activities

for the development of musicality in its full character, not restricting the musical making to singing or playing instruments, only to one conventional and unique system.

For this, music educators need to broaden the spectrum of their activity, by the diversity of creation and musical expressions existing in the most diverse cultures. It is necessary to clarify that the pedagogical practices in music education have privileged a strict view on this activity, reducing it, in general, to the teaching of techniques for playing musical instruments and to the mastery of the procedures for sheet music reading, aimed at musician training, conventionally conceived as what is understood as music, leaving aside the possibilities and other experiences that can provide the development of human beings' musicality more humanizing.

Pedagogical practices in music education, based on the cultural-historical theory, can provide the development of human beings' musicality in a more humanizing way. We understand that "musicality is all the possibility that human beings have to express, explore and organize sounds produced through their own bodies or by sound manipulation of objects" (Gonçalves, 2017, p. 50).

The sound experiences, which happen among the relation of the unit child-sound environment, begin already in the mother's womb. Amorim (2017) clarifies that even in the mother's belly, at the beginning of its development; the baby is already starting to undergo sensory experiences as well. After birth, it has several sounds in its midst, and relates to it in an integral way, listening, feeling, touching (Martinez, 2017). Therefore, it is possible to realize that the genesis of human development of musicality occurs when we are still babies.

Martinez (2017), in her research on the development babies' musicality, under the lens of Vigotski's Historical-Cultural Theory, starting from observation and attentive- sensitive listening to babies, asserts that they cannot be perceived as defenseless beings, incapable and inert to the existing reality, since they already maintain a frenetic relation with the cultural environment from the first moments of their existence. It is necessary to look at babies as beings of possibilities, who constitute in unity and develop amid social relations.

Human beings' cubbies are, therefore, constituted as social individuals by experiencing and internalizing cultural activities and performing new elaborations of their human behavior. Regarding the development of their musicality, babies are able to capture and perceive the many sounds in the environment, experiencing sounds with their mouths and other parts of the body, producing sounds with the most varied objects that permeate their reality, among other possibilities that add new experiences and become available material, for babies, to work with sounds, imagining and creating new sounds.

Thusly, babies' musical development constitutes the totality that involves the multiple determinations, comprising a dialectical process in which qualitative changes operate in human behavior. In this sense, it is necessary to think about a music education that considers human diversity, with equity, from an early childhood.



Author (2020), based on Vigotskian theory, investigated the musicality of children, having as centrality the educational activities, their experiences, which, to Vigotski (2018), is the smallest person-environment unit (*pereživânie*). The author organized music activities with children, using, as the main tool, recordings of sounds and images of their daily lives, performed by them on their electronic devices.

From the recorded sonorities, taken to school and shared with all children involved in the educational process, Author (2020) organized the educational environment, aiming to broaden their possibilities to relate to the various sounds they experience, as well as perceive the sounds experienced by others.

The author realized that children's relation to sound was changing throughout the activities, because, initially, some did not even realize their relation with the sound world, and it was from the activities that they could develop in this sense, with more awareness of the dialectical relationship between themselves and their environments, that is, they came to notice they affect and are affected by sounds.

At first, they showed that they did not know how to express the sounds they experienced, but later they internalized this behavior and began to relate differently to the various ways of expressing a sound, no longer naming the sound sources (foot sound), to create this sound sonically (pa, pa).

Children began to relate differently to each other as well, as they were able to know one another in their diversities, from the lived and shared sounds. During a conversation organized by Author (2020), in which the children shared their feelings about the sound of a washing machine, for example, some said they were afraid of that sound, others, however, expressed their will of dancing.

From this educational process, the children realized that each human being is unique and has its own characteristics. These and other proposed activities have highlighted the need for a historical-cultural music education that guides the development of children in their entirety, to the awareness of their relations with their own sound environment, as well as the endless possibilities of relations experienced by others.

All these experiences are part of these children and babies' development of musicality, assuming that it is developed in the cultural environment, because the genesis of musicality is present even in other animals, such as birds, but the development of this, which has cultural character, only occurs in the midst of human relations (Author, 2009). Children, as historical-cultural beings, evolve as human beings through relationships with others, amid various human activities (Vygotski, 1995). They are inserted in a sound universe not only as mere spectators, but as creators of sounds, relating to their means of living at all times. Their relations to sounds constitute a background of experiences, as well as their relationships with other children, which allow their expansion, enabling the development of their musicality.



Hence, children, as the cultural-historical beings that they are, constitute themselves as human beings through relationships with others, amid various human activities (Vygotski, 1995). They are inserted in a sound universe, not only as mere spectators, but as creators of sounds, relating to their living environment at all times. Their relations with sounds constitute a background of experience, as well as their relationships with other children, which allows, through coexistence, sharing in educational environments, the expansion of them, enabling the development of their musicality.

Author and Author (2017, p. 120) affirm that “The development of musicality is not just an individual process. It can be developed co-livingly, through collaboration, expression, understanding, dialogue, imagination, creation.

Vygotski (2009, p. 25), states that “One is not restricted to the circle and narrow limits of one's own experience, but can venture beyond them, assimilating, with the help of imagination, others' historical or social experience”. Therefore, it is through individual, historical and external experiences that we can develop musically, hence the importance of organizing social environments based on sharing experiences, as diverse as possible, since, from their expansion, the development possibilities are expanded as well, including in music. That is, diversity is one of the principles that engender a historical-cultural musical education, as well as the development of musicality of the people involved in these processes.

Experience sharing in educational environments is what guides the development of musicality, so, in historical-cultural terms, musical education needs to be based on this type of organization, thus enabling the expression of human imagination and creation, essential for its development. Experiences, for Vygotski (2001; 2009), are the basis for imagination and from them all creative activity takes place. In other words, from experience, based on elements of reality, it is possible to imagine and, from that, create. Creation, for the Soviet thinker, is what enables development and life, from small creations, including feelings, to the great inventions in human history (Vygotski, 2009).

Rezende (2018) sought to understand how the experiences of people involved in Folia de Reis (Brazilian cultural manifestation and religion) weaved their musicality, and was able to demonstrate, based on the historical-cultural theory, how daily experiences, in the most diverse contexts, guided the development of their musicality. He elucidates that It is necessary to understand that to teach or learn music is not enough to “understand music”, but to understand that the development of musicality depends on several other situations, experiences that are often not noticeable or within the reach of the teacher (Rezende, 2018).

Starting from this principle, from experience, everyone is able to create musically, not restricting music making to great geniuses who possess a “gift”, so music education is for all people, because everyone has musical experience and, from this, they can imagine and create.

The research entitled “The Deaf person's ways of experiencing musicality” (Paula, 2017) also presents the need for equity in musical educational practices. Likewise, it demonstrates that many and varied are the ways in which Deaf people experience their musicality, highlighting the urgency of a music education that understands the diversity in their work. Therefore, to think of diversity in educational practices, within the scope of musical education, through the Historical-Cultural Theory is to realize that this universe of developing musicality is also possible, even among Deaf people.

This theory provides us with the understanding of a human being full of possibilities. As a result, a new look to music education with Deaf people is brought by this comprehension, because Deaf people are often made invisible in their potential. Vygotski (2012) demonstrates that the biological defect a person has, in the case of deafness, a defect in the hearing system, is not an impediment to the person's full development.

The convention that musicality development is only possible if one hears through the auditory organ is a mistake, in view of the richness of our organism's complex functioning. It is noteworthy that this movement is only possible because we also understand that the biological defect in the Deaf person exists, but that its limitation is a social consequence (Vygotski, 2012). To the Deaf, they lack nothing, this is their condition of being and existing in the world, so it is up to the music educator to offer every possibility of developing the deaf person's musicality, based on their potentialities, from the understanding of how these people experience their musicalities, whether through vibration, body movement, their own vision, etc.

If experiences, in their diversity, are left aside, educational work in music is actually denying humanity itself, which is intrinsically diverse. Thus, it is necessary to act through a musical education based on the education-music unit (Gonçalves, 2017), that is, the musical activity thought as an educational system, in an unitary way and, with this, create conditions so that children can, through educational processes, develop musically in the midst of social relations, in activities intentionally organized for such.

The path we want to point out as a possibility for educational-musical practices is based on the human essence, because, as cultural beings, we are capable of musically developing ourselves (Author, 2009), and the activities performed in music must start from this principle, respecting the diverse *perejivânie* – the smallest person-middle unit, which involves the senses and meanings attributed by the person as they experience something (Vigotski, 2018) – and organizing environments for sharing varied experiences. Therefore, this musical education of historical-cultural nature, is

A music education that, among other things, is not restricted to music educators and music students, which translates into a socially and politically liberating and emancipating practice that provides everyone with democratic access to musical experiences, regardless of social class, ethnicity, belief, age group, gender and physical-mental state, that can happen in practical life in a dialogic and horizontal way (Gonçalves, 2017, p. 24).



Activities organized with the educational intent of developing people's musicality need to have a collective and collaborative character. Vigotski (2018) states that the specific characteristics of human beings arise first as collective behavior and only then becomes individual. Author and Author (2017, p. 120) affirm that “The development of musicality is not just an individual process. It can be developed co- livingly, through collaboration, expression, understanding, dialogue, imagination, creation”.

Organizing social environments is important because of the existence, in the cultural environment, of certain particularities called ideal forms for development, the existing forms of musicality already found in culture, which, when a child is born, already finds it in the environment. In them and “. . . in the child's development, what must be obtained at the end, as its result, is given from the beginning by the environment” (Vigotski, 2018, p.85). The ideal mentioned here, therefore, refers to the end result of development as the goal of the historically and culturally constituted human, not as a measurement of a good or bad pattern for this to occur. These final forms must be regarded as possibilities for expression and creation, not as a single goal in educational terms.

So we defend, from the cultural-historical theory, the possibility of other ways of organizing music education (Amorim, 2017; Gonçalves, 2017; Martinez, 2017; Author, 2020; Paula, 2017; Author, 2009; Rezende, 2018), rooted in people's experiences, bringing them as a centrality to educational processes.

These and other proposed activities have highlighted the need for a Historical-Cultural Music Education, that guides the development of children in their entirety, to the awareness of their relationships with their own sound environment, as well as the infinite possibilities of relationships experienced by other creations and expressions.

Conclusion

Lev Semionovitch Vigotski's Cultural-Historical Theory creates conditions for thinking and organizing more humane practices in music education. This is because it considers that all musical expressions and creations are valid to be experienced and shared by all people in their educational processes in musical activities. It indicates the way to experience expressive and creative power in the field of musical art. It shows us the possibility of respect for all forms of being in the world, because they deserve recognition, since they are human expressions.

However, in current Brazil, educational policies are moving towards censorship of diversity in art and culture. The schools are militarized, the difference is abhorred, religious fundamentalism gains space in a prejudiced society. Will cultural-historical theory, which we are daily struggling to materialize in a human world, with a fairer and more respectful society and education for all, be stifled once again, just as it was in Vigotski's time in Stalin's Russia?



To those who read this article, we invite you to study this author and this theory, which, despite having lived in the early twentieth century, still has much to contribute to ways of music education of a fairer society with all forms of musicality and music education that diversity can engender.

(Abstract 488)

Ears Over Eyes: How - And How Well - Small Ensembles Can Perform With Members Visually Isolated

Jonathan Govias
Iowa State University

Background

Synchrony is typically defined and researched in laboratory conditions as coordination of event initiation between multiple agents, via the measurement of inter-onset intervals (IOIs) generated through tapping or other simple mechanisms (Repp, 2005). In contrast, within ensemble performance environments, event onset is only the first dimension of music making to which synchrony is applied. In addition to synchronizing onset, musicians in performance must also adjudicate and align intonation (for pitched events), dynamics, characteristics of style, and event release. The performance environment therefore introduces additional challenges but corresponding advantages: musicians' access and benefit from a much more sophisticated, near-continuous auditory data set while attempting to achieve and maintain synchrony.

Aims

With few exceptions, the current research on the topic of musical synchrony in performance environments accepts as axiomatic the need for visual contact between all performers involved. Under the premise that music is an auditory art, this project investigated synchrony in performance environments and explored the hypothesis that all acts of temporal synchrony, be they: the simultaneous onset and release of notes; the establishment of tempo; deliberate acts of tempo modifications (rubatos, ritardandos, accelerandos); and fermatas or other unmeasured/extratemporal (non-isochronous) musical events; can be executed without visual communication but through non-verbal auditory cues alone. Accordingly, the project undertook:

- a) The qualitative exploration of the process and conditions for preparation and execution of chamber musical works in the absence of visual contact
- b) The quantitative comparison of performances with and without visual contact

- c) The quantitative investigation of the correlation between temporal synchrony and audience perceptions of musicality

Methods

A quartet of three music undergraduate students (two violins, one cello) plus a faculty member on a secondary instrument (piano) was assembled ad hoc to rehearse and perform the Dvořák *Bagatelles Op. 47*. The work was selected as over its five movements it comprises all the temporal elements to be examined and poses a standard or average degree of instrumental technical difficulty. After two rehearsals in conventional inward facing configuration, the remaining rehearsals and subsequent performances were executed in a “back-to-back” configuration with all musicians facing outwards, deprived of any visual contact with each other. Approximately 18 hours of rehearsal and performance were audio and video recorded for analysis. Audio from a “blind” performance was then contrasted with audio from a “sighted” performance of the work by the same musicians, with both samples, unidentified by performance process, evaluated by qualified external referees through an online data gathering mechanism. The corresponding data sets were compared via two-tailed *t* tests to determine significance. Qualitative feedback from participating musicians was also solicited and analyzed.

Results

Respondents ($n = 41$) scored performances without visual contact either equally, or significantly better than performances with visual contact (p values range from 0.021 to < 0.0001). A clear correlation (Pearson $r = 0.58$) emerged between musicality and synchrony scores.

Conclusions/Observations

Successful coordination of temporal synchrony without visual contact can be learned and can produce results equal to or better than performances with visual contact.

Musical leadership in performance is fluid and a function of musical context, not physical placement, seniority, instrumental tessitura or playing style.

Musician physical motion, even when unsynchronized *and unobserved*, reliably produced musical synchrony.

Respondents: Concepts of temporal synchrony are intrinsically related to perceptions of musicality

Musician Participants: Normative concepts of musicality yield higher levels of temporal synchrony (Typical Timing Profiles)

(Abstract 489)

The “Bapa” Songline: Decolonising language, song and dance through mentoring and school performance.

Thomas Fienberg
Sydney Conservatorium of Music, The University of Sydney

In 2008, two Wiradjuri high school students were brought together to perform renowned Yolŋu musician Dr G Yununpingu’s “Bapa”. More than a decade later the same two people, now professional artists, reconnected through a mentoring program called *Solid Ground* in a Western Sydney high school. In this role they sought to continue the “Bapa” songline, sharing and teaching a song that inspired them to enter the arts industry. This chapter brings together the voices of the professional Wiradjuri musician, Wiradjuri choreographer and non-Indigenous teacher-researcher to reflect on their initial experiences of learning the music of Dr G Yunupingu and its impact on their growth as emerging artists and educators. In the form of a *Yarning* narrative, the evolving use and considerations of sharing songs using First Nations languages in Australian school contexts is explored and challenged. Drawing on data collected during the teacher-researcher’s earlier doctoral studies and the artists’ initial learning/performance experience, the approach of aurally copying language is problematised and compared with a more collaborative and informed hybrid model of aurally copying, seeking guidance and sharing through performance.

The power of connecting the art forms of song and dance is then discussed as a means of empowering First Nations students to feel connected with the continuous tradition of Aboriginal cultural expression. The mentoring program at the heart of this chapter is positioned within decoloniality (Lugones, 2010; Mackinlay, 2016; Mignolo, 2011; Quijanos, 1992, 1999) discourse as First Nations voices guide instruction, share knowledge and collaborate in performance with First Nations and non-Indigenous peoples. Critically the author reflects inward on the role of the “expert” teacher-researcher as he helps guide, and at times unintentionally disrupts, the direction and purpose of the program. Here tensions and benefits of First Nations and non-Indigenous collaboration are reviewed against the program’s successes and challenges. This paper ultimately endeavours to illustrate the benefits of educators working collaboratively with First Nations artists to build relationships and inspire creative expression.

(Abstract 491)

Unconducted, Unconstrained: Participant engagement and enjoyment in ensemble-led performances

Jonathan Govias
Iowa State University

Background

“The [...] conductor/ensemble models institutionalized in our profession are not democratic; the typical teacher/student exchanges at the core of our studio lessons, rehearsals, and music classrooms are not models of shared musical decision-making power.” (Richardson, 2007)

The recent emphasis on diversity, equity and inclusion in the classroom promises a positive evolution within music education, but praxis has seldom been part of that conversation. This omission ignores an unpleasant fundamental truth: for large ensembles, an inclusive curriculum can be - and often is - taught to a diverse student population in a non-inclusive or outright authoritarian manner. On the surface, the idea of a large ensemble pedagogy that is welcoming of intellectual diversity, in this sense not just the tolerance but the active incorporation of multiple voices and viewpoints, sounds paradoxical. But in the same way that educators are challenging what was considered “traditional” repertoire and what constitutes a “traditional” student, the historic praxis of ensemble direction must also be questioned if educators are to achieve a truly inclusive musical space.

Aims

Current research on large (50+) professional instrumental ensemble coordination in performance has established a counterintuitive hierarchy of factors. Collective ensemble sound is the primary musician resource; collective physical motion the second; and the conductor the third and last recourse. With this ranking in mind, this project investigated the mechanics of large ensembles coordinating without a conductor and the resultant experiential perceptions of the participating musicians

Accordingly, the project undertook:

- a) The precise definition and praxial execution of a “facilitative” approach to ensemble rehearsing, as opposed to a “directive” approach for the ensemble coach
- b) The preparation of a large (130 member) festival orchestra in the span of 24 hours for a performance using the identified techniques, and the delivery of the full performance without a conductor
- c) The quantitative and qualitative investigation of the participants’ perceptions and reactions to the experience

Methods

130 high school musicians were assembled into a regional honors string orchestra. The musicians rehearsed for approximately eight hours over a two-day span, culminating with a performance without a conductor at the conclusion of the second day. The musicians rehearsed and performed in a venue with a flat platform, without risers or tiers to elevate back



rows. Approximate distance from the center of the ensemble to the perimeter was 50 ft, with a total platform width of 102ft. The inability of rows further from center from seeing the first desks precluded the possibility of “conductor substitution,” rendering any physically demonstrative playing from section leaders ineffective. During the rehearsal process, musicians were coached in coordinating their performance using the pre-identified facilitative techniques. Following the performance, the event organizers collected qualitative and quantitative feedback from the musicians. The quantitative feedback included queries to filter responses to musicians with prior experience in honors orchestras, to ensure participants had a reasonable point of comparison.

Results

Respondents ($n = 63$) with prior experience in large orchestra events overwhelmingly agreed (97%) that the experience of working with the ensemble coach was different or very different, validating the innovativeness of the techniques employed. 70% of respondents indicated they felt at least as important to the performance as they did in their smaller school orchestras. 88% enjoyed the performance more or much more in comparison to prior equivalent experiences with a conductor. 82% reported having to pay more or much more attention in rehearsals and performance, signifying a high level of engagement. Qualitative commentary was 100% positive, with no negative perceptions recorded, and frequently featured words such as “together,” “trust,” and “independence.”

Conclusions/Observations

Centralized visual ensemble leadership is not required for large groups to coordinate effectively in performance.

The facilitative techniques developed and employed were both innovative and effective.

A facilitated, unconducted process produced very high levels of participant engagement and enjoyment.

Respondents frequently reported feelings of autonomy, importance of self, yet also collaboration in qualitative feedback, suggesting facilitation techniques may be an essential part of creating inclusive experiences within the large ensemble.

(Abstract 493)

An Analysis of "Singing-and-Game" in the Chinese Music Curriculum Standard

Ling Zhu
Zhejiang Conservatory of Music Department of Music Education

"Singing-and-Game", as a characteristic part of the Chinese music curriculum standard, reflects the children's music education view that conforms to children's nature and learning interest, and shows humanistic care for the younger students of elementary school, and also reflects the importance of the connection between the young and the primary school.

This paper uses literature analysis, comparative research, and mixed research methods to analyze the 1936 *"Singing-and-Game Curriculum Standards for Lower Grades in Primary Schools"*, the 1948 *"Singing-and-Game Curriculum Standards for Lower Grades in Primary Schools"*, 1988 *"Nine-year Compulsory Education Full-time Primary School Music Syllabus (Preliminary Draft)"*, 1992 *"Nine-year Compulsory Education Full-time Primary School Music Syllabus (Trial)"*, 2000 *"Nine-year Compulsory Education Full-time Primary School Primary School Music Syllabus (Revised Trial Edition)"*, which analyzes the music curriculum standards related to these 5 Chinese "Singing-and-Game". Understand the trends and goals of China's music education policy from a macro perspective, and analyze the effectiveness of "Singing-and-Game" classroom teaching from a micro perspective.

"Singing-and-Game" is not only an idea that conforms to the growth characteristics and learning interests of lower grade students, but also an idea that can integrate embodied cognition, generated curriculum views, and democratic education. Finally, it is explained that teachers can use the construction of "Singing-and-Game" stage, reshaping the role of the classroom, and integrating evaluation information to improve the teaching of music "Singing-and-Game".

(Abstract 494)

The Unique Career Trajectories of Professional Singers: An Australian Typology

Kathleen Connell
Kathleen Connell Singing Studio

This presentation will reveal the unique career trajectory of development and decline as experienced by 13 professional classical singers from Australia. A qualitative interview-based investigation, the research explains the processes the singers undertook to reach their career goals and acknowledges the deep identification they possess with their embodied craft, and the specific economic circumstances in which they seek a livelihood.

To understand the singers experiences the research interrogated theoretical and empirical studies regarding careers, sociology and economics of the arts and experiential studies from elite dance, sports, film and acting cohorts. These studies formed the building blocks on which the singers' discussions were analysed. In turn the analysis was related to discourses from musical training and entrepreneurship in the creative arts. The result was a distinct

typology mapping out the singers' careers and giving their experiences a visible voice. The 5 typology stages briefly noted here and which this presentation will further describe are:- 1) Pre-Career; 2) Breaking In; 3) Peak; 4) Denouement; 5) Moving On.

The last stage, Moving On depicts the singers transition to their new career post professional singing and finds that their voices continue to be visible and auditory, and that their careers remain soundly related to creative endeavours. Pedagogical practices are important to their new roles but more so, entrepreneurial approaches as they seek to establish a small business. This presentation will focus on the retired singers' entrepreneurial practices and compare their experiences to studies which investigate the growing attractiveness and motivations amongst senior Australians toward business start-ups.

The results of this study suggest there is a critical link between the pre career stage and the post career stage of professional singers which has implications for training, especially in career planning and identifying practical models of leadership in creative arts which are more broadly representative than the voices of archetypal heroic performers. Further research is suggested which builds on the small cohort used in this study and which could represent different performer disciplines and their contingencies. The originality of this research lies in the chosen cohort of singers with modest careers, whose singing voices may have been visible and well heard, but whose career experiences remain unchartered.

(Abstract 498)

Student perspectives on conservatoire education: 'Developing Pedagogical Knowledge' (DPK) for the future music education workforce

Luan Shaw

Royal Birmingham Conservatoire, Birmingham City University

Conservatoires train undergraduates to a high level in their principal study discipline and according to the Review of Music Education in England (Henley, 2011), also have a responsibility to contribute to the development of the music education workforce. Arguably, such a workforce should include well-rounded musicians who are trained to respond to the rewards and challenges of practices in instrumental teaching that are likely to be very different from their own learning experiences in music.

Using the Royal Birmingham Conservatoire (RBC) as a case study and employing Shulman's model of Pedagogical Content Knowledge (PCK) (1986; 1987) as a theoretical framework, this paper examines the impact of undergraduate students' pedagogical training across Levels 4–6 of the Framework for Higher Education Qualifications in 2019–21. PCK combines the specificity of Subject Content Knowledge (SCK) with General Pedagogical Knowledge



(GPK): the principles and strategies necessary for facilitating effective learning. SCK, as developed through principal study activities and supporting/academic studies in music, is unlikely to equip conservatoire graduates to deliver content to learners in unfamiliar circumstances or environments, though GPK can develop gradually and continually from the earliest stages of undergraduate training if students are given access to a Community of Practice (Lave and Wenger, 1991; Wenger, 1998), akin to that of Initial Teacher Education programmes in England (Allen and Toplis, 2019).

Building on PCK, 'Developing Pedagogical Knowledge' (DPK) is a learning model that emerges from the perspectives of over one hundred RBC undergraduates through textual narratives and semi-structured interviews. Alongside Shulman's original constructs, two new concepts are created: Transferable Content Knowledge (TCK) and Values-Based Knowledge (VBK). TCK encapsulates the wide range of transferable skills that students develop through principal study activity, academic study and pedagogical training in a conservatoire setting, enabling them to become confident communicators and collaborators. Equally, VBK nurtures a sense of personal and collective responsibility, raising students' awareness of the professional qualities and behaviours necessary to forge positive relationships and create stimulating learning environments that engage learners from diverse backgrounds in music-making. TCK and VBK are aspects of 'hidden curriculum' (Pitts, 2003; Haddon, 2012) that foster students' emotional and social consciousness and underpin their developing musician identities (Davidson and Burland, 2006) in relation to becoming inspiring, culturally responsible teachers. Thus, DPK supports not only the development of the future music education workforce, but also participation in music education for all.

(Abstract 499)

The visibility of the mother's singing voice across the globe: evidence of maternal-infant attachment

Sheila C. Woodward, Alla Toropova, Zoe Dionyssiou, Elizabeth Achieng' Andang'o, Amanda Niland, Michal Hefer, Claudia Gluschankof, Bronya Dean, Liza Lee, Jessica Perez and Francesca Pasini

Eastern Washington University
MOSCOW STATE PEDAGOGICAL UNIVERSITY

Ionian University
KENYATTA UNIVERSITY
University of Sydney

JERUSALEM ACADEMY OF MUSIC AND DANCE
Levinsky College of Education
University of Waikato

Chaoyang University of Technology

Universitat Autònoma de Barcelona

LA CULLA MUSICALE – CENTRO DI MUSICOTERAPIA PRE E POST NATALE

Believed to be the result of instinctive or cultural origins, communicative musical interactions between mother and infant exist in intricate forms (Dissanayake, 2000). Increasing mobilization and urbanization trends amongst world populations, combined with increasing access to technological innovations, have led to questions on the nature of infant-directed activities amongst urbanized mothers today (Trehub, Unyk, & Trainor, 1993a; Arabin & Jahn, 2013). Interest lies in whether lullabies still exist in those interactions and if they continue to play meaningful roles previously indicated across cultures (Trehub & Schellenberg, 1995; Trehub & Trainor, 1998). The study aligns with UNESCO's (2005) *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, and the worldwide interest in cultural sustainability and the preservation of ethnic cultural heritage in an increasingly globalized culture. Theoretical bases for this investigation lie in fields of medicine and psychology where there is wide acceptance of theories that early maternal-infant attachment is a positive and desirable process, and that lack of it can have major negative impact on long-term relationships and child development (Ainsworth, 1979; Klaus & Kennell, 1982; Brockington, Oates, & George, 2001; Antonucci, Akiyama & Takahashi, 2004). Maternal singing to infants has numerous positive outcomes (Trehub et al., 1997; Bergeson & Trehub, 2002; Nakata & Trehub, 2004) and is shown to benefit the mother-infant relationship, specifically maternal-infant attachment (Carolan, Barry, Gamble, Turner & Mascarenas, 2011; Shoemark, 2011; Loewy, 2011; Standley & Whipple, 2003).

This descriptive, empirical study investigates maternal descriptions of their infant-directed musical activities with infants of up to 18 months of age, along with their perceptions on maternal-infant attachment during those activities. The research involves a collaboration of co-investigators conducting independent studies in multiple countries across several continents, with up to 30 study participants in each country. The study population involves samples of convenience in urbanized areas associated with each researcher. Data were collected through conducting interviews with mothers in their own homes, mostly achieved through video conference. Responding to scripted, open-ended questions, participating mothers described their perceptions, demonstrating evidence of the nature of their infant-directed musical activities and links to maternal-infant attachment.

Qualitative analysis of data led to independent narrative reports on results from each country that were combined into a comparative report on the collective data. The study outcomes inform the public, early childhood music education professionals, and those who seek to promote parent-infant attachment through infant-directed musical activities.



(Abstract 500)

Ready to teach online? An investigation of music teacher preparation at XiaoWen Music School, China

Danqing Zhou
Shanghai Normal University

During the COVID-19 pandemic, online education and schooling developed promptly and globally. The Chinese ministry of education commissioned a national online survey to understand the online teaching and learning situation during the lockdown. The results indicated that over 50% of teachers thought they needed training for online pedagogy because they felt unprepared for teaching online and teaching online is an inevitable and important approach now and in the future (Xinhuashe News, 2020).

Utilized for decades by music instructors, online music teaching technologies and platforms are nothing new (Salavuo, 2008). However, coaching music performances through online music applications is new in the music education field (Gu & Li, 2020). Activities such as coaching students piano practice via online applications, is considered as an economic and convenient learning method in addition to face to face, piano lessons with teachers. However, there are some reports and concerns with the quality of online music coaching, because these music teachers' qualifications and their pedagogical approach are not prepared, evaluated and examined by the Chinese ministry of education (Gu & Li, 2020). Currently there are no standard teacher preparation guidelines for Chinese online music instructors. In addition, very little information is available on examining the online music teachers' preparation program that are owned by private companies.

Thus, in this study, the researcher's aims are to 1) analyze one of the largest private music companies in China, XiaoWen Music School's online music teacher coaching preparation program. Currently the company has over 400 schools in China; 2) to fill in the literature and reports on online music teachers' preparation. With the permission to access the program and their teachers, the researcher firstly analyzed the content and structure of XiaoWen Music School's online coaching preparation program. Then, an online survey was delivered to XiaoWen school's teachers to collect their online teaching perspectives, needs and pedagogical approach. Lastly, a semi-constructed interview was conducted with the teachers and designers of the preparation program.

From analyzing the data, a better understanding of XiaoWen music teachers' perspectives, needs and their performance coaching approach is gained. Teachers are more prepared to teach online from the training program, but more creative, constructive and practical e-coaching approach is requested. Recommendations on how to design alternative and effective guidelines to evaluate online music teaching quality and preparing music instructors to teach online are provided.



(Abstract 501)

Learn Four Chinese Tones with Pitch Singing Training Method

Danqing Zhou
Shanghai Normal University

Chinese, as a tonal language, is considered a difficult foreign language to learn (Foreign Service Institute's School of Language Studies, 2018). Chinese tone is an abstract concept for non-tonal language speakers to comprehend. According to some studies, non-tonal language speakers are not used to the pitch range of the Chinese tones. The vocal range for enunciating the Chinese tones is much wider than the range for syllables in non-tonal languages.

Singing is a common activity that is applied in language learning due to its various benefits, such as fostering motivation, strengthening memorization, and promoting conversations. Thus, I examined the effects of a pitch singing training method with the traditional audio-lingual method on recognizing and enunciating four Chinese tones. I found the pitch singing training method had a greater effect on both recognizing and enunciating the four Chinese tones than did the traditional audio-lingual (sound imitating) method. The pitch singing training method can be used as an alternative and effective way to improve non-tonal language speakers' recognition and enunciation of the four Chinese tones, because it provides the learners a sensory experience, builds associations to the concept of abstract Chinese tones, and elaborates on learners' memory of the Chinese tones to store it for long-term retention. Consequently, Chinese language learners can make conversations more efficiently and be more motivated to learn Chinese.

In this workshop, I propose to demonstrate a possible and practical procedure for the first time (the first lesson) using the pitch singing training method to learn Chinese. I will first explain the music intervals-pitches (see figure 1) that will be used for learning the Chinese tones and the pronunciation tool "pīn yīn". Then, I will guide the audience to pronounce the four tones' intonation with both methods, in a normal non-singing mode and the pitch singing mode. Lastly, audiences will use the new learned Chinese words and group them together to make sentences and short conversations.

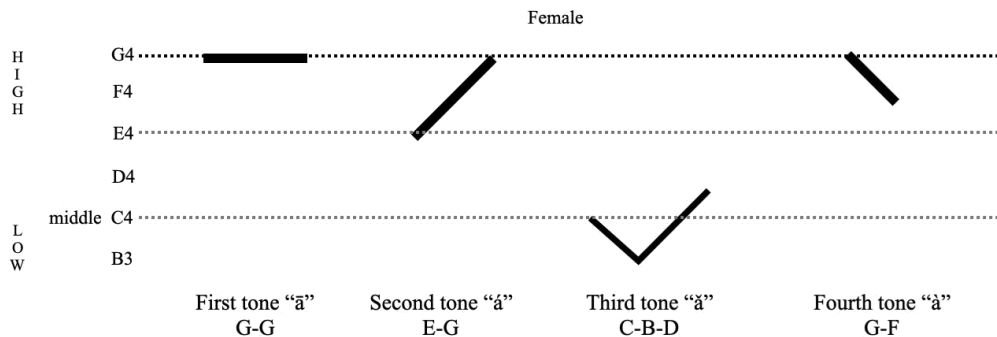


Figure 1. Music Intervals for the Four Tones

(Abstract 503)

Singing migrants: Music Educator`s professional practice in a language aware choir in Finland

Johanna Lehtinen-Schnabel
University of the Arts Helsinki

This paper presents a choir practice that is characterized by cultural and linguistic diversity and has a dual purpose: to create meaningful musical experiences for individuals with an immigrant background and at the same time support their second language learning through musical activities. The aim is to challenge the dichotomous view of musical versus non-musical ends of a researcher-facilitated choir practice in Learn-Finnish-by-Singing (LFBS) choirs.

By drawing from *activity theory* (Engeström 1999, 2001) the theoretical scrutiny utilizes the concept of *boundary crossing* (Akkerman & Bakker 2011) through a set of *boundary objects* (ibid.) that convey the dual nature of LFBS-activity. These boundary objects, on which this presentation builds, are: Equal and reciprocal focus on music and language expression, Intentionally embodied and multisensory approaches, Creative and playful orientation to music and language production, Multilevel communication, Equivocal repetition, and Heteroglossia (Bakhtin 1981) through songs.

It is argued that language aware orientation in music educational context expands the boundaries of meaningful musical activity and the profession of a music teacher/choir conductor by blurring the dichotomous and outdated thinking of music and music education as being either instrumentalized or existing only for the sake of itself. At the same time, it creates new social and musical spaces (Soja 1996, 2010) for recently arrived members of the society.



(Abstract 505)

Hearing children's voice in the 1920s and 1930s: the work of Satis Coleman

Tamyra de Oliveira Ramos Moreira
Institute of Arts, São Paulo State University (IA, Unesp)

This presentation stems from the theme proposed for the 35th ISME World Conference, *A visible voice*, and explores it in order to investigate the visibility of children's voice in music education. Nowadays, many authors attest to the importance of visibility and participation of children in music education contexts. Among other points, authors emphasize the creativity and the opening to building children's musical knowledge through dialogue and practice in communities. Although a hundred years ago these subjects were not widely present in theoretical debates as today, and music education practices based on such ideas were not ordinary, some reflections and proposals in this direction can be found in the work of American music educator Satis Coleman (1879–1961).

This work focuses on some examples of children's voice valorization in music education spaces in the 1920s and 1930s in the United States and France. Documental research allowed us to observe how some authors argued for children's participation, especially in creative practices. We could also find evidence that the products of creative activities were disseminated, conferring visibility to the children's music. In order to examine such evidence in this presentation, we focused on programs of recitals with children's compositions in events of Lincoln School – the laboratory school at the Teachers College of Columbia University –, at Satis Coleman's Studio, in its early years in New York, and assemblies and meetings of the French association *La Nouvelle Éducation*. Through the analyzed documents we noticed that Coleman was an important reference in this French association. The visibility of children's voices is also observed in the book *A children's Symphony* (1931), which was part of Coleman's Ph.D. research at Columbia University. The book reports the creative process of a symphony with themes composed by children, as well as methodological choices that include interviews with pupils. We argue, based on these documents, that Satis Coleman was an international reference during those decades. Moreover, that promoting children's participation and visibility was an innovative aspect of her work.

The content of this presentation is part of the results of my Ph.D. research, concluded in 2019 at XXXX and developed as a research internship at XXXX between 2017 and 2018. The investigation continues as a post-doctoral fellowship since 2021 at XXXX. All these researches are developed with funding from XXXX, grants XXXX.



(Abstract 511)

The perceived values of Hong Kong primary school music ensembles: perspectives of major stakeholders

Kam YuenAu

The Education University of Hong Kong

While learning a musical instrument is believed to enhance Hong Kong student profiles as suggested by scholars, it is not uncommon to see the kids in Hong Kong start learning musical instruments from kindergarten. Although learning a musical instrument is not the main focus of the music curriculum in Hong Kong primary schools, many schools organize a great variety of music ensembles and these participate in local and international competitions. At present, research on Hong Kong school music ensembles is limited. The aim of the study is to investigate the perceived values surrounding Hong Kong primary school music ensembles from the perspectives of major stakeholders, including principals, music teachers, music director, freelance ensemble conductors, students and parents. Based on the main research question, the following structured research questions have been developed: (1) What are the similarities and differences on the beliefs of music ensembles between the major stakeholders? (2) How do these beliefs interact or conflict among the major stakeholders? (3) How do these similar or different voices represent meaningful learning context for the students? A total number of 40 major stakeholders from different schools participated in a series of individual and group interviews. Expectancy-Value theory was employed to construct the interview questions surrounding music ensembles. Findings indicate that stakeholders' values surrounding school music ensembles may highly depend on the context of the school. Students regard music ensembles as positive experiences and their intrinsic interest is the key factor for participation. However, music ensemble competitions tend to be a norm for schools to participate in and there is a tendency that some stakeholders placed high priority on winning other schools. Getting a prize in music competitions seems to carry so much value on polishing the school brand, as well as enhancing the student profiles for graduating to a better middle school. This study responds to the theme of 35th ISME World Conference: A Visible Voice. It extends the scope of the current literature regarding primary school music ensembles in Hong Kong by revealing the perceived values of the school music ensembles to make it visible to the society. It provides significant insight into why music ensembles are so well supported, as well as filling a current research gap concerning primary school music ensembles in Hong Kong.

(Abstract 513)



A Methodology For Researching The Long-term Impact Of Music Education: Drawing On Learners' Memories And Self Accounts

Koji Matsunobu
The Education University of Hong Kong

Narrative and life history studies (Goodson, 2006; McAdams, 1993) point to the complexities of time and a variety of ways, including qualitative and quantitative methods, to understand the continuity and transformation of people's experiences. In this paper, based on a longitudinal study that I conducted in a primary school (Matsunobu, 2021), I will share a methodology for drawing on learners' memories and self-accounts of music education. Despite the need for long-term impact research in music education, little has been discussed about a suitable methodology due partly to the methodological challenges concerning long-term research (Costa-Giomi, 2014; Schellenberg & Peretz, 2008).

With an intention to understand the meaning of music education from the perspectives of the learners, I discuss methodological possibilities in the light of nine perspectives, including the use of retrospective data and video recordings, focus group interviews, the involvement of teachers, verification of memories, and the view of narrative understanding. While most impact case studies pay little attention to how student learning actually takes place, the proposed methodology in this paper emphasizes the importance of qualitative understanding in the initial stages as well as underscoring learners' retrospective valuations of their own learning experiences. Specific data analysis methods are also proposed.

Research on the long-term impact of music education, utilizing learners' retrospective accounts and reflections, can not only produce a new form of knowledge based on learners' own valuations of music education, but also help teachers who strive to understand the meaning of their work and improve their everyday teaching. Such efforts are deemed important, especially during times when the value of education is determined by test results and measures that are often used for comparison. The proposed methodology is a way of understanding students' and teachers' lived experiences over an extended period of time and their formation and transformation of values, instead of trying to understand them through interviews within the space of a few weeks or months. Its principles can be applied to longitudinal studies that examine participants' narratives across their lifespans.

(Abstract 514)

Listening to their voice: Cypriot music teachers' perspectives on the official and implemented curriculum



Natassa Economidou-Stavrou and Nopi Nicolaou Telemachou
University of Nicosia
University of Cyprus

The last three decades there have been ongoing attempts by curriculum scholars to secure the image of teacher, not only as a curriculum negotiator in the implementation stage, but also as a curriculum maker (Clandinin & Conelly, 1992). In this frame of thought, teachers should and deserve to participate in the process of curriculum design and development. Benedict and Schmidt (2011) state that “the main challenge might be to overcome our fear of seeing ourselves as ‘other’ – the ones that might not know, the ones in search instead of certain”(p.144). This is what we decided to do as the academic coordinators of the design and implementation of the music curriculum in our country. We sought to find out, how we could better revise/ enrich/ improve the music curriculum by investigating primary and secondary schools music teachers’ views on the official and implemented Cyprus Music Curriculum and listen to their suggestions for improving music teaching and learning in Cypriot schools.

What could we possibly learn from music teachers if we made their voices “visible” was investigated through the following: What works in the classroom and what doesn’t (pedagogies, repertoire, activities, etc.); what they think their students find meaningful relevant and enjoyable; what are the tensions in following the official curriculum and the barriers when they negotiate the curriculum to meet their students’ interests and needs; the kind of support and guidelines they think are helpful or inhibiting for them.

The above research questions seemed to be most effectively examined through semi structured group interviews because of the need to construct a deeper understanding through participants’ hands on experiences and reflections. Interviews were transcribed and thematic analysis was conducted.

Results indicate that the content of music, which currently seems too demanding, crowded and overloaded with information, should be diminished and focus on the “core” musical skills, knowledge, attitudes and behaviors. Music teachers require more freedom to take decisions on the why, how, when and what of music teaching and learning and they repeatedly referred to the need for Music, as a school subject to be attractive and relevant to students. Findings suggest that music teachers should be encouraged through in-service training to take risks, become more creative in selecting material and pedagogical methods and negotiate the official Music Curriculum to meet the needs, interests and experiences of their students.

(Abstract 515)



Personalized Learning in Music Education to Hear and See All Students

Anne Fennell

California Music Educators - National Association of Music Education, USA

This workshop will address how to create a personalized learning environment and pedagogical approach for students to become lifelong, reflective, and independent learners in music. The participants will be guided by inquiry through an interactive format, inviting the participants to share and bring forth ideas to answer the question: *How do I create a learner-centered environment that integrates the Habits of Mind and is guided by the 4 attributes of personalized learning of: Voice & Choice, Co-creation, Social Construction, and Self-Discovery?*

The objective of this workshop is for participants to create learner-centered music classes for all ages that is guided by personalized learning. The workshop will identify and provide descriptions of the 4 attributes of personalized learning and invite participants to brainstorm, in both small and large group, what this looks like for any age and/or type of music class. The session will focus on how teachers can provide voice & choice within a co-created and socially constructed class that is also guided by self-discovery through the intentional and embedded support of *Habits of Mind*. Personalized learning supports a learners' acquisition of knowledge, skills, and a social-emotional understanding of self, along a continuum of growth. Personal characteristics, traits, and habits of mind are never separate from learning and are key to each learner's education and lifelong learning.

Participants will identify how to adjust their pedagogical approach and environment to support a learner-centered classroom within the four attributes of personalized learning. Work samples will also be provided with tools to help students assess their personal growth.

The future of music education lies within a learner-centered classroom that honors each student as an independent learner while supporting their interests. If a music educator can organize a learning environment and instruction within the 4 attributes of personalized learning, these will become guideposts for relevant instruction so that each student can find and share their voice in music.



(Abstract 516)

Rise Up to Meet Every Student

Anne Fennell

California Music Educators - National Association of Music Education, USA

This interactive workshop will identify and integrate what every student brings into a music class, every day: their humanity, cultural competencies, and a personal history that contributes to all that the learner thinks, says, and does. As a key component of culture, music provides a profound connection to every person and can be a model of inclusive education. The workshop will be guided by inquiry and will be an interactive format, inviting the participants to dialogue, collaborate, and brainstorm ideas to answer the question: *Given an individual's humanity, cultural competencies, and personal history, what must I consider and model as an educator in thought and action to reach every student through music?* The workshop will also answer, through participant sharing: *How can educators intentionally embed and connect to each students' given attributes and interests to actual music instruction, on a sustained and meaningful level?*

The objective of this workshop is to invite each participant to reflect on their individual attributes, identify what exists in connection to these in their music classrooms and instruction, and then brainstorm how to identify and support these attributes in students.

The driving questions will be stated for individual and group reflection and sharing, progressing to large group brainstorms of how to intentionally embed students' feelings, thoughts, cultural competencies, and personal histories into daily instruction. This will be an interactive and collaborative process with participants sharing and identifying how this can be accomplished in any music class and all grades, so that every student becomes authentically engaged in a culturally relevant music education while in a caring learning environment. This connection will also engage the habits of mind and skills necessary to be lifelong and independent learners while connecting the self to learning.

In the past, education has been guided by compliance, antiquated content, and mandated outcomes leaving out the actual and current learner. When students are personally connected to their learning and are heard and seen as a valuable member of a learning environment, deeper and relevant learning occurs. Students deserve and want to belong to a class and to their learning. A relevant education that calls upon the students' humanity, cultural competencies, and personal history is key to support the future of music education so that all individuals can find and see themselves in and through music. Every human has a visible voice to be shared, in all that they do.



(Abstract 517)

Sound creative exploration and music expression

Ellen Stencil
UNASP

This proposal is based on artistic experiences and the exploration of sound producing materials which search for the fruition and decodification of Art. Our main objective is to contribute for the organization and planning of music classes through practical activities which motivate the teacher for reframing his/her musical activities in the classroom. This workshop aims specifically to: promote the aesthetic experience in contact with the internal and external world of the student; stimulate listening, appreciation, and musical expression; enrich the musical repertory; allow the exchange of experiences and the socialization through sound discoveries. It is important to explore different kinds of sounds using basic materials with unusual applications to develop listening skills in the students. The target public is music teachers of early grades and musicalisation classes. The methodology is based on the development of perception, sensitivity, and creativity, with emphasis in the psychomotor and cognitive development of each age group and in the triangular proposal of knowing, perceiving, and making music. The musical contents will be approached in a rhizomatic way, integrating the perception, performance, and creation activities with lucidity. There will be the exploration of non-verbal behaviors which include gestures, facial expressions, different pitch and tone of the voice, movement, and any information above and over spoken (verbal). Children songs with movements stimulate the motor apparatus because the movements used activate the neuromuscular system and assist in the coordination. The proposed elements are made up of: rhythm, melody, form, expression, tempo, and timbre. The material used is original, though it is based in the ideas of Kodaly, Dalcroze, Willems, Orff, Schaffer, and Swanwick. The duration of this workshop is forty-five minutes. The necessary resources are: physical space adequate for the participants to move; computer, video projector, and amplified speakers. The ideal number of participants is around 30 people, but it may be formatted accordingly to the size of the class.

(Abstract 518)

At the intersection of Technology and Voice: Making Agency Visible in Music Teacher Education

Jashen Edwards and Patrick Schmidt
University of Western Ontario
Western University

Much of today's interpersonal interactions are dependent upon and mediated through digital technologies. Music educators have for some time entertained technology's special role in music learning and teaching (Greher & Burton, 2021; Manzo, 2016; McPherson & Welch, 2018; Ruthmann & Mantie, 2017; Webster, 2011), and employed an array of software and hardware their music curriculum and classrooms. From DAWs to DIY and open-source Max/MSP and Scratch programming projects to MIDI triggered instruments, digital music technologies have expanded traditional understandings and ways of musicking, sometimes allowing for more equitable, diverse, and inclusive ways of creating and being musical.

University music programs have sought to equip preservice music teachers with technical skills and savvy to integrate 21st century digital music technologies. However, most courses focus on the tech tools themselves — the parts and how's — paying less attention to widening student's awareness and philosophies around technology's intersectionality with larger social structures, and its ubiquitous, sometimes precarious uses — the why's and ways and what if's (Ferkiss, 1969; Rosa, 2015).

Using a case-study format (Yin, 2014), this presentation details the curricular design of a semester-long undergraduate music technology course within a Canadian university school of music. Focusing on a rich plurality of data sources our analysis makes use of specifically designed course materials, student-led discussions, student-generated creative output, and participant interviews. The curricular and pedagogical practices were centered around developing and facilitating a cross/interdisciplinary creative critical approach to technology through a theoretical framing of 'resonance' (Rosa, 2020) i.e. how and in what ways one's relationship in/to/with the world via technology can serve to amplify and/or constrict or muddle individual and collective voice.

We will articulate how research-driven, project-based, creativity-centered, and collaboration-oriented learning models can become implemented in music teacher education. The four parameters for inquiry — *signals*, *spaces*, *effects*, and *resonances & reverberations* — were structured as opportunities for students to connect social structures (i.e. identity, race, class, gender, economy) and the systemic inequities each impose, with their social responsibility as future music educators by exploring pedagogical possibilities digital music technologies can play in disrupting systems of oppression.

As music education moves deeper into conversations and commitments to relevant and socially just pedagogies, undergraduate course curricula must breakthrough the static of silencing and the noise of indifference by listening deeply to what students say as they (re)discover their agency and voice.

Reimagining undergraduate music education courses in digital music technology can be a significant space to start.



The Importance of Making Music for Emotional Health

Lois Svard
Bucknell University

We have become increasingly aware of the need to expand our knowledge about musicians' health – how to maintain a healthy approach to the instrument amidst the hours of practice as well as what to do when we, or our students, sustain an injury. But we tend to overlook the fact that the act of making music itself is necessary for emotional health, for promoting a sense of well-being, especially music making with other people. Our prehistoric ancestors used a kind of proto-musical language to bond and create a sense of community. That early form of communication eventually split into language to communicate facts and ideas and music to communicate emotion. We have inherited the need to engage with music to feel a sense of belonging and community, but also to maintain our emotional well-being.

Neuroscience research tells us that when we make music together, our brains release chemicals - oxytocin and dopamine - that create a sense of bonding. Our brainwaves sync when we make or listen to music together – brainwaves of performers syncing with other performers, performers syncing with audience members, and audience members syncing with each other, everyone feeling closer and more connected as a result. Behavioral studies show us that when we physically move to music together with others or keep a beat together, it not only makes us feel closer to others, but makes us more cooperative and pro-social.

Science may explain what happens in the brain, but we experience the emotional connectedness of music in real life, and we all experienced the loss of these emotional connections during the corona virus pandemic. Whether teaching remotely or unable to rehearse with an orchestra, choir, or ensemble, we felt our lives change as a result. We experienced an overwhelming need to experience music together without the means to do so. This workshop will present the neurological and behavioral basis for emotional connection through music interspersed with attendee discussion of several questions, including: 1) Are there lessons learned from how we engaged with music during the pandemic that we can carry with us into the future? and 2) How can we maintain the healthy emotional connection with music when we get bogged down with the details of learning new repertoire and concentrating on technique, or when we are struggling with injury?

(Abstract 524)

Educommunication, PIBID and Musicontos: multiple voices of a podcast

Ellen Stencel
UNASP



The Brazilian educational department has a special program for childhood teachers called PIBID (Programa Institucional de Bolsa de Iniciação à Docência) which gives a scholarship for college students that want to become teachers in primary school. Our group has 24 music education students. During the last two years (2020 and 2021), despite the world pandemic covid-19 situation, there were no school opening and we had to create a way to teach music in this situation. Our main Project has a theoretical reference in Educommunication as presented in Paulo Freire (1970) work. The conceptual framework of this theory proposes the construction of a dialog and change of experiences between teacher and student. Likewise, introduce new types of textualities including all the orality and media that allows free expression for individuals. To teach music from distance, we decide to create a podcast called “Musicontos” with two sets of five episodes each. The focus of the work was to be able to teach music on-line, using the internet in a way that the students could be in touch with the sounds and instruments. The approach was based in the multiple aspects presented in a podcast: create the persona (target audience, the “who” of your podcast), tell a story, create an experience, create music and sound effects, direct our listeners to a specific action at the end. We divide the students in 5 groups, and each one was responsible for one aspect. Besides, there were a group responsible for the music aspects for teaching. The results were superb. Weekly we had a meeting for zoon to related what each group was doing. We decide to have five episodes of four minutes each. The storytelling group created four interesting characters: the teacher, and three students. In each episode they have a challenge or a discover to do. All the music and sound effects were composed for the students. They also created many voices and different accents to each story. The implications for music education are that we were able to teach music from distance. The podcast can be a way to make students pay more attention and develop an active listening. The listeners were able to create an experience. The podcast was an interesting way to deliver our content to our audience. To check go to <https://unaspmusicontos.wixsite.com/musicontos>

(Abstract 529)

“I’ve Given Up Trying to Find a Quiet Spot”: Adult Beginner Guitarists Self-Regulated Learning Challenges

Patrick Feely
University of Western Ontario

Adult Beginner Guitarists Self-Regulated Learning Challenges

Community guitar orchestra participants often have similar backgrounds. They had always wanted to learn the guitar, but the responsibilities of work and providing for a family had hindered them from doing so. As they approached middle age, with families grown, and with more discretionary time and income, they were able to re-engage with that life-long desire. And while there is a substantial body of research exploring self-regulated learning

development among school aged children in music (McPherson & Renwick, 2001), there is a dearth of research addressing adult beginner instrumentalists and the unique challenges they face when beginning music instruction. Central to this challenge is the notion of self-regulated learning. This exploratory study was designed to identify the unique self-regulated learning challenges faced by adult beginner guitarists, to understand how those challenges are negotiated, and to proffer ways of instruction that align with and support those challenges. Self-regulated learning has been defined as an active behavioral, cognitive, metacognitive, and highly motivated participation in one's own learning and has been positively related to musical achievement (McCormick & McPherson, 2003). McPherson and Zimmerman (2002) have identified six potential dimensions to self-regulated learning: (a) motive, (b) method, (c) time management, (d) behavior, (e) physical environment and (f) social factors.

Participants from a community guitar orchestra responded to four practice reflection questions weekly over a twelve-week interval. Questions focused on the participants method of practice, their practice environment, their quality of practice, and practice duration. The six dimensions of self-regulated learning identified by McPherson and Zimmerman (2002) were used as a priori topologies (LeCompte & Preissle, 1993) for coding the data. Emergent themes were arrived at inductively. Three research questions guided the process: 1) What are the unique challenges that adult beginner guitarists face when attempting to self-regulate their musical learning? 2) What methods do they employ when dealing with these challenges? 3) What methods of instruction can pedagogues enlist to support these unique challenges?

Data indicated that most participants were intrinsically motivated, yet persistent disruptions hindered them from successfully managing their practice time and environment. These disruptions centered on commitments to family, work, domestic duties, and health related issues. However, there was a natural affinity that adults showed for online resources. Extrapolating from these data I suggest methods of instruction that take into consideration the life stage challenges faced by adult learners. These include YouTube tutorials, online forums and 'play-along' musical tracks.

(Abstract 530)

Development of Music and Mother-Tongue Literacies through Integrated and Culturally Responsive Mother-Tongue Based Music Lessons

Jeshier Edrei Perez

Emmanuel Fundamental Baptist Learning Center & Institute of Education, University of Reading

In the recent decade, national reforms in policy and practice have been instigated in the Philippines to develop and expand the use of local languages in schools. These include the

revised basic education curriculum and the implementation of the mother-tongue based (MTB) teaching approach. These reforms established the inclusion of mother-tongue and music as separate learning areas starting from grade one, together with the learners' mother-tongue(s) as language-in-education.

Studies show the effectiveness of utilizing learners' mother-tongue in lessons together with culturally responsive learning materials. In application to music lessons, local music materials are argued to provide a balance in music learning. Also, songs and rhymes were seen to be effective tools in developing primary learners' language literacy.

Building on earlier studies and as a continuing research project, this study explored the premise of integrating music and language learning through culturally responsive and mother-tongue based music lessons. It was conducted as an online class-based project through two-month-long implemented lessons together with the gathering and analysis of quantitative and qualitative data. The participants were grade one Ilocano learners from the Ilocos region of the Philippines. Lessons utilised gathered local music materials from the community, through a set forty-minute lessons whose activities were targeted at developing both language and music skills. Results show significant development in the music and mother-tongue skills of the learners and a positive response to their learning experiences. This study argues for the effectiveness of the approach of developing music and mother-tongue literacies through integrated and culturally responsive mother-tongue based music lessons.

(Abstract 531)

Meaningful Beginner Instrumental Music Instruction Through Exploration and Creativity

Laura Hicken and Brian Weidner
Towson University
Butler University

The first steps of learning to play a new instrument are vital to students' long-term success on the instrument and musical independence. It is important for music teachers and music-teacher educators to structure beginning instrumental experiences in such a way that students begin with a solid foundation of musicianship while also developing independence and autonomy. To create meaningful and transferable learning experiences, music teachers and teacher educators can include elements of experimentation, mistake-making, and creativity in their instrumental classes and provide students with opportunities for independent learning and problem solving. The flexibility of teaching through concepts of exploration and creativity also allows teachers to address multiple learners, learning styles, and ability levels.

This workshop will introduce constructivist teaching strategies for beginning instrumental music classrooms (both in school classrooms and in university instrument techniques courses). The presenter will discuss how using exploration, experimentation, beneficial mistake-making, improvisation, and creativity can facilitate deeper and more meaningful learning for beginner instrumentalists. Students are often provided with specific rules when learning to play an instrument – there is a “right” way to play the instrument and a “wrong” way, and the teacher is the one who assesses the performance. By allowing students to experiment with different elements of performance such as embouchure, instrument position, and air support, students are given flexibility and autonomy in learning how to play their instrument. Mistakes facilitate opportunities to learn and further experiment - the teacher and student work together to assess performance and make meaningful changes. Adding elements of creativity and improvisation further facilitate student autonomy and decision-making. In addition to performing standard method book tunes, students who have opportunities to improvise and experiment with additional repertoire can learn to independently make musical decisions and assess their own performances.

During this session, participants will be provided with teaching strategies and specific examples for implementing aspects of experimentation, mistake-making, creativity, and improvisation into their classrooms. Concepts presented in this session can be applied to beginning and developing instrumental music classes, other school music classes, and university techniques courses.

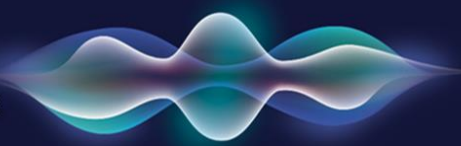
This session will include a combination of lecture, media examples, audience small-group discussion, audience participation in demonstrations of teaching strategies, and question-and-answer segments. Audience members will leave the session with transferable concepts about teaching and learning and concrete strategies to immediately implement in the classroom.

(Abstract 532)

Building collaborations to embrace music with Indigenous roots in Mexico’s music education program

Hector Vazquez-Cordoba
University of Victoria

There is currently a global movement to affirm the value of Indigenous knowledge and to include Indigenous worldviews in education. The *United Nations Declaration on the Rights of Indigenous Peoples*, Article 11, Section 1, states that “Indigenous peoples have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures such as ... visual and performing arts and literature” (United Nations, 2008, p. 11).



According to Mexico's National Council for Indigenous Population, 26 million people identify as Indigenous, accounting for 21% of the total population (CONAPO, 2015). Embedding music with Indigenous roots in the educational system can provide students with culturally significant experiences to engage with ways of knowing rooted in Indigenous cultures (Prest et al., 2021). Based on consulted literature, the most effective way of embedding Indigenous ways of knowing and being in the music education classroom and in music education research is through collaboration with Indigenous culture bearers (Locke & Prentice, 2016; Prest, 2020; Prest et al., 2021). Therefore, in the Mexican context, it is crucial to create and envision meaningful spaces for collaboration between local cultural bearers and music educators.

Indigenous methodologies (Kovach 2009; Wilson, 2008) and Narrative Inquiry (Bowman, 2009; Clandinin & Connelly, 2000) frame this research in order to centre the voices and lived experiences of Huasteco music culture bearers (HMxCB) and music education undergraduate students (MEUS). I use conversational method and sharing circles to gather data (Kovach 2009; Wilson, 2008) and analyzed it using thematic analysis (Boyatzis, 1998).

In this paper, I report the initial findings of a collaborative project in which MEUS participated in a series of workshops that lead to an 8-day immersive learning experience with HMxCB in the Huasteca region. The goal of this paper is to discuss the initial steps that HMxCB and MEUS took towards envisioning and co-creating

Huasteca culture originated approximately 3500 years ago and currently can be traced in parts of six different states in central eastern Mexico (Bernal, 2008; Camacho, 2011).
culturally sensitive pedagogical approaches to meaningfully teach Huasteco music to students in grades 1-12 by centering Huasteco culture and the worldview of its bearers.

(Abstract 533)

Love And Theft: Moving From Appropriation To Appreciation In Popular Music Education

Steve Holley
Arizona State University

The dialogue surrounding the concept of cultural appropriation is grounded in issues of systemic racism, power, exploitation, and harm enacted on the marginalized through the continued misuse of their culture(s). To further complicate the matter, appropriating the culture of an "other" — the taking, using, or borrowing of cultural artifacts — is considered to be potentially damaging by some (hooks, 1992; Tate, 2003), while others have positioned these exchanges as a necessary element of artistic and creative freedom (Gray, 2017; Young, 1994, 2000). Popular music is often cited as a flashpoint in these discussions, as the genre itself is based on a foundation of cultural interaction, exchange, assimilation, cross-

pollinization, and appropriation; good, bad, and questionable (Banfield, 2009; Hall, 1997; Hannah-Jones and Morris, 2019; Morrison, 2015; Shuker, 2017). The questions surrounding these complicated cultural interactions extend into music education settings, where educators and students continue to wrestle with whose musics are included, and whose musics are excluded, in the modern music classroom (Hall, 1997; Hess, 2015; Howard, 2020; Morton, 2001).

Through visualizing the debate surrounding appropriation and appreciation along a continuum (Ashley & Plesch, 2002; LaLonde, 2021; Uwujaren, 2013; Ziff & Rao, 1997), thereby allowing for the investigation of the spaces between this ever-increasing binary, I reflect on my own appropriative and appreciative actions as a performer, teacher, and fan of popular music in the hope of developing a more nuanced understanding of these complicated cultural interactions. Specifically, how are the concepts of cultural exchange, appropriation, and appreciation intertwined and negotiated outside the classroom, and, more specifically, how might these constructs be realized with in the popular music classroom? The lasting result of this discovery will not amount to a "rubric of an appropriation" (Ziff & Rao, 1997, p. 4) nor any sort of "moral algebra" (p. 5) that will allow music educators to simply check a box to justify the continued use or, perhaps, the continued *misuse* of popular music. Instead, the presentation will illuminate ways our profession can become more aware of these concepts resulting in the capacity to better incorporate the culture(s) of another in the classroom while considering the racialized foundations of the debate. By engaging in a profound appreciation of an other's culture — that is, adopting a stance of recognition, respect, and a deep understanding of their culture(s) — I suggest ways that will allow teachers to be better able to provide students a more equitable, culturally relevant learning environment.

(Abstract 538)

Exploring Music Education Alumni Perceptions of Undergraduate Degree Experiences, Skills Development, and Career Satisfaction

Josef Hanson
University of Memphis

Recent research reflects the growing need for assessment of undergraduate music education degree outcomes (Blackwell, 2018; Miksza & Hime, 2015; Miller, Dumford, & Johnson, 2017). The purpose of this study was to investigate undergraduate music education degree recipients' perceptions of and satisfaction with their baccalaureate educational experiences, skills development, and careers post-graduation. A secondary aim was to determine the extent to which key aspects of undergraduate music education degree programs associated with subsequent positive or negative career outcomes, and whether any such relationships were influenced by demographic factors. Data for this study were gleaned from the Strategic

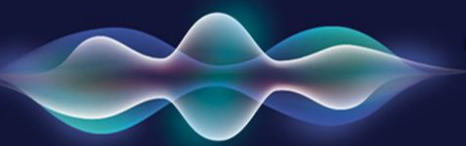
National Arts Alumni Project's (SNAAP) 2015, 2016, and 2017 surveys of arts alumni in North America. These surveys were distributed to 108 undergraduate schools, 85 graduate programs, and nine arts high schools, with over 80,000 alumni responding. Via an online questionnaire, SNAAP respondents answered questions about their satisfaction with their educational experiences and subsequent careers, relevance of their arts training to their current work, frequency and types of artistic practice, and other elements of their educational and professional histories. They also provided demographic information such as gender identity, ethnicity, income level, and marital/family status. The author of the present study was a SNAAP affiliate researcher who received the full survey results after signing a data-sharing agreement approved by SNAAP administrators and authorities at the author's university. Given that the target sample for this study was undergraduate music education degree recipients, several filters were applied to the full SNAAP survey data to narrow the results so that only relevant responses were included in the final dataset. This included filtering out high school and graduate school alumni, those who studied a discipline other than music education, and those who started but did not complete their degrees. This resulted in a final sample of 3,731 undergraduate music education alumni, both single- and double-majors, who completed their degrees. Data were analyzed in SPSS version 26 using descriptive statistics and a variety of inferential procedures. Multivariate analyses revealed numerous relationships between undergraduate skills development, institutional features, and various measures of educational and career satisfaction. Respondents were generally satisfied with their undergraduate educational experiences and current jobs, and skill development in key areas like entrepreneurial thinking tended to associate with higher satisfaction and greater career satisfaction. Implications of the findings, as well as recommendations for future research on music education degree outcomes, will be discussed.

(Abstract 540)

Curriculum renewal: one young music teacher's visible voice

Jennifer Carter
Sydney Conservatorium of Music, Sydney University

New South Wales (NSW) is sitting on a precipice awaiting the imminent release of a new Years 7-12 secondary school music curriculum. NSW secondary school music teachers who have been in schools since the beginning of the 2000s have had their tertiary education experience solely within one suite of syllabi. Consisting of a junior syllabus from Years 7 – 10, and two documents for the senior Years 11 and 12, they have been implementing the same curriculum in their classroom for over the past 20 years. The purpose of this paper is to present the voice of how one Young Music Teacher (YMT) has interpreted the documents through an investigation of their classroom practice and by exploring their thoughts on the content of the syllabi and precisely what needs to change in the curriculum. The YMT case study is one part of a larger qualitative doctoral research study, involving three groups of



music teachers at three different stages of their careers, and exploring NSW syllabus development over a 40-year period. The YMT was interviewed and asked a series of questions relating to their interpretation of the current suite of syllabus documents and their opinion of how the documents translate into classroom music practice. Themes that have emerged are confirmation of strong opinions about syllabus content and what needs to change to meet the needs of the 21st century school music learner, the YMT's competence in the use of technology influencing classroom activities, and a strong belief that what they are doing as a music teacher is relevant and important. With a recent curriculum review underway in NSW, the YMT in this research is in a strong position to provide an informed opinion of what content a music syllabus in the future could feasibly look like and how it would be enacted in a modern classroom. The results of the study have the potential to inform school music curriculum renewal practices globally and to increase our knowledge of how to better integrate contemporary musicking into school music teaching.

(Abstract 542)

A Thoughtful Disruption: Dialogical Practices of Worship Leadership as a Form of Facilitation

Laura Benjamins
Western University

Church worship is a form of community music-making that is situated within a broader religious social field, characterized by issues of relationality, struggle and power. Religion, as a system of symbolic meaning, can be seen to contribute to the establishment, legitimization, and reproduction of social inequality (Bourdieu, 1991). In religious fields, as in any social field, agents confront each other and contribute to the conserving or transforming of its structure (Rey, 2007). Particular elements of worship, such as music, prayer, and gestures, position religious communities in the overall social field (Monott, 2018), while also contributing to agents' religious habitus formation. Through strategic practices such as music-making, the social field is shaped while iteratively structuring the habitus of "social agents", who thereby occupy certain positions determined by religious capital (Rey, 2007).

Within church worship, behaviours can be musically enacted through repertoire, modes of performance, and participative choices, becoming strategies toward the realization of values (Phelan, 2008). Music-making practices have the ability to perpetuate issues of hegemony, exclusion, and elitism when the superiority of Western Art Music traditions are blindly accepted (Wright, 2018). The worship leader, as a facilitator, has a particular role in directing music-making processes and enacting a form of "thoughtful disruption" (Higgins, 2015, p. 446) to perceptions of value, excellence, and "legitimate musical knowledge" (Green, 2006) in response to the specific religious field in which they are located.

In this presentation, I explore two churches' music-making practices and how they may reflect and respond to the theological and musical fields in which they are located through case study research (Yin, 2014). Using Bourdieu's (1977) concepts of habitus, capital, and field as a theoretical framework, I consider how worship leaders and musicians might strategize their musical behaviours and "disrupt" traditional norms of music-making that may be present in each setting. I further explore how such musical behaviours may reflect and shape habitus both institutionally and individually. Implications for a dialogical conception of habitus (Akrivou & Di San Giorgio, 2014) will be proposed, encouraging intentional conversational practice between acting agents as musicians in formal, informal, and nonformal music-making environments. I examine how intentional, dialogical practices may have the potential to interrupt cycles of reproduction, and hegemonic practices, leading toward futural transformation.

(Abstract 543)

“More men called David than people of colour”: Diverse voices in musical theatre education and training

Jessica O'Bryan and Scott Harrison
Griffith University

Musical theatre education and training is a relatively under-researched area. Matters of inclusion, diversity, equity and access within the domain of musical theatre are even less theorised and actualised, and this is manifest in the lack of diversity in almost every aspect of the profession. While there has been some recent media focus on musical theatre performers from diverse backgrounds, the entire industry suffers from a lack of representation, from the early stages, through higher education and into the business.

This paper draws on themes explored in a larger project into musical theatre education and training. Through the voices of performers, composers, lyricists, creative teams and educators at all levels, the authors sought to illuminate the culture of preparation for the musical theatre profession. In the course of the research, it became apparent that cultural and linguistically diverse (CALD) peoples were under represented particularly in the upper echelons of both training and the wider performing arts industry, and that their voices were absent from the narratives relating to education and training.

Drawing on these interviews of more than one hundred industry specialists over a two-year period in Australia, North America, the United Kingdom and Scandinavia, participants reflected on the state of the profession and ways in which inclusion, diversity, equity and access for CALD peoples might be achieved. Further, towards the end of the research project, the paucity of diverse voices in the participant pool was addressed – in part – by the active recruitment of interviewees from CALD groups.

The results indicate wide gaps in levels of participation, equity of access to education, and the necessity for many people from CALD backgrounds to overcome substantial hurdles to become active participants in the performing arts. Despite prodigious talent being evident in most instances, the very nature of musical theatre ecosystems was identified as a significant inhibitor to involvement in the genre. The paper concludes with some positive means to address the current shortcomings of the profession, including several recommendations of relevance to educators.

(Abstract 547)

Pathways to the podium: Insights into the training of Australian conductors

Stefanie Smith

Young Conservatorium Queensland Conservatorium Griffith University

This presentation focuses on orchestral conductor training in Australia. It shares insights from a larger Doctoral research project that investigates the career pathways of emerging orchestral conductors in an Australian context. This research is born of my own experiences as a conductor and my observations of the increasing number of Australian orchestral conductors attaining professional podium positions nationally and internationally. This study represents the first holistic investigation into career pathways for Australian orchestral conductors of its kind, with a focus on three capacities: training and development, experience and relationships and external impacts and influences.

My research reveals that there are many dimensions to becoming a conductor and no singular pathway. Rather there are many opportunities that may lead one to a professional conducting career. These opportunities emanate from, and are influenced by, a conductor's prior musical experience, conductor training, external activities and global learning opportunities, entrepreneurship, mentors and relationships, working with non-professional ensembles, citizenship, employability as well as the impact of COVID-19 and current trends in classical music.

In order to secure conducting contracts, the emerging and aspiring Australian conductor has access to a plethora of development opportunities, including training through tertiary degrees, community ensembles, and access to a growing number of national and global courses and competitions. Existing research has a strong focus on conducting history, pedagogy, skill and knowledge development, conductor attributes and communication from the podium. To date, minimal literature unites all of the influences and capacities that impact upon a professional conducting career. This research will provide a holistic approach to studying possible conducting career pathways, by identifying the impacts, influences and capacities required in this uniquely Australian landscape.

This paper will draw on findings from three phases of grounded research, including a survey of conductors (N=51), as well as interviews with conductors (N=12) who represent different career entry points selected from the survey participants and finally, an informed examination of my own career trajectory. Of the three capacities identified in the research, this paper will discuss the training and development dimension.

The research will provide a resource for aspiring Australian conductors, in further shaping their own career pathways as they strive for a professional career on the podium. It is also hoped that the research will assist in sparking a discussion around conductor training within the context of higher education and provide support through the creation of opportunities for aspiring conductors to achieve a professional podium position.



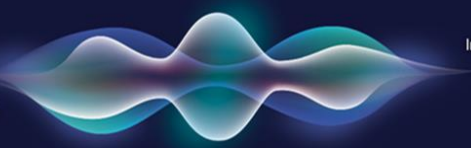
(Abstract 549)

Finding the position of the school music curriculum in a comprehensive assessment framework towards STEAM

Yang Yang
Education University of Hong Kong

Since the 2010s, the curriculum has been a key component for building an effective education system in the ongoing school music education reforms in the Hong Kong SAR, Mainland China, and the US. It leads all core aspects that determine the assessable quality of teaching/learning content and assessments. Apart from considerable differences in the education systems, culture and music practices, the current official music curricula in these regions were developed upon a foundation synthesising curriculum policies and standards worldwide. While music in the school systems is expected to nourish an 'all-round' human development towards STEAM, it is essential to study how these standard-based music curricula are enacted through different approaches: the guided (Hong Kong), the mandatory (China), and the recommended (the US).

A mixed-methods approach was used to analyse the enactment of music curricula, which share evident similarities in four proposed learning areas: knowledge, performance, creativity, and culture. Given that the alignment between curriculum standards and teachers' classroom instructional practices is critical in accessing the effectiveness of curriculum implementation and students' learning, the main focus for comparison is how teachers in different systems enact the curriculum standards. With careful evaluation of breadth and depth of curriculum content, the study developed three customised versions of the Survey of Enacted Curriculum (SEC) to collect cross-sectional data on classroom instructional practice from 70 public school music teachers working in the three regions. The new SEC for music includes five overarching domains (Cognitive, Affective, Psychomotor, Social and Cultural) in STEAM education objectives. Research analyses are conducted by cases to address (a) the extent of curriculum alignment, (b) similarity/difference in the pedagogical approaches applied, and (c) assessment criteria used. The alignment indexes are synthesised into two-dimensional matrices that comprise content themes and the CAPSCt model. The findings will (a) provide a profile collection of music teachers' curriculum enactment in the three regions; (b) highlight new developments and challenges in curriculum alignment study; (c) elicit creative teaching practices that can enrich university courses for music education majors; and (d) contribute to international collaborations in music curriculum research. The results from a pilot study in Mainland China showed an overall high level of alignment (0.81–0.90) between the two, where the degree of alignment decreased gradually from low to high-grade bands. Individual variations are evident in both learning content emphasis and learning objectives, in which priority was given to cognitive, affective, and psychomotor development, other than social and cultural aspects. Methodological challenges and implications of the CAPSCt model will also be discussed in relation to the other STEAM subjects.





(Abstract 550)

Design a gamified software for the transmission of Cantonese opera body movement

Wing Yan Jasman PANG and Bo-Wah LEUNG
The Education University of Hong Kong

Cantonese opera is a popular Chinese genre in Hong Kong. Transmission of Cantonese opera emerges through school music education (Leung & Leung, 2010), community education (Lo, 2016), and professional training (Leung, 2020). In addition, employing modern technology, such as virtual reality in motivating students to learn about Cantonese opera (Cheng & Leung, 2020), has been prevalent since the new century. However, how technology could enhance students' learning? How students can be motivated to self-practice, and how they could practice accurately without mentor's immediate responses and correction are issues that are not studied.

This study aims to develop and validate a gamified software in Cantonese Opera body movement (COBM) that allows learners to practise the movements through a game-like virtual environment with a motion sensor so that formative assessments can be maintained. Recently, there is a new trend that learning Cantonese opera not only relies on people-to-people, but also people-to-technology. This study will first substantiate the possible reliability and validity of Cantonese opera body movements gamified software; and will investigate the effectiveness of gamified software in motivating the students in self-learn and practices.

The proposed study utilises the concurrent embedded design of mixed-method (Creswell & Plano Clark, 2018) to validate a newly proposed gamified software of COBM thereby to examine students' learning motivation and the effectiveness of assessment measurement. The research is divided into two phases. Phase I will be a validation study of the proposed software in assessing 30 sets of Cantonese opera movement practised by 30 learners. Two experts of Cantonese opera will be invited to assess the movements together with the proposed software. An inter-judge reliability will be calculated until a high reliability is recorded before formal use of the software. Phase II will be a quasi-experimental design in which an evaluation of possible motivation changes and learning effectiveness of 60 Cantonese opera learners, who will be divided into a control group and an experimental group, within three months of practice. Their assessment scores will be compared between and within groups to seek if there is any significant change or difference of their learning motivation and learning effectiveness in Cantonese opera movement.

This study will help to provide a new learning approach with the practicing tool to provide immediate feedback to Cantonese opera learners to avoid bad habits are formulated. This study may further stimulate other research to join in developing electronic platform for traditional arts education.



(Abstract 552)

Improving Improvisation in the Classroom: An Innovative Approach to Teaching Improvisation in Classical Music Curricula

Gemma Turvey
University of Western Australia

Improvisation is the art of composing in the moment. The improvising musician consciously and subconsciously draws on a lifetime of learnt theoretical knowledge and accumulated auditory memories to instantaneously create and compose. Improvisation and composition were taught in the seventeenth- and eighteenth-century Neapolitan Conservatoires by way of keyboard-based exercises called *partimenti*. Before commencing lessons in *partimenti*, it was mandatory for all Conservatoire students to learn to sing and memorise countless melodies known as *solfeggi* for at least three years. Solfeggi are melodic compositions for voice, often with keyboard accompaniment. They played a pivotal role in establishing the necessary melodic auditory memories required for future improvisation and composition lessons at the keyboard. Improvisation has been largely absent from classical music pedagogy for over a century but is central to jazz and contemporary music curricula. Third Stream ear training is a modern-day method with several striking similarities to solfeggio. It was developed by American improvising pianist and composer Ran Blake in the 1970s and is currently taught at a small number of jazz and contemporary music schools to all students learning to improvise. Like solfeggio, Third Stream ear training involves learning to sing and memorise melodies, but often from a wide variety of music genres and styles. Increasingly improvisation is being included in classical music curricula, however there is little research on methods to develop students' auditory memories in the way that Third Stream or solfeggio does. This paper presents an innovative approach to curriculum design, by using comparative analysis of Third Stream ear training and solfeggio principles and elements to develop a targeted method to help classically-trained musicians improvise. The new method is designed for use within secondary- or tertiary-level aural-training curricula. It aims to provide all students, regardless of voice or instrument specialisation, with the relevant auditory memories to execute improvisation tasks in their chosen style or genre. By doing so, it improves student capacity to access their creative voice as they come to improvise and promotes greater confidence and fluency in playing and performing without notation.

(Abstract 556)

The future skill expectations of professional musicians working within exponential change.

Diana Tolmie



Queensland Conservatorium Griffith University

First to exit the workforce and last to return, the impacts of Covid-19 continue to globally challenge the music industry and those working within it. There is much to be gained from the performing arts institutions and artists able to navigate such disruption and retain ongoing sustainable practice. One study sought to ascertain the years' 2020/2021 challenges and strategies of creative arts organisations and artists located within one metropolitan region of Australia. A sub-focus of this study investigated three performing arts institutions respectively representing small, medium, and large enterprise operating within the genres of contemporary performance/education, community and professional jazz, and orchestral music. Their key artistic directors and administrators were invited to individually participate in one 60-90 minute face-to-face VOIP interview consisting of 13 open-ended questions discerning their perceived operational experiences, pivot strategies, and future institutional approaches based on their recent learnings.

A coded analysis of the interview transcripts determined that institutions and their employed musicians can thrive through such upheaval if they possess some if not all of the following: diversification of arts products and human resource strengths, sustainable community engagement and support, imminent online adaption, government financial support, streamlined human resource structure, cohesive management and collective vision, and a lateral approach to problem solving by all. Their strategic vision for a sustainable future included flexible schedules and delivery of performing arts programmes, elevated financial savings and fundraising, retention of online platforms, stronger engagement with regional communities, broader audience engagement, and diversification into non-performance methods of income. All agreed that sustainability would be more attainable if a stronger national arts advocacy agenda existed.

Tertiary music education programmes responsible for training our future musicians will need to produce those who embrace fluid programming, possess financial and digital literacy, understand audience development, can enact networking for self and others plus include non-performance employment within their portfolio of work. Although the sole-performance music education archetype is shifting to include vocation preparation, for many, such skills remain secondary priority within programme design. While this study represents a location potentially possessing dissimilar experiences of interstate cities, such findings are more broadly pertinent considering predicted ongoing disruptive and exponential change.

(Abstract 557)

Development of Evaluation Tool for Primary School Music Creative Teaching Academic Achievement

Chao Zhang

Northeast Normal University

Purpose: The purpose of this research is to develop an effective and reliable academic achievement evaluation tool for music creation teaching in primary schools for use in improving music creation teaching in primary schools.

Method: According to the relevant requirements of the "Creative Field" of China's "Compulsory Education Music Curriculum Standards (2011 Edition)" and related literature on music creation teaching, the academic achievement evaluation tools are divided into two parts: paper and performance evaluation tools. prepared by. Regarding the pen-and-paper evaluation tool, the evaluation content is based on animals and labor scenes and contains a total of 10 items; regarding the performance evaluation tool, the evaluation content is based on the sounds of nature and the sounds in life and contains a total of 4 items. item. After the preliminary establishment, two rounds of tests were conducted on 351 fourth-grade students in three schools, and the opinions of experts and front-line teachers were solicited.

The results show that after two rounds of tests and revisions to the evaluation tools, the reliability and validity of the evaluation tools for academic achievement in music creation teaching in primary schools are good; the difficulty is moderate, with coefficients above 0.5; the discrimination is good, with coefficients all in the range 0.4 or more.

Conclusion: The evaluation tool of this study is a good, effective and reliable performance evaluation tool suitable for fourth-grade students' music creation teaching.

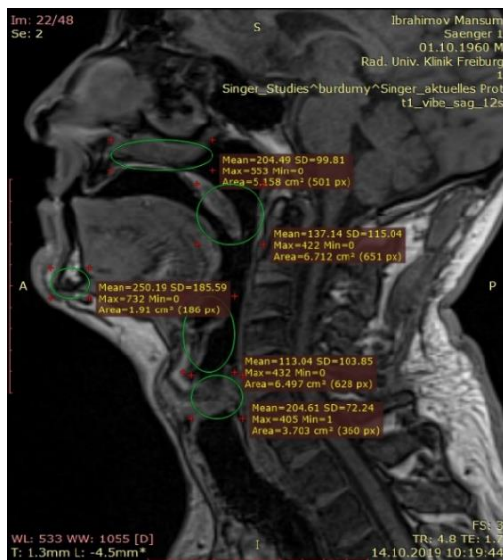
(Abstract 560)

Mugham Singer's Scientific Voice Assessment Using Real-Time Magnetic Resonance Imaging during Singing Azerbaijani Mugham

Alexandria Sultan von Bruseldorff
Doctoral Student at the Azerbaijan National Conservatory

Azerbaijani vocal mugham, *dastgah* mugham, is an important branch of modally-based traditional Azerbaijani music. Built upon the various schooling traditions of the ancient cities of Azerbaijan, instrumental and vocal mugham is performed as an improvisatory process. The traditional performance of vocal mugham by singers, who are *khanende*, requires musicianship skills, possession of an extraordinary vocal range, strong, vibrant and flexible voice and lifelong dedication. In spite of the abundance of scholarly material detailing a comprehensive investigation of nearly every facet of mugham, little is known about the acoustical and physiological properties of vocal apparatus of mugham singers and how the sound is being produced during singing mugham. This groundbreaking pilot research is carried out specifically on the dynamic real-time MRI analysis of the voice while singing Azerbaijani mugham that was conducted for the first time in the frame of voice science and vocal pedagogy. The research is focused on the examination of the fascinating movement of

different vocal organs in a human body while singing traditional Azerbaijani mugham by renowned mugham singers, People’s Artist of Azerbaijan, Soloist of Azerbaijan State Opera House, Mansum Ibragimov, and Laureate of V Mugham Competition, Sedef Budagova, who agreed to perform as part of a research project within the framework of ongoing doctoral work at the Azerbaijan National Conservatory entitled “*Acoustic and physiological properties of the voice apparatus of mugham singers (khanende)*”. MR-scanning of both subjects lying in the MRI machine on the back and singing mugham at the same time was conducted with assistance of the Scientific Director of the Department of Diagnostic Radiology Prof. Dr. Dr. h. c. Juergen Hennig and Dr. Maxim Zaitsev at the University Medical Center Freiburg. Collected data, measurements, evaluation, reconstruction of images with the sound were recorded and then analyzed using RadiAnt Medical software. Relying on qualitative and quantitative approaches, this incredible footage reveals vocal tract profiles including articulatory differences, lip opening and pharynx width, etc. during singing mugham. Such in-depth study of mugham singer’s throat with the use of the medical and acoustic instrumentation will benefit number of disciplines, including medical practitioners in order to care for the singers with the extra sensitivity, voice pedagogues, and most importantly singers who can be educated about their own voice to improve their performance; as well as will provide important information for the education about health, wellbeing and mugham performing strategies in both educational and vocal pedagogical contexts.



(Abstract 561)



Listening to the voices of participants in a symphony orchestra engagement project

Julie Ballantyne and Jessica O'Bryan
University of Queensland

New audiences are created and lifelong arts participation begins when young people have positive experiences with the performing arts. In the case of classical music audiences, it is well known that seminal classical music experiences during childhood serve as gateways to adult classical music listening and engagement. It therefore stands to reason that organisations wanting to “thrill”, “challenge”, and “intrigue” their audiences need to examine their approaches to the delivery of arts programs, particularly in their community, education and outreach strategies, to ensure future arts participation and engagement.

This paper details the findings from the examination of an orchestral engagement project including online and in-person experiences. This pilot project (which ran over 2020 and 2021) explored participants’ expectations, experiences, and the social, emotional, cultural and educational impacts of the experience. Participants included touring musicians and producers, regional/remote educators, students, and community music groups. Post-hoc interviews were administered to each participant group and data analysed through a qualitative thematic analysis (Braun and Clarke, 2006).

In order to address issues associated with audience engagement, interpretation and investment, this empirical study begins the work of looking at the expectations, experiences and perceived benefits of those involved in music engagement contexts, to inform the design of experiences that are even more effective and engaging. A theoretical model was developed to explain the findings in terms of the emergent themes of access, communication, education, expectations, impact and relationships. This paper will detail the connections between these themes and how they can be activated to inform the development and design of future experiences to successfully engage and connect with audiences.

By ‘listening to the audience’, this study will underpin the development of participant-based recommendations regarding experience design for different types of regional arts engagements. It will thus enable the performing arts industry to engage more successfully with audiences and participants, encourage deeper community connection to cultural arts performances, support repeat visits, and crucially enhance and increase regional and remote audience quality-of-life outcomes.

(Abstract 562)

You're a musician - you can teach composition and improvisation.

Jennie MacDonald and Karlin Love
Department of Education, Tasmania

There is a significant body of research which validates the inclusion of creative music within the curriculum (Hickey, 2003; Kaschub & Smith, 2009; Wiggins, 2015). There is widespread recognition that our goals in education are to teach our students how to think and learn (McPherson, Davidson & Faulkner, 2012) and to be autonomous lifelong learners (Griffin, 2021). Increasingly the benefits of study in the arts, and specifically in music, are recognised as developing our students as creative thinkers. Curriculum, certainly within Australia, reflects this with the inclusion of creativity within its scope (ACARA, 2010).

Many music educators have considerable experience and expertise in composition and improvisation and are well -equipped to teach creative music, especially those in contemporary/popular music contexts. However, a large body of educators - particularly those trained as classical performers - have gone through their own education, including university studies, with little to no training in creative practice.

This workshop will be led by two educators; a school music teacher and a composer who has worked extensively in schools and in pre-service teacher education. They will focus on experiences of the music teacher who began their career in a country high school in the 1980s and recalls being shocked to discover creative music as a requirement in the curriculum. As a classically trained musician with no creative experience, it was very daunting to know where to start. They did and were startled by what their students created and how they developed. Since then, creative music-making has been an integral part of their programs, enriching the experience and understanding of music students from diverse backgrounds and abilities, and especially, the performers.

After a brief introduction they will present an approach to teaching creative music, aimed at educators who lack confidence in this area. They will target secondary education, however ideas and tasks will be adaptable to primary. Three creative activities will be presented through practical workshoping and discussion of educational impacts and benefits. Teachers will be able to take these activities into their classrooms and design others to fit their particular cohorts. They will develop further understanding of how to:

- Introduce each task – including learning goals and success criteria
- Scaffold tasks and assist students in developing their creative responses
- Assess tasks

One presenter will lead the in-person workshop assisted by the second, particularly to integrate online participation. Some basic instruments would be useful for the workshop.

(Abstract 570)



Experiences Of Adolescents And Families Participating In The Floora Project In Finland

Hanna Backer Johnsen
University of the Arts Helsinki

This paper addresses the need to develop the music school system in terms of social justice and equality, especially in areas with increased immigration and socio-cultural diversification. Whilst having concentrated on student-centred pedagogy and teachers, contemporary European music school research lacks knowledge on the experiences of participating children and young people. Furthermore, minors from socio-economic challenging environments, in particular, are absent in a double meaning: first, because they are children, and second because of their socio-economic status.

This presentation will give voice to newcomers in the music school context in Finland. More specifically, it will focus on the experiences of adolescents and their guardians in the Floora project. Floora has been identified as a social innovation (Väkevä et al., 2017) in the Finnish extracurricular music education system and as a form of social investment as it offers new pathways and policies for children and young people to participate in the Basic Education in the Arts (BEA) services. Data has been generated through a series of interviews with adolescent participants and their guardians in the Floora project.

The theoretical foundation of the study lies in a Bourdieu-inspired framework and its underutilized concepts *illusio* and *social gravity*. This framework enables not only to broaden the understanding of adolescent participants' experiences of meaning and agency within the Floora project but also enlighten a discussion about the responsibilities of music educators in the 21st century. By enabling young people's voices to be heard and seeing newcomers as significant agents and contributors to the wider understandings of policy level processes in the music school context, this study will provide new insight and critical knowledge for the potential for social justice in music education.

(Abstract 571)

Early years music and creativity – a Participatory Action Research project with non-specialist staff

Una MacGlone
University of Edinburgh

In Scotland, the music curriculum for Early Years (EY) emphasises (i) exploration of different genres and musical cultures; (ii) freedom to experiment; (iii) expression of thoughts



and feelings through musically and to be able to describe this process and (iv) to perform for others. Difficulties in implementation arise from teacher's conceptualisations about music, it is seen to be an expert activity, which they feel they do not have the skills to teach. In addition, the performative aspect also acts as a barrier to teachers, as the additional aspect of performing in public creates tension in prioritising a performance (product) over quality of participation (process). Consequently, this may contribute to music becoming a narrow and goal-oriented activity in contrast to the exploratory approach outlined in the curriculum.

To address this issue, a creative music practitioner (CP) who is also a researcher, undertook Participatory Action Research (PAR) in a nursery over 3 months in 2021. Aims of the project were to investigate experiences and potential gaps in knowledge and skills of EY practitioners to create and deliver on a Creative Arts curriculum. Following PAR model outlined by Townsend (2013), three focus groups with staff were gathered: 1 pre-, 1 mid- 1 post- project. Topics explored the teaching staff's perceptions of their own creativity and musicality in depth. They also investigated teachers' perceptions of their teaching skills in these areas. These data were analysed with Reflexive Thematic Analysis.

Key results were as follows. At the beginning, staff felt they were limited in delivering the music curriculum, however, by the end of the project, they had confidence in delivering creative musical activities. They developed their understanding of how children participated in varied ways depending on their interests and dispositions. They were also able evaluate activities as multimodal and communicative rather than on solely musical terms. Staff gave examples of various children showing agency, imagination, respect to each other and the instruments and demonstrated personalisation and choice in the project

These results offer implications for EY CPD. Non-specialists benefitted from time to develop their musical skills and confidence with the CP over several weeks. Appreciating music as a multimodal, communicative, social and expressive activity offers non-specialists a way to reframe their beliefs about music. Broadening the scope to reflect this holistic understanding of music for EY can usefully inform future training.

(Abstract 572)

Dalcroze Eurhythmics and Executive Functions: Music and Movements are Keys

Waen Ploy Chitt-amphai
Musica Music Studio, Nakhon Ratchasima, Thailand

Executive Functions (EF) are the brain cognitive skills devoted much attention by educators, psychologists, neuroscientists, and parents around the world. It is widely recognized as one of

the key factors associated with success in an individual's life, including 1) Attention Control, 2) Working Memory, 3) Inhibitory Control, and 4) Mental Flexibility.

Likewise, there are more studies in the field of Physical Activity that affect the development of Executive Functions. Numerous studies have shown that physical activity directly affects cognitive functions, which is an important factor for learning and efficient operation over a lifetime, especially the cognitions that are directly related to Executive Functions.

Dalcroze Eurhythmics is Émile Jaques-Dalcroze's philosophy, concept, approach to teaching music through movement that aims beyond using music to teach music but also using music to create the way to teach skills which you need in everyday life, including to be used to treat people with brain disorders.

The researcher studied the relationship between the concepts, philosophy, and Dalcroze Eurhythmics method of music learning that are consistent with the development of Executive Functions. To create a body of knowledge in music education from the ideas of Émile Jaques-Dalcroze that were created and transmitted over a century ago, still alive and meet the demand of 21st-century skills, proven by today's neuroscience.

(Abstract 574)

Cultural colonialism, academic rigor, or both? A case study of ABRSM examinations in Northern China

Le Zhang
Hainan Normal University

As one of the most popular international music assessments worldwide, the UK-headquartered Associated Board of the Royal Schools of Music (ABRSM) exam has gone beyond gaining a firm foothold in China. In the last 12 years, China has consistently maintained its position as the fastest-growing market for ABRSM exams, doubling in numbers every three to four years. This study, involving interviews with three music teachers from Northern China, addresses the impact of ABRSM exams on music teachers' perceptions and their adaptations to a non-Chinese pedagogical approach (specifically), and music education in China (generally), particularly in terms of cultural colonialism. For this study, cultural colonialism means the dominant British music exam attempted to appropriate its musical culture into Chinese music education.

The purpose of this study is to analyze Chinese music teachers' experience with, and perceptions of ABRSM exam in terms of academic rigor and cultural colonialism in music education in China. In particular, this research addressed the following questions: (1) From Chinese music teachers' perspectives, how rigorous is ABRSM exam? (2) How do Chinese music teachers feel about this British-based music exam system as a means of cultural colonialism in China?



This study utilized instrumental case study design. According to these three teachers' thoughts and insights, they noted that ABRSM is highly recognized internationally, and its academic rigor and emphasis on standards has changed their traditional ways of music teaching. For the UK-based ABRSM, the fast growth of this western music exam has resulted in unexpectedly huge—and still growing— financial benefits. The current condition of cultural colonialism in China favors its expansion but teachers interviewed would like to see some Chinese music included in the syllabus. Furthermore, these disadvantages and problems such as unbalanced repertoire, and exam anxiety have not occurred to these teachers before the interviews but they did not seem bothered by them. It should also be noted that ABRSM's education space—as a means of cultural colonialism—is being planted in music classes across China wherever the ABRSM syllabus is being taught.

(Abstract 575)

Community Music in Portugal: working up to a holistic view

Jorge Graça and Helena Rodrigues
CESEM | NOVA-FCSH

Background: Community Music (CM) practices in Portugal are widespread. The existence of a degree in CM attests to this. However, like other countries, holistic studies are rare, with most being focused on specific projects (case studies) or spaces of action. There is no published in-depth study about CM in Portugal

Aims: The aim of this study was to get a holistic overview of CM in Portugal. Namely: i) if the practice presents different aspects in the Portuguese context; ii) the characteristics of those who interact with it; iii) examples of good practices.

Method: Portuguese CM projects were collected, analysed and categorized for: characteristics, aims and profiles of those involved. This data was compared to the results of a thematic analysis of 5 semi-structured interviews with selected specialists, considered so for their relevance as researchers and practitioners of CM in Portugal. All the interview data was codified and analysed using MaxQDA. Data from the projects was collected in a database, with aims of making a public, crowdsourced Wiki in the future.

Results: The analysed data shows that: the profile of the facilitator is maybe the most important factor in determining the success of a project; current CM definitions are too ambiguous; inclusion is difficult, worsened by lack of experience/vocation from practitioners; projects involving music schools are important, but rarer and understudied; many projects happen only once; practitioners have varied backgrounds, many not having a degree in CM, most being both musicians and teachers in music schools; the fields of action are varied,

covering music in infancy, an aging population and people in prison; funding opportunities are rare, but growing, aided by European funds for artistic projects with social impact.

Conclusion: CM in Portugal has unique characteristics: smaller, more intimate scope (less funding) and greater diversity (not constrained by funder expectations). The diversity of practitioner backgrounds may be the fruit of lack of funding for the arts, leading musicians/music teachers to search for funding in calls for projects with social impact, which are slightly more common. The fact that most projects happen only once may lead to a sense of loss from the community. CM projects can be helpful tools for combatting the insularity of music schools, creating new human networks with surrounding communities, fomenting cultural democracy. These results enable new paths for investigation into the diversity, coverage, and the profiles of those who interact with CM in Portugal.

(Abstract 576)

Mobile music apps for people with special needs

Lee Cheng and *Chi Ying Lam*
Edinburgh Napier University

The rapid advancement of mobile and computing technologies has made the music-making experience more accessible and affordable for anyone. While many music mobile apps are available on major digital distribution platforms, seldom have taken into considerations the special needs from people with disabilities (PWD). This session presents a mobile music app designed to cater for PWD's needs in their music-making process.

The app makes use of the accelerometer and motion sensing abilities to measure the user's hand movements and orientations, which are manipulated as seed values for the generative sound and musical content. Instead of relying on the touchscreen as the only way of input control, people with muscle weakness such as those suffered from stroke or Parkinson's disease could be able to enjoy making music with simple hand movements. The app also incorporates two characteristics specific for the targeted users: First, it comes with a shallow learning curve that requires almost no prior music knowledge and skills, as well as simple user interface making sure all the functions are accessible to anyone; second, the timbral mix among its synthesisers fits with each other that makes available collaborative music-making among users, which help developing users' social communication and interaction skills. These learning designs ensure the music app could empower anyone to create, express, and develop their social interaction skills within the enjoyable music-making process.

The music app has been put forward for a pilot study that evaluates its user experience and learning design. Participants of the pilot was involved in ensemble practices after acquiring certain skills to manipulate the music-making tools, and further the affordance of the



products for the development of non-verbal social interaction skills. Dedicated compositional pieces and showcasing performance were produced as part of the project, which will be shared among the broader society for the creative abilities of the people with special needs as empowered by the digital musical instruments.

(Abstract 577)

Using Digital Audio Workspaces to Facilitate a Holistic Approach to Music Learning

Sarah Longford
ASME

While there will always be a place in the music industry for Western Traditional Music, the future of music lay in music technology and production. It is imperative that students are completing their schooling with not only an understanding of theory, analysis, performance, and composition, but also an understanding of music production software such as Digital Audio Workspaces (DAWs). With teacher workloads ever-increasing, adding yet another dimension to the curriculum may seem overwhelming. However, what if there was a way to embed the learning of theory, analysis, performance, and composition into the learning of digital software? This workshop will help teachers understand how to use Digital Audio Workspaces not only for composition work, but also to teach students music theory, analysis, and performance skills, all while equipping them with the ICT skills to confidently enter the music industry after graduating high school.

Five keywords

Digital Audio Workspaces (DAWS), holistic, facilitate, software, artistic processes.

Proposal

With technology advancing exponentially, it is imperative that teachers and students understand the fundamental principles of Digital Audio Workspaces, otherwise known as DAWs. Students interested in entering the music industry must be able to successfully produce music using recording software in order to pitch songs to labels and producers as songs need to at least be recorded at a foundational level in order to be pitched and considered. However, if students choose not to pursue signing with a label and wish to follow the independent artist route, competency with DAWs is even more imperative as they will need to have the skills to fully produce their own music. Full production requires knowledge of proper recording techniques, as well as knowledge and understanding of effects, plugins, data entry, and automation, in order to mix and master to a professional standard.

However, with the curriculum ever-expanding, and subsequently teacher's workloads, adding yet another dimension to music education seems daunting and unachievable. However, rather

than being an addition to the curriculum, Digital Audio Workspaces can be used as a tool to *implement* the curriculum. In 2011, Shuler published an article exploring teacher facilitation of student transference of skills across the three artistic processes within singular lessons, rather than dedicating full lessons to either composing, performing, or analysis (Shuler, 2011). While Digital Audio Workspaces are most commonly used as composing tools, they can also be used for performance, analysis, and teaching of more theoretical concepts such as notation. Furthermore, providing a multifaceted approach to music learning will make music “visible for all” students; as the use of Digital Audio Workspaces provides opportunities to learn and engage using all learning preferences all while being pragmatic and current.

Research shows that teacher self-efficacy directly impacts willingness to teach a specific subject/concept (Heyworth, 2018). If teachers are not confident in using Digital Audio Workspaces for their own projects, they are less likely to teach the skills to their students, and unlikely to do so competently. This workshop will help participants learn how to use Digital Audio Workspaces in an education and music industry context.

In the workshop, teachers would become the “students” in a mock classroom. The workshop will cater primarily towards teachers with no experience with Digital Audio Workspaces, however, the level of analysis, content, and participation can be easily differentiated for participants of all skill levels. Participants will first be asked to add a rhythmic sample to a short loop template using a software instrument, targeting the skill of arrangement. From here, I will lead the participants through the process of analysing some of the various music elements within the template – structure, timbre, texture, duration, harmony, and, finally, melody. After foundational analysis is achieved, melody can be analysed more in-depth using built-in notation software within the Digital Audio Workspace. This feature in the software allows for a multi-faceted approach to music theory, where participants can visually see notes on the piano scroll as well as being able to analyse the exact same melody in notation simply by opening a new tab in the software. Once finished analysing, participants will be asked to add a rhythmic track to the template - either by recording themselves or entering using a software instrument. This then moves the workshop into performance where participants will be welcomed to showcase their performance of the template (with their added rhythmic element). If participants already have experience with Digital Audio Workspaces, I can differentiate the content and analysis, wherein participants will learn to add plugins and manipulate music elements using automation.

Statement of the workshop goals

- 1 Develop teacher efficacy in use of Digital Audio Workspaces
- 2 Provide teachers with the fundamental tools necessary to teach the basics of Digital Audio Workspaces
- 3 Encourage teacher use of Digital Audio Workspaces to facilitate a holistic cross-process approach to music education

Detailed order for the demonstration/workshop content



Time (minutes)	Content
5	<ul style="list-style-type: none"> • Welcome, brief introduction • Statement of workshop goals and philosophy
2	<ul style="list-style-type: none"> • Distribution of hardware (iPads & headphones)
3	<ul style="list-style-type: none"> • How to open software • How to open template
5	<ul style="list-style-type: none"> • How to use software – basics (play, pause, add new track, open track, open library)
5	<ul style="list-style-type: none"> • Adding a rhythmic sample from the library (teacher guided on where to look)
10	<ul style="list-style-type: none"> • Analysis of instrumentation/tracks (timbre) • Analysis of structure and texture • Analysis of duration (rhythmic elements using piano scroll) • Analysis of harmony (using piano scroll and chord numerals/names)
5	<ul style="list-style-type: none"> • Analysis of melody using piano scroll with link to notation
10	<ul style="list-style-type: none"> • Revision of adding new track – How to record audio and/or add midi data • Participants given time to record new track
10	<ul style="list-style-type: none"> • Discussion/Questions

Statement for how the presenter will actively engage the seminar participants

Considering the practical approach of the workshop, I will actively engage seminar participants by providing at least one device between two participants – dependent on number of participants. Participants will be encouraged to improvise and experiment with the software through guided instruction and open-ended questions. The supplied devices will be iPads and will have the Digital Audio Workspace, *GarageBand*, already be installed. The use of the software will come at no cost to the participant and the technology can be downloaded and implemented worldwide on Apple products for free. For teachers who do not have access to Apple products in their own school setting, recommendations will be provided for various alternative software which can be downloaded on any device such as *Mixcraft*, *Bandlab*, and *Soundtrap*. *Mixcraft* is a free, downloadable, program compatible with all devices while *Bandlab* and *Soundtrap* are both webapps – the latter of which requires a paid teacher membership but provides lesson plans and templates for teacher implementation. Apple's *GarageBand* is being used for this workshop as most alternative software is based on the Apple model and thus, the skills learned in *GarageBand* are the most easily transferrable to alternative Digital Audio Workspaces.



(Abstract 578)

Moving towards social cohesion through a Dalcroze-inspired approach: a multisite case study

Joy Meyer
North-West University, Sinenhlanhla Primary School

South Africa is not only a highly diverse society but a deeply divided one with half of the population living in poverty. There are various threats to social cohesion in South Africa including inequality, poverty, and the absence of interracial interactions. To achieve a peaceful coexistence through social cohesion, it is important to create events in which the participants engage in shared activities and share common goals. Therefore, the purpose of this multisite case study is to explore how a Dalcroze-inspired approach can facilitate social cohesion at three community music engagement sites in South Africa.

The students that are engaged with service-learning at Tshameka Primary school, Setshaba Primary School and Vukona Community Development Centre, are included as participants in this study. I collected visual and interview data with the students who accepted to participate. The data analysis process consists of thematic analysis and multisite case study procedures. As social cohesion interventions often lack a well-developed theory of change as a basis, the theory of change in music education proposed by Randles (2013) will be used and adapted according to the findings. At the centre of this model is cultural creative processes that require working with existing material in a way that includes both divergent and convergent ways of thinking. Recognising the creative processes within Dalcroze Eurhythmics, allow us to enhance the musical experiences of our participants by working within the confines of our social structures. Using the theory of change allows us as practitioners to reflect on how we can move toward social cohesion in the diverse communities and contexts we are situated in.

(Abstract 579)

Inhibition of Musicality: Perspectives of Piano Teachers in Malaysia and Singapore

Albi Odendaal, Hui Ling Khoo and Kathryn Ang
School of Music, North West University
National University of Singapore
MASARA, North West University

Music teaching in Malaysia and Singapore depends heavily on the external examinations offered by European accreditation bodies (Ang, 2013). The examinations allow students to



present their work for grading and feedback, after which students receive a report and grade certificate from the accreditation body. However, we have observed occasions when these examinations have not been used for musical or educational purposes but rather to achieve personal objectives such as enhancing public prestige or bolstering a child's portfolio. We have observed that children's musicality is inhibited by teaching or parenting practices that do not consider the students' needs, skills, and dispositions, but have not been able to identify any research on the topic.

The purpose of this interpretive description study is to explore how twelve private studio teachers in Singapore and the Klang Valley of West Malaysia understand and cope with the inhibition of musicality in their students. We used purposive sampling to identify experienced piano teachers in the two sites. They each received four fictional stories (Kallio, 2015) before the interview, which depicted different sources of inhibition based on our experiences of musical inhibition as well as ideas gleaned from general literature on psychological inhibition in a mixture of factual and fictional elements (de Moor et al., 2017; Macleod, 2007; Pérez-Edgar & Fox, 2018; Rubin, 2001). Specifically, the stories covered parental disinterest, abusive teaching, student personality, and parental pressure. The interviews were designed to elicit stories from the participants that contradict or confirm elements of the fictional stories.

From our analyses of the interviews, we developed a model which places the musical learner within a musical environment consisting primarily of parents, teachers, and examinations. Parents and teachers may enable the learner by supporting their autonomy. However, parents may inhibit aspects of a learner's musical development by creating a pressured environment, while teachers may inhibit aspects of a learner's musical development by using MTAF teaching. MTAF is an acronym we coined using the descriptive terms participants employed to describe a specific brand of teaching: militaristic, threatening, abusive, fierce. Examinations were described as either enabling autonomy support or increasing pressure on the child. Autonomy support is perceived as supporting musicality, while MTAF teaching and pressure of various sorts are perceived as leading to inhibitions of musicality. Understanding the inhibition process allows teachers to be trained in recognising and circumventing processes of inhibition and thereby contributing to the flourishing of the student in question.



(Abstract 580)

The role of the teacher's body in instrumental and vocal music pedagogy

Melissa Bremmer and Luc Nijs
Amsterdam University of the Arts
IPEM Ghent University

Theoretical background

Instrumental and vocal teachers often employ their body in teaching to facilitate sensorimotor engagement with the voice or an instrument. Yet, teacher's bodily engagement in instrumental and vocal education is scarcely explored in music educational research studies. In our view, this scarcity is related to the lack of a framework about the role of the music teacher's body in instrumental and vocal education. Therefore, we will discuss a dynamical systems theory perspective to set first steps in conceptualizing the role of the instrumental and vocal teacher's body in music education (Bremmer & Nijs, 2020). From a dynamical systems theory perspective, learning processes are viewed as emerging from the learner's goal-oriented, situated, adaptive actions in the learning environment.

Aim of the research

Based on the principles of dynamical systems theory, a constraint-led approach to teaching and learning has been developed. Although "constraint" in colloquial language can have a negative connotation, within a constraint-led pedagogy it refers to the boundaries placed on a learner that shape or limit certain behaviors (Newell, 2003). Teachers can introduce different types of constraints (e.g., environmental and task constraints) in the learning environment, aiding learners in finding solutions for musical tasks. We will argue that different types of teacher's bodily engagement can act as constraints and will illustrate those with video fragments: physical modeling, action demonstration, pedagogical gestures and touch.

Approach of inquiry

Based on existing theoretical and empirical research, we will discuss a first conceptualization of the role of the music teacher's body in instrumental and vocal education viewed from a dynamical systems approach and a constraint-led pedagogy.

Implications for music education

This presentation will open up a discussion on how the instrumental and vocal teachers' verbalizations and body-based constraints can work together to implement effective teaching, learning and assessing strategies.

(Abstract 581)



Teacher as conceptual artist

Melissa Bremmer and Emiel Heijnen

¹ Amsterdam University of the Arts

Theoretical background and aim research

Teachers in arts education including music education frequently struggle with their professional identity (Hatfield, Montana & Deffenbaugh, 2006; Welch, Purves, Hargreaves & Marshall, 2011). When asked, arts teachers often answer that they believe that their main responsibility is education at the expense of understanding themselves as performers/artists (Hall, 2010). The Mexican-American Jorge Lucero (2011) questions whether an occupation as teacher needs to impede a creative practice and, through the idea of 'Teacher as conceptual artist', he proposes that the teachers' practice can be their creative practice simultaneously. This led to our research question: 'How can the idea of 'teacher as conceptual artist' influence the perceptions of arts teacher students concerning their professional identities?'

Research design

This study was set up as a qualitative intervention study. The intervention consisted of a three-day project by Lucero in which 3 music, 9 visual arts and 2 theatre education students (Bachelors) were familiarized with strategies of a conceptual artist. In the three following months, these students developed lessons based on those strategies, implementing them in primary and secondary education.

Methods

Elicitation-interviewing: prior to the project the students chose one image out of a 100 that might visualize how they perceived their identity as an arts teacher and explained their choice (baseline). After the project, they were asked in a semi-structured interview to reflect on this image and their identity again.

Results and conclusions

Through the strategies of a conceptual artist, students who mainly identified as a performer/artist could integrate a teacher identity in their artist identity, but these strategies also gave students who kept their performer/artist identity out of the classroom an opportunity to live their artist/performer identity in the classroom. This 'conceptual' approach can offer arts teachers new ways of approaching the arts in schools including music.

(Abstract 582)

Playful pedagogies as professional practice in Australian secondary music classrooms

Rohan Hardy



Griffith University

Trends toward regulating professional standards in teaching through a scripted curriculum have negated music teachers' agency to reflect upon and play with pedagogical practice. This raises questions as to how teaching, as a profession, can overcome a crisis of confidence in risk agency through moments of problematic uncertainty. Such moments that shape our pedagogical voice in the music classroom are often discovered as we play within 'swampy zones of practice' (Schön, 1987), in that the messiness of teaching practices that defy technical solutions generate an awareness of our professional artistry. Dewey's writings on transactionalism and experience and Schön's reflective practice illuminate these swampy zones as a realm for pedagogical play and experimentation.

While play has been explored in the context of young peoples' learning (Rose & Countryman, 2020), how teachers benefit from playful pedagogical practice has largely been unexplored. In this theoretical presentation, I examine the potentials of playful pedagogical practice for Australian secondary school music education as a means to engage the imagination of teachers in purposeful and creative ways.

Reflective practices are considered central to a teachers' work and their professional identities as characterised by policymakers. Music education systems around the world increasingly place value on reflection as part of teachers' professional practice (e.g. the Australian Professional Standards for Teaching). This suggests that reflection is essential for teachers to respond to complex questions about educational goals and directions in the diverse music classroom. However, the development of reflective capacities in teachers has become obscured within documents of regulation, situated around instructionalist pedagogy, offering little in the development of a critical awareness of playful pedagogical experimentation (Glasswell & Ryan, 2017). Questions may thus be raised about the opportunity for playful experimentation of pedagogical practice as music teachers seek to find a voice as they navigate policy and practice.

Drawing upon the work of Biesta (2014) and through a review of the literature, I argue the development of a teacher's professional capacity to exert educational judgments from the centrality of the classroom and in the relationships between teachers and students. I illustrate how playful approaches have the potential to extend the notion of reflective practices, enabling greater agency, voice and diversity of educational thought and teaching practice in secondary music classrooms.

(Abstract 583)

Topic theory: the application of interpreting music in piano pedagogy

Jin Ding
University of Malaya

Piano pedagogy is an important systematic procedure in piano teaching and plays a very important role in the realization of the purpose of piano teaching. It is a common phenomenon today that most educators and performers emphasize the importance of technique. However, when analyzing and interpreting music, they are often based on personal subjective intuition and imagination, lacking theoretical support. Previous research on piano pedagogy has also shown that piano teaching in Chinese universities focuses on technique rather than musical interpretation.

The topic theory is one of the methods in music interpretation, involving the analysis of the internal characteristics of music and the cultural background related to it. Leonard Ratner (1980) provided a definition of topics as “subjects of musical discourse, or a thesaurus of characteristic figures”. For many years, there has been controversy about whether the topic theory can be applied to the interpretation of musical works. The purpose of this study is to analyze the characteristics and symbolic meaning of musical topics in music pieces. And to clarify the role of topics in music interpretation. This presentation will report the findings of (1) The current issues with piano pedagogy in Chinese universities. (Mainly focus on the part of musical interpretation). (2) How the piano teachers subconsciously apply parts of Topic theory in their piano class. (But lack of systematic understanding of this theory)

The open-ended and semi-structured interviews will be conducted with six piano teachers of Shangqiu Normal University to understand their teaching methods in the piano class. Data will be analyzed with descriptive statistics. The findings will show the relatively traditional pedagogical concepts of university piano teachers and describe the implication of applying "Topic theory" on piano pedagogy.

This study will reflect the current situation of traditional piano education and offer the possibility of introducing new teaching concepts. The topic theory will become one of the effective tools to supplement the gaps in the analysis of musical works in piano pedagogy, so as to improve the expressiveness of students' performance.

(Abstract 585)

Visible voices: Locating meaning in the secondary music classroom

Cade Bonar
St Andrew's Anglican College

This paper presents a model of pedagogical practice for the secondary music classroom. It is based upon the researcher's earlier doctoral studies, reframed and rearticulated through



ongoing research and critical reflection. The initial research located five 'conditions' for the provision of meaningful music education – that of *praxis*, student *agency*, *authenticity* in working in and with music, *fluency* with music as a discourse, and the *social constructs* surrounding music learning – culminating in a model that underpinned the researcher's practice. Given the changing nature of music education in schools and the researcher's focus on the continued provision of meaningful music education for students, a revised model is posed here, informed by the researcher's continued experience in the context and continued professional engagement.

This work is heavily influenced by Swanwick's (1999) notion of 'music as discourse'. It seeks to locate this in practice amidst the complex interactions of the classroom and make all voices 'visible' and influential in the shaping of meaningful music education. The research approach is founded in practice-based inquiry (Nind, Curtin & Hall, 2016), which acts as a natural extension of the action research methodology used to frame the initial findings. Data were collected through researcher observations and reflections, semi-structured focus-group and individual interviews with students, work samples (artifacts), and an open-ended survey instrument. These data provided a rich understanding of the ways in which music education is made 'meaningful' for the students it serves.

The findings of this research are presented as a rearticulated model for meaningful music education, positioning five ideals – *praxis*, *context*, *positioning*, *discourse* and *presence* – as independent yet interrelated continua in which practice can be situated. Meaningful practice is located along each of these ideals, remaining fluid in and between encounters as the nature of learning is influenced and informed by the actions of both teacher and student. Upon these continua, dualistic notions of *action* and *ideas* in relation to *praxis*, *authentic* and *artificial* contexts for learning, the degree of *agency* or *structure* with regard to the positioning of the learning, the nature of discourse as *conversational* or *discrete*, and the *social* versus the *individual* presence of the learner, are positioned. Despite the contextualised nature of the research, a level of generalisability is argued in that it offers a basis for other teachers as they reflect on their own practice and consider their philosophical positioning in relation to music education in their own context.

(Abstract 587)

Music And Communication For Mothers And Young Children In Prison

Kirstin Anderson and Inês Lamela
University of the West of Scotland
Institute of Ethnomusicology - Center for Studies in Music and Dance (INET-md)

The inspiration for this research began with a surprise; a lack of information on the musical communication between mothers and their young children, albeit in a unique environment, the prison. Musical interactions between mothers and infants, for example, the use of music to establish routines in young children's lives, play a role in establishing positive bonds between mothers and their babies around the world (Martin, 2014). This paper follows initial research on this topic undertaken in the forthcoming Oxford Handbook of Early Learning and Development in Music; we found only one academic paper (Rodrigues et al., 2010) that examines how music is used by women and their children who reside in custody with them to communicate with each other and form positive attachment bonds. Based on both of our professional experiences, as music teachers and practitioners working in prisons in Scotland and Portugal, we saw that this practice is not reflected in published academic literature. There is an established field on the impact of parental imprisonment between parents and children that are separated by imprisonment, and research on music in prisons has often focused on the benefits for adults who engage with music while incarcerated (Henley et al., 2012). However, there is a much smaller discourse on women who are incarcerated and raising their young children with them inside prison, and the musical interactions between mother and child.

This paper is timely as the number of women in custody around the world has increased substantially, and on every continent, by over 100,000 in the last decade (Prison Reform Trust, 2021). In this presentation we discuss our research project designed to bring together practitioners and researchers that work across the many areas of this practice including music education, health and penology, in a series of online workshops using Heikkinen et al.'s (2012) 'Five Principles of Action Research and Narrative' to connect and develop this practice. We discuss music programmes designed for delivery to participants in formal educational settings, as well as the everyday musicking that takes place between mothers and their children, for example, in cells, and how this may mitigate the negative impact of imprisonment for women. This research will expand knowledge and understanding of a hidden area of practice, music as a form of communication between mothers and their young children who reside in custody with them and discuss implications for music education in the prison environment.

(Abstract 590)

Mapping the Key Aspects of Professionalism in Popular Music Voice Teaching: A Systematic Review

Katri A. Keskinen
The Sibelius Academy, University of the Arts Helsinki

This presentation discusses the findings of a systematic review on the manifestation of professionalism in recent literature on popular music voice pedagogy. The review has two

aims: (1) to map the relevant literature for the popular music voice teacher profession published between the years 2014–2020, and (2) through thematic synthesis, configure the key aspects of professionalism that arise from the literature.

Popular music voice teacher is a relatively young and unorganized profession with a growing academic demand due to changes in societies and the music industry (e.g., Reinhert 2019). In 2008, the American Academy of Teachers of Singing published a position paper on the need to separate popular music voice pedagogy from classical voice pedagogy (AATS 2008). Since then, the number of studies and books on popular music singing and its pedagogy have strongly increased. The review summarizes the core pedagogical literature in English, Finnish, and Swedish, published in journals, books, handbooks, and dissertations during 2014–2020.

The concept of professionalism has evolved during the past decades due to societal changes, such as digitalization and shifts in the market forces (e.g., Noordegraaf 2016). Traditionally, the core notions of professionalism for popular music voice teachers have been expertise in voice science, pedagogy, and popular music genres. In addition to examining these core notions, this study investigates the ways in which voice teacher professionalism continues to expand (Westerlund & Gaunt 2021). Preliminary observations of the results indicate that as literature on the core notions has increased and become more exhaustive, the expanded notions of professionalism have started to be addressed. These topics include, for example, industry demands, collaboration, social responsibility, entrepreneurship, stakeholder relations, teacher agency and autonomy, and epistemological stance.

This systematic review forms part of the author's doctoral dissertation project examining the future of professionalism and curricula in tertiary popular music voice teacher education programs in Australia, the United States, Finland, and Sweden. The project examines the evolution of the popular music voice teacher profession and supports the development of the teacher education and scholarship of the field.

(Abstract 591)

Foregrounding specific learning priorities for an ethical approach to intercultural music education in superdiverse societies

Charulatha Mani
School of Music, The University of Queensland

In intercultural music education, normative approaches instate cultural difference at the centre of the teaching and learning space, intentionally or otherwise. Specific learning priorities - of technique, style, musical form, and musical materials - emerge from cultural contingency as a primary parameter. This paper presents research across two distinct

experiences that I have had as a music educator of Indian origin in a Western tertiary education setting, wherein I approached the learning and teaching context from a technique-based perspective, eschewing deliberate references to cultural differences at the outset. I sought to understand how students' learning unfolded in such an approach and what these findings might imply for music education in a globalised arts sector.

In the first case, I taught *gorgie*, a vocal ornament that formed a primary constituent of 17th century Italian vocal improvisation and embellished performance practice, to a group of 6 undergraduate early opera students in a tertiary setting using a comparable vocal technique from Karnatik practice of South India as a tool. In the second case, I taught my Early Music collaborators to relate to a notational system that I had developed to represent Karnatik Raga, the *RagaCurve*, using techniques of embodied cognition encompassing visual, aural and kinaesthetic spheres of perception. This was in the context of realising composer Monteverdi's opera, *L'Orfeo*, in an informal workshop setting from an intercultural perspective. A qualitative instrumental case study approach was adopted in both cases. Participants were interviewed on what they sought to learn and how their understanding unfolded. An inductive heuristic method of analysis yielded comparable themes across both studies. The themes were collated to identify emergent results.

The results demonstrated that the learners' embodied perception of the musical shape, form, and sound was central to knowledge transfer. Also, that when specific aspects of musical knowledge were shared, the cultural significance in the musics were made visible in a natural and ethical manner, allowing for culture-based conversational fronts to emerge from practice. The educator's choice not to reinforce cultural difference as the central factor in the teaching cycle rendered the flow of culturally encrusted knowledge a direct result of musical correspondence between teacher and student. This model of teaching could be effective particularly in the context of super-diverse Western societies wherein techniques and concepts from varied non-western traditions could address specific learning priorities of students engaged in Western Art Music, New Music, and Contemporary Music studies.

(Abstract 592)

Coping with Covid through Community Music: The Experience of Place and Community in a Neighborhood Choir during the Pandemic

Linus Eusterbrock and Eva-Maria Tralle
University of Cologne
Freiburg University of Music

During the COVID-19 pandemic in 2020, governments imposed various confinement measures on their populations to prevent the spread of the disease. While reducing public

health risk, these “lockdowns” created massive economic, societal, and political side-effects which deeply affected (and continue to affect) socio-emotional wellbeing of citizens. Communities around the world responded with spontaneous musical activities of various kinds: balcony singing, flash mobs, online concerts etc.

A growing body of research is dedicated to the role of music in the pandemic, suggesting that engaging with music plays a significant role in mood regulation (cf. Fink et al. 2021, Carlson et al. 2021), social adaptation (Sarasso et al. 2020) and social cohesion (Chiu 2020, Barnes 2021) in times of social isolation. However, in-depth studies of musical activities during the pandemic that address *how participants experience* the role of music making in their navigation of the crisis are still rare.

In our paper, we present results of a qualitative study on the experiences of participants of a weekly socially distanced neighborhood choir that one of the authors organized during the first months of the pandemic. We focus on the underlying orientations that lead participants to articulate their experience of community in this self-organized activity. Data collection involved conducting two online group discussions with 13 participants that we analyzed following Documentary Method (Bohnsack 2014), aiming at reconstructing the “collective orientations and milieu-related experiences” of participants (Bohnsack, Pfaff, and Weller 2010, 65).

Our findings suggest that the neighborhood choir provided a sense of collective social and aesthetic agency that helped coping with the uncertainty and confinement of the lockdown situation. Relationships and positions in the social network of the neighborhood were challenged and re-negotiated. While participants were confined to the immediate surroundings of their apartment, the neighborhood choir made “a virtue out of necessity” and enabled a new connection to the place, its history and inhabitants.

Our results shed light on the role that community music can play in neighborhoods in times of crisis, a topic that seems relevant to a discipline of music education adapting to the multiple crises of the Anthropocene.

(Abstract 593)

Development of Musical Activities in Teacher Training with Service-Learning for inclusion of school children

Laura Cuervo, Desirée García and Carolina Bonastre
Complutense University of Madrid
Autonoma University of Madrid

We present a S-L experience in progress which is being developed in Teacher Training at a university of Madrid. It involves university and schoolteachers, as well as High School, and Primary students. Its main aim is to provide students with a S-L methodology which would enable them to learn in a real context while boosting the social inclusion of vulnerable school children, and to encourage a critical reflection on the acquisition of soft skills, necessary both for their professional development and for the encouragement of tolerant, caring, and just future citizens.

Learning in informal contexts such as the school playground is a good setting for developing these soft skills in future teachers; it is also good for facilitating participation of all children, thus decreasing social exclusion. Likewise, musical play is internationally recognized as learning that operates in the contexts of children's cultural and social world. Moreover, Music is considered a good means for improving social and intercultural skills, with an impact on inclusion.

On the other hand, S-L methodology promotes the transfer of learning for the benefit of the community and the enhancement of the quality of education.

Involved students in the Teacher Training subjects "Music Listening", "Musical Games", and "Didactics of Music" are having a *direct participation* in the project. They are designing musical activities to be implemented weekly during the school recess and are writing reflective register after the schoolyard setting. The activities are focusing on listening discrimination on different sound environments -differentiating the qualities of sound-, as well as melodic and rhythmic sequences. These activities are being accompanied by dances and musicograms created by the school children. In addition, intonation of popular intercultural folklore, traditional musical movement games, and some short dramatizations are being performed to encourage pupils' participation and improvisation skills. Meanwhile, other university students have created musical instruments out of rattles, percussive cups and other sound objects to be used in the activities.

On the other hand, students of the Teacher Training subject "Methodology of Research in Education" are going to have an *indirect participation*. It is planned, them to carry out part of the evaluation process by analyzing collected data in a qualitative way.

Expected results refer to increase the possibilities of social transference of academic knowledge to foster social cohesion, inclusion and well-being of the beneficiaries. They also refer to encourage students' civic and emotional behaviors, which make possible a whole person education.

(Abstract 594)

(In)Visible Virtual Voice: Push and pull forces in multicultural Music Education practices

Ronel De Villiers

University of Pretoria

Higher Education Institution (HEI) students benefit when Music Education (MusEd) lecturers embrace and apply the principles of transformation to multicultural teaching and learning content and methods. Interconnected African and global perspectives promote MusEd as a developer of social cohesion and an agent for redressing imbalances of the political past. Theoretical roots through adapted teaching activities benefit student teachers in terms of the integration of knowledge, praxial musicking, personal development, social and cultural belonging. Consequently, teaching and learning methods within MusEd were challenged and alternative research ideas were explored.

Samuel's Force Field Model (2008) provides the theoretical framework for this research project and directed the research questions. This model distinguishes between key forces that enable or constrain, push or pull which influence the domain of professional teaching practice. The four forces that stem from this model are contextual (influenced by social, political and historical factors), institutional (internal micro-contextual forces in each HEIs), biographical (authentic, unique and personal) and programmatic (curricula) forces. This lens is used to identify, analyse, and interpret the various influences on MusEd lecturers' perspectives and experiences. Various forces of change that influenced Higher Education professional practices were researched through investigating virtual methodology practices.

The two research questions were:

How did the challenges (pushing forces) and opportunities (pulling forces) benefit or restrain multicultural Music Education?

How did the changed push and pull forces influence online MusEd teaching and learning practices?

Data was collected by qualitative interviews with MusEd lecturers. This process happened via an electronic format. The aim was to enrich and acquire new MusEd research data. The applied interpretive paradigm posits a deep-thinking worldview that is determined by the generalised interpretation of related concepts and circumstances as formed by experiences of the world in which we live and work. The deductive coding procedure were used to scrutinise the accumulated data. The rich data was analysed and organised according to the four forces of the Force Field Model as themes with categories and sub-categories emerged.

The most vital aspect was the transformational online and virtual processes that imposed on the lecturers' teaching and learning practices. A "hide and seek" finding was discussed as the respective systematic, structural, and ideological differences in viewpoints between before and after the Covid pandemic, prompted several changes to the Music Education system as a whole.



(Abstract 599)

Musically Informed Hybrid Teaching: COVID Experiences in Music Teacher Education

Amira Ehrlich
Levinsky College of Education

Bresler (2009) has argued the relevance of musical sensibilities to the cultivation of what she called a "musically-informed" research mindset. In doing so, Bresler has suggested how listening and improvisation skills, alongside sensitivities to pattern recognition and the ability to move between micro to macro perceptions are characteristic musical expertise that can easily be translated into qualitative research practices. Within the realities of the COVID pandemic music teachers and music teacher educators have been forced to face new pedagogical challenges. After having adjusted to the limitations of online ZOOM teaching, In March 2020 my practice of music teacher education took a new turn, as I was forced to create new solutions for hybrid teaching. Getting back on campus, having between 1-3 students on campus in the classroom with me, and another 6-12 students logging on online from their homes, I now had to cater to two student populations simultaneously.

In this workshop I apply Bresler's notion of "musically-informed" mindset to the challenge of hybrid music teacher education. I share experiences from my own experimentation, where I discovered that some aspects of musical form helped me create interesting hybrid interactions. I will demonstrate the use of call and response patterns as a tool for creating interaction between students in the classroom and students at home; Notions of polyphony and heterophony will be explored as pedagogical devices in hybrid teaching; Finally, folk traditions of rhythm will be offered as a basis for overcoming the limitations of synchronous online music making and teaching.

(Abstract 600)

Access to the Swedish field of Music Education

Camilla Sarner
University of Gotheburg

Many western countries, schools and universities have to act for strengthened democracy in society by promoting equality and widening access and participation. In Sweden it is regulated that universities have to work actively to broaden recruitment to higher education. Public inquiries point to that the challenge for higher music education is that the applicants who are admitted have, in addition to the music education given in school and gymnasium,

studied in voluntary culture school, private education or folk high school. It requires more active support from parents. This is an explanation why higher music education is one of the most skewed. The education path in Sweden points to a consistent problem regarding children's access and recognition to arts education, as it is only attractive and accessible to a narrow target group whose parents are Swedish-born and highly educated (Jeppsson & Lindgren, 2018). However, there are students who succeed well despite background, who navigate their way in the field to desired position and reach their goals. But, there is a lack of knowledge regarding music students' backgrounds, strategies and conditions for success, as well as their future dreams.

The aim of my ongoing research is to highlight the conditions that govern participation, access and recognition in music education contexts from a student perspective. Bourdieu's sociological perspective constitutes a theoretical framework for analysis. The concept *habitus* (Bourdieu, 2000) is central here in the interpretation of the complexity of each person's origin and what it means for participation, access, respect and recognition in the field of music education. Other theoretical concepts from Bourdieu are *field*, *consecration*, *power*, *capital* and *taste* (Bourdieu, 1984), which are tools for analyzing the resources available but also the obstacles that exist.

The data collection includes in-depth interviews with participants from folk high schools' profile courses in music and from bachelor's programs in higher music education. The Swedish folk high school is a state funded institution for popular education, that offers music education at post-secondary level. The study uses a narrative method for analysis and presentation of results (Stauffert, 2009).

Some preliminary results of a first analysis from the students' narratives about previous experiences and life choices, future goals and hopes will show the relationship between individual choices and the social contexts for entering the field of music education. The study will hopefully contribute with increased knowledge and implications for how higher music education can become more accessible, attractive, recognition and inclusive.

(Abstract 607)

Comparison of methods of music education for national identity development: Korea, Japan, Singapore, and China

Jong Mo YANG
Busan National University of Education

The nation(state) has designated music as a compulsory subject. The reason for this is that music has a clear function of enriching an individual's life and of having the ability or awareness to contribute to the nation.



In order to fulfill these functions, music education has the purpose of strengthening national identity by developing musical functions, providing aesthetic experiences, and understanding the social and historical meaning of music.

Previous studies have discussed various aspects of the national identity of music education. A study on Germany, France, Russia, etc. that symphony contributes to the construction of national identity (Shadle, D. W., 2010). And by investigating whether Canadian students can sing the national anthem accurately. A study examining the presence of appropriate courses (Kennedy, M. C., & Guerrini, S. C., 2012), Ho, W. C., & Law, W. W. (2009) conducted a study on the conflict between world culture and national culture, and education on cultural values and nationalism in the Hong Kong curriculum. Also, Miller and Richard C. (2004) summarized the methods of music education for Japan to establish national identity in the Meiji era.

The purpose of this study is to compare the ways in which music education in Asian countries is responsible for strengthening national identity. The subject of analysis is singing songs in elementary school music textbooks in four countries: Korea, Japan, Singapore, and China (Jilin Sheng). It analyzes and compares songs for strengthening national identity in singing songs.

The results of the study are 1) The types of music applied to strengthen national identity include national folk songs, national geography, history, or social praise music, and ruler praise music. etc. 2) Singapore (National Educational Song) and Japan (Song by Ministry of Education) are making and using educational music to enhance their national identity in addition to folk songs. In Korea, the old folk songs are heavily used, emphasizing the old songs. 3) The proportion of music to strengthen national identity is 43% in Korea, 20% in Japan, 19% in Singapore, 18% in China, etc.

As a result of this study, the differences between countries applied to music education can help each country understand the characteristics of methods for strengthening national identity, and develop and apply appropriate methods

(Abstract 609)

Pedagogy and Inclusion

Jennie Henley
Royal Northern College of Music



This paper explores the relationship between pedagogy and inclusion as seen through the lens of Cultural Historical Activity Theory (CHAT) in order to provide a mechanism to both see and understand inclusive practice in diverse musical contexts.

Recent research exploring the concepts of excellence and inclusion found that there is a misunderstanding of inclusive practice caused by focusing on *what* music is being made rather than *how* the music is made. The music genre debate clouds issues of what inclusion really is and considering an activity as non-formal is not enough to claim inclusivity.

'Analysing pedagogy rather than materials or content provides a better way to understand inclusion' (Author et al, 2020; 213). Therefore, a way to analyse and understand the relationship between pedagogy and inclusion must be found.

Drawing on over 15 years of research crossing Music Education and Community Music, an analysis of pedagogical practice is presented using a framework derived from CHAT. Using Gage's (1985) definition of pedagogy as a starting point, the paper unpicks pedagogical practice in light of the findings from a suite of research studies to understand how exclusionary practice arises in different contexts and to problematize the issues surrounding enacting principles of inclusive practice (Florian, 2015; Spratt and Florian, 2015).

The research underpinning this paper comes from a collection of small and large-scale studies, using a combination of qualitative and mixed method approaches, as follows:

- **The Learning Ensemble:** exploration of the learning processes within community-based ensembles.
- **Banded About:** exploration of a large music partnership project aimed at providing inclusive music education through collaborative working.
- **Good Vibrations Pedagogy and Practice:** a sequence of research studies exploring the learning process that lead to positive change as a result of a prison music programme.
- **Musical Starting Points:** a large-scale research study exploring the musical starting points of generalist primary teachers, with a focus on the tensions that lie between previous musical experience and self-exclusion from teaching music.
- **The Music Commission:** a large-scale research programme exploring the barriers to progression in music education in the UK context
- **Musicate:** exploration of the pedagogy and practice of an inclusive music programme collaboration between a Music Festival, a Music College and local Primary Schools
- **MUSOC – Excellence and Inclusion in Community Music and Music Education:** a research network project bringing together international researchers to explore the concepts of excellence and inclusion as they pertain to music programmes with a social agenda.



(Abstract 610)

Ever Feel Like an Impostor as a Musician, Scholar or Teacher? You are not Alone!

Wendy Sims
University of Missouri, Columbia, MO USA

Ever Feel Like an Impostor as a Musician, Scholar or Teacher? You are not Alone!

Many of our successful music education and performance students and colleagues experience the fear of being exposed as an impostor at some point in their career—afraid that colleagues, students, or others whose opinions they value will somehow “find out” that they not as good a musician or scholar or teacher as people believe. Giving a “visible voice” to the nagging thoughts inside these individuals’ heads can help provide comfort and serve as the first step to overcoming the debilitating effects this type of thinking can create. The body of research related to the Impostor Phenomenon (IP) experiences of musicians has grown over the past several years, with studies indicating that impostor feelings affect music educators from beginning schoolteachers to early-career music education professors and students from secondary school to those pursuing master’s and doctoral degrees in music education and performance, and data regarding the relationship between IP and music performance anxiety.

The psychological construct of IP, although only recently studied in the field of music, was identified more than forty years ago by psychologist Pauline Rose Clance. IP is experienced by successful people who have an irrational fear that others will think they are frauds or phonies. Those experiencing impostor feelings typically cannot realistically judge, take credit for, or appreciate their skills and successes, believe that they are not worthy of the success they have achieved, and attribute success to luck or accident rather than to their abilities and hard work. They fear disappointing people that they care about by not living up to what they believe are others’ expectations. Frequent and intense impostor feelings can result in harmful physical and psychological effects, leading to symptoms associated with stress, anxiety, perfectionism, depression, and to counter-productive behaviors such as procrastination, burnout, and self-sabotage.

This session will present a summary and review of the body of research in music to date (seven studies), with an emphasis on variables related to who may be most and least affected by IP. Strategies to help mitigate impostor feelings will also be discussed, including the importance of teachers, mentors, and peers. Validating an individual’s feelings by developing the awareness that there is a label for what they are experiencing and that their experiences are more common than they were aware—making these thoughts and feelings “visible”—can provide relief and set them on the path towards assuaging the intensity and frequency of detrimental impostor feelings.



(Abstract 611)

Building a Metacognition Singing E-Learning Module for Vocal Learner

WENLI, Pravina Manoharan and Jinyin Tan
University Science of Malaysia

The impact of metacognition on music learning has long been the focus of scholarly research. Several studies have shown that musicians who use metacognitive strategies "learn more and learn faster". While the metacognition learning theory is also be used to research e-learning. E-learning is a study associated with the use of computer and internet technology and computer-assisted learning. Because of the COVID, more and more people use e-learning ways to study anytime and anywhere. However, the application of metacognitive theory to music learning in an e-learning environment has not often been researched. Based on the characteristics of music learning and e-learning, this study takes vocal learners as experimental objects and designs a Metacognitive E-learning Singing Module (MESM) to determine the influence of the MESM on vocal learners' metacognition.

A 3-month implementation of MESE will be used to determine the difference in the mean scores of the treatment and control groups. The experimental data of the two groups were collected and analyzed by quantitative research. The major purpose of the study is to examine how the MESM affects vocal learners' singing performance achievement, metacognition, and analyze the factors affecting metacognition in singing e-learning.

The preliminary study found that :(1) there were differences in metacognition between the two groups after MESM training, and (2) the experimental group get better performance achievement. The MESM will strengthen the students' essential thinking skills and strategic learning methods for efficient learning within the E-learning era. This study will provide new insights into vocal music learning ways.

(Abstract 612)

Unveiling The Invisible Voice Of The Swedish Folk High School Music Program Curriculum

Julia Eckerstein
Gothenburg University

Presented here is the pilot study for a doctoral thesis with its main object to generate knowledge about the Music Programs (*musiklinjer*) at Swedish Folk High Schools (SFHS). The SFHS is a state funded education form that functions as compensatory general education for adults as well as providing aesthetic education in various subjects such as music. Offered at approximately 55 SFHS, *musiklinjer* provide 1-2 years full time music courses at post-secondary level in various genres and instruments. Although not officially meriting students for further artistic study, *musiklinjer* often function as “stepping stones” before applying to higher music education, making them a crucial intermediate education arena for individuals who aspire to become music teachers or musicians (Fürst & Nylander, 2020; Nylander, 2014). Being part of the SFHS system, *musiklinjer* lack standardized curricula and system for application, meaning teachers function as gatekeepers with mandate to decide and execute curriculum locally. *Musiklinjer* can therefore be considered as arenas of formulation as well as realization (Lindensjö & Lundgren, 2014).

The aim of this study is to generate knowledge on norms and values that guide music teachers’ formulation and realization of the pedagogical practice of *musiklinjer*, and the implications this has for the identity construction of music teachers and students in these programs.

Data for the pilot study consists of a focus group with music teachers at one *musiklinje*. Departing from a social constructionist framework, the pilot study uses discourse psychological tools (Potter, 1996) to analyze how teachers discursively construct and legitimize musical knowledge and their commitment at the *musiklinje*.

Results indicate that the teachers construct a dichotomy between musical knowledge and individualistic musical endeavors which leads to a curriculum that emphasizes ensemble playing as opposed to individual performance, and so constructing the music teacher profession as more aligned with musical knowledge than the individual “artist” career. According to the teachers, students call for a more individualistic approach to music. This causes a dilemma for the teachers since they find the individualistic approach incompatible with musical knowledge, but at the same time need to make the *musiklinje* attractive for aspiring students in order to exist.

The main study of the thesis will consist of a total number of 10-12 focus groups, with the intention of analyzing *musiklinjer* as discursive practices at both micro and macro level and thereby generating knowledge on the possible reproductive role of this intermediate music education arena.

(Abstract 613)

Innovation and Conservatism in Assessment of Chinese Xiqu: A Content Analysis of Two Graded Examinations

Yue Luo and Hang Su

The Education University of Hong Kong
East China Normal University

Xiqu, also known as traditional Chinese music theatre, is an art form full of Chinese characteristics with roots dated back to ancient China and evolved gradually over more than a thousand years. Peking opera and Cantonese opera are the two representative genres, which were both inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanities. However, nowadays the transmission of *Xiqu* has been facing considerable challenges in a rapidly developing contemporary society for decades. Although teaching the traditional art form in schools and community is an effective way in the transmission of traditional culture, due to the absence of research in this specific area, the lack of valid assessment in both formative and summative settings constrain the education and its popularity among the younger generation. Based on the revised Bloom's Taxonomy of Education Objectives as a theoretical framework, the main purpose of this study is to investigate the status quo of assessment in *Xiqu*. Two typical graded examinations, Cantonese Operatic Singing Graded Examination in Hong Kong (COSGEHK) and Peking Opera Graded Examination (POGE) were selected to be the study objects in the current study, within which content analysis was used for a comparison of the grade division, test items, rubrics, and grading and evaluation in the graded examinations of these two traditional *Xiqu* genres. The findings suggest that POGE fails to publish complete rubrics to the public and no regularity can be perceived in its construction as well as the test items, whereas COSGEHK features not only in normalized assessment framework formulation with comparatively comprehensive test items and content but also in the examination administration. The latter, which was formulated by the Hong Kong Association of Cantonese Opera Scholars and the University of West London based on its century-old experience on the examination design and administration, shows innovation in the amalgamation of traditional art genre with modern education. In contrast, the former was designed by performers of Peking opera only, which manifests conservatism in the traditional ideology and practices in this genre. The introduction of educational guidance and relevant framework as well as the criterion and evidence-based assessment system were further discussed, which may help *Xiqu* fit in contemporary education thereby facilitating its inheritance, popularization, and development.

(Abstract 616)

Pedagogy in Uncertain Times: Learning to Teach Violin, Again

Xiao Dong
Western University

The pandemic crisis has had a significant impact on musical education worldwide. Private instrument lessons, used to relying on face-to-face interaction, had to swiftly move to virtual contexts. Although virtual instrumental education has existed for a quite a while, it was



generally considered a substitute for in-person instruction pre-pandemic. Many teachers, students and parents regarded in-person instrumental instruction as the optimal format for transferring performance techniques and cultivating musicality given that much non-verbal communication such as demonstration, deictic gestures and interventions create positive interpersonal dynamics (Simones et al. 2015; Daugvilaite 2021). However, scholars have addressed advantages of virtual music instruction in the last decade. For instance, students gain more confidence and independence; they are open to creative music-making with technology; connections are easier to build with musicians around the world (Adileh 2012; Dye 2007; King 2016). Nevertheless, virtual pedagogy has not been well established in existing literature (Adileh 2012; Bowman 2014; Johnson 2017). Further research addressing pedagogical encounters in various virtual learning contexts, including studio or private instruction, is needed.

Two factors influence student learning in virtual contexts: the quality of lessons and the effectiveness of individual practice, wherein instructor's choice and application of different pedagogies play an important role. This action research, set within a constructivist theoretical framework, focused on examining the pedagogical choices I made over a six-month period as I taught virtual violin lessons with beginner and intermediate students. During a cyclical process of planning, acting, observing, and reflecting (Cohen et al. 2017; Glanz 1998), my teaching was not limited to transferring performance knowledge and techniques (hallmarks of the traditional apprenticeship model). Incorporating pedagogical encounters as dialogue (Benedict 2021), think aloud (Bai 2018), and reflection (Benton 2013), I explored a new teaching model of working alongside the students, focusing on learning process that helped them to construct and act on their own understandings.

This study provided a chance for me to interrogate traditional teacher-student relationships and models where high value is placed on learning outcomes linked directly to performance. Initial findings demonstrate that my pedagogical paradigm shifted from teacher-dominated to working side-by-side and that students were more actively engaged in our lesson interactions. In addition, think aloud and reflection pedagogical approaches developed students' metacognitive knowledge and skills which accordingly improved students' individual practice effectiveness. In this presentation, as evidence of my findings, I will highlight particular examples from video lessons to visualize all participants' behaviours and interactions.



(Abstract 619)

An Investigation of the Professional Development among Music Teachers in Primary and Secondary School of the Famous Teacher Studio

LUDAI
SEGi University

Music teachers in primary and secondary schools face particular challenges in today's fast-paced educational environment, including how to enhance their professional growth while also keeping students interested in learning. As a teacher training model that has been actively promoted extensively in mainland China for the past 20 years, the Famous teacher Studio concept is increasingly being recognized by teachers. The famous teacher teachers' studio usually takes famous teacher teachers in the region as a core team and encourages local teachers to learn voluntarily. By participating in regular learning and communication activities, members of the studio can consistently benefit from the growth experience and the achievement of their progress.

Based on Bandura's social learning theory, this study uses the approach of self-evaluation to create a questionnaire that evaluates teachers from four perspectives: teaching attitude, curriculum design capacity, musical performance skills, and professional promotion channel. A total of 271 valid questionnaires were collected. The purpose of this study was to compare teachers who attended the famous teacher studio to those who did not, and to discuss the famous teacher studio's influence on teachers' professional development. In addition, this study would examine how to establish a famous teacher studio, analyze the obstacles faced in the development of a famous teacher studio, and attempt to develop an efficient mechanism for the famous teacher studio operation. In terms of research methodology, a mixed method of both qualitative and quantitative study was employed through the use of a questionnaire survey and semi-structured interviews to elicit the famous teacher studio opinion on the professional development of music teachers.

The preliminary results showed that: (1) Teachers who participated in the famous teacher teachers' studio received higher professional development evaluation scores than those who did not ($F [1,270] = 2.785, p = .096$), although the difference was not significant. (2) Famous teacher studios face a variety of challenges during their operation, including ambiguous placement, time constraints, inadequate evaluation, and insufficient funding. These issues impose limitations on the operation of famous teacher studios. This article analyzes the famous teacher studio operation and the current state of professional development for music teachers in primary and secondary schools, as well as providing fresh content and directions for future research on teachers' education.

(Abstract 620)

The informal learning branch of Musical Futures: what happens in the classroom?

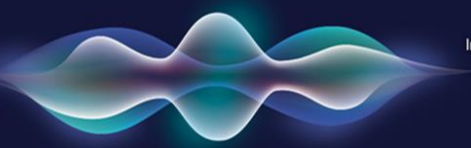
Anna Mariguddi
Edge Hill University

This presentation will focus upon what happened in the case of four secondary schools in England when an informal learning (IL) approach was implemented – providing a ‘visible voice’ to these cases. The IL approach embraced was based upon the research of Professor Green (2002, 2008). Green (2002) proposed five principles of IL based upon how popular musicians learn in an informal realm. Green (2008) then explored the transfer of these principles across to 21 secondary schools in England. Findings included increased pupil motivation, authenticity and pupil autonomy. In 2003, Green’s IL model was funded, promoted and continues to be advocated by the Musical Futures (MF) organisation (<https://www.musicalfutures.org>).

The impact of the IL branch of MF has been well-researched internationally (for example, Hallam et al. [2008], Jeanneret [2010], Hallam, Creech and McQueen [2011], Wright et al. [2012]). Despite research cohering with Green’s positive findings overall, recent music education policy in England has shifted back towards a more formal, traditional approach (for example, The Model Music Curriculum, Department for Education [2021], Research review series: Music, Ofsted [2021]). Thus, it is deemed important to further explore the IL approach in-depth and give voice to those schools that have still chosen to implement the pedagogy over fifteen years since Green’s initial research had been conducted.

Findings will be drawn from a wider three-year study. A qualitative, interpretative methodological stance was adopted, drawing upon a joint constructivist and social constructionist epistemological approach. The research was conducted in two phases: individual interviews with key figures who had played a key role in the development of the IL approach; and four case study secondary schools. Methods used within the case studies included: document sources, lesson observations, interviews and informal discussions with pupils. Data was analysed thematically (for example, Braun and Clarke [2006]).

Differences emerged between schools, and departure from Green’s theory had occurred – representing different voices and diversity between settings. Although it was found that implementation of an IL approach involved a perceived change in pedagogy in comparison to a traditional, formal model, this occurred in practice to differing extents. This presentation seeks to encourage thought and open dialogue about one’s opinion, position and perception of an IL approach. It is believed that this presentation will be of interest to both researchers and practitioners, and that many aspects will be relatable – particularly those that raise unresolved tension and issue between informal and traditional, formal values.



(Abstract 621)

How gender affects the uses and perceptions of music during confinement? A Spanish survey

Cristina Arriaga, Alberto Cabedo and Lidon Moliner
University of the Basque Country (Spain)
University of Jaume I (Castellón, Spain)

The COVID-19 pandemic had important effects in the lives of people during the last two years. During the initial periods of the pandemic, strict confinements took place in most European countries. Lockdown measures had positive effects in people's health and pandemic control, but negative effects on social and psychological aspects. This study analyses how Spanish citizens used music during the strict confinement experienced in March and April 2020. It also explores the perceptions people had on the value of music to cope with difficult situations. To this end, the MUSIVID19 questionnaire was administered to a sample of 1868 participants from all the autonomous regions in Spain. The results indicate that during lockdown, respondents perceived an increase in the time they engage in musical experiences and an improvement in their perception of the value of music in personal and social wellbeing. However, the study reveals that gender was an important aspect that inferred differences in the use of music. The responses underlie certain gender stereotypes that were reproduced in the situation of confinement and had effects in how people engage in music. Differences in the perceptions on the value of music according to gender were also found.

(Abstract 624)

Whatsapp, the only alternative: tertiary aural training during the Covid 19 pandemic.

Tessa Rhoodie and Sonja Cruywagen
University of Pretoria Abstract

Aural training provides the foundation for any music student to understand and learn music effectively. At a Tertiary institution in South-Africa audiation development is facilitated using a combination of the Kodály method and Gordon's theories on audiation, including active participation, vocal coordination, reconciling sound with tonal syllables (solfège), reconciling sound with theory, and the use of notation as the main teaching elements. The Covid 19 pandemic lockdown happened in the middle of the first semester in 2020 and the situation necessitated online lessons on varied platforms. Lecturers were aware of the data challenges most students had and were compelled to use alternative ways of teaching to

accommodate everyone. Most of the attending students in the music aural class had limited internet - either because of poor internet signal and mobile coverage or financial constraints to buy data. All students could afford and had access to the mobile data necessary to communicate with WhatsApp and therefore could use this platform to continue with aural training lectures. The **aim of this study** was to explore how music students experienced the teaching and learning of a practical aural training module (*an audible voice*) in an online environment using WhatsApp. This qualitative case study included five students from the BMus I and BMus II groups respectively. This was a purposeful decision to gather rich information from different perspectives. The five first year students experienced six weeks of face-to-face aural training classes but were consequently compelled to move to an online platform. Diversely, the five second year students had the ideal aural training experience in 2019 and moved to an online environment halfway through the first semester of 2020. Both groups had two lectures per week using WhatsApp only. Informative material was shared through text and voice messages, voice and video recordings, documents, and images for aural training development. Research data was collected through WhatsApp images, videos, voice recordings and individual, semi-structured online interviews. Thematic analyses revealed that students eventually adapted to the online learning environment. Clear instructions, audio-visual examples and prompt feedback and assistance from the lecturer created a focused learning situation. The anytime, anywhere availability of learning content assisted many to aim for a perfect audio homework result. Due to the monophonic sound on devices not all aural training exercises could be shared; three- or four-part material could not be performed or practiced.

(Abstract 626)

Tertiary Piano tuition for performing students during the Covid 19 lockdown: Lecturers' perspectives.

Tessa Rhodie
University of Pretoria

At a conservatoire, instrumental lessons are universal events happening weekly on an individual basis with an instrumental lecturer. Piano lecturers enter the tertiary environment annually with a firm belief that all venues and facilities are in place and their airconditioned piano studios are equipped with two quality tuned instruments. During the Covid 19 pandemic though, all spheres of life were affected in unimaginable ways and tertiary piano tuition was no exception. The situation necessitated online lessons on varied platforms with disparate successes in the different areas of tuition. **The aim of this study** is to highlight methods, successes and weaknesses of online teaching and identify aspects that can enhance the efficacy of tertiary piano tuition in future. This is a qualitative research study that seeks to explain the meaning and value of the participants' subjective experiences of a particular phenomenon in a real-world setting, as well as the way the participants make sense of the



phenomenon. In this study an Interpretative Phenomenological Analysis (IPA) design has been used. Semi-structured interviews were conducted with the participants to explore how they experienced and perceived piano tuition during the Covid 19 pandemic lockdown period. A sample of six participants were selected, comprising of piano lecturers with at least ten years of experience at tertiary institutions on three different continents. Each person is a unique individual, thus the way in which each participant perceives the Covid 19 lockdown teaching period will be different. As there are various ways used by lecturers and no specified or single method of how to teach pianists under these specific circumstances, each participant devises his or her own strategies and methods. The thematic analysis revealed that lecturers nurtured learner autonomy to a far greater extent during the Covid pandemic through patient guidance. It affirmed lecturers' adaptability, positive attitudes, creativity, and relentless grid. Analyses further revealed aspects that can effectively be taught and corrected online include learning methods, note and rhythm precision, form structure analysis, harmonic score analysis, fingering and certain aspects of pedalling. Aspects that proved to be very challenging during online lessons were sound production and control, correlation of movement and sound, expressive timing, pedalling involving sound colour, and live performance experiences. In conclusion the importance of active, mindful planning before lessons commenced became evident. These results can have a great impact on effective and time efficient piano tuition in future.

(Abstract 627)

A music festival preparation experience during COVID-19: Reflections and Insight from band directors and teacher administrators

Chee Kang Koh
Independent Scholar

Since its inception in 1966, the Singapore Youth Festival (SYF) Arts Presentation for Concert Bands plays a critical role in promoting and developing band education in Singapore. The outbreak of COVID-19, however, has imposed many restrictions to concert band practices and performances, especially with their higher risk of aerosol transmissions through the playing of wind instruments. Due to the need to contain such risk and thus the need to limit group size for wind instrument playing, only wind bands of up to 30 student musicians, with no more than 20 brass and woodwinds instrumentalists are permissible at this time for secondary schools taking part in the SYF Arts Presentation in 2020.

This research presented findings of a qualitative study based on music festival preparation experiences of secondary school band directors and teacher administrators who just completed their performances at the SYF Arts Presentation. Specifically, this research aimed

to investigate their reflections and insight on challenges and opportunities with regard to teaching and non-teaching experiences in preparing for the national school music festival.

The informants were 3 band directors (2 males and 1 female) and 3 teacher administrators (2 males and 1 female) of varied profiles (i.e., age, teaching experiences and individual conducting accomplishment in past SYF Arts Presentation) and were in their mid-twenties to late fifties at the time of the interview. Semi-structured virtual interview with each informant was employed in this study because they were suited to studies of an exploratory nature where the theory was not yet fully developed (Fontana & Frey, 2005). I interviewed the informants 1-2 weeks after their respective performances at the SYF Arts Presentation in June 2020 focusing on three key areas: planning in adherence to evolving safe management measures, teaching a reduced wind band or ensemble setting, as well as opportunities and possibilities that arose over the period from planning to final performance.

A grounded theory approach would be applied in analyzing the data (Hewitt, 1988; Strauss & Corbin, 1998). Data analysis is ongoing and has been based upon open and axial coding to identify recurring themes among band directors and teacher administrators. A few themes have emerged thus far, such as self-directed learning, differentiated instruction, adaptability to evolving changes and unexpected situations, and learning and teaching beyond physical rehearsal space and time and extending to virtual space and out-of-school hours. This study will potentially provide insights to the band fraternity a better understanding of potential challenges that could be addressed early in the planning phase as well as leveraging on possibilities and opportunities to optimize teaching and learning under restricted situations.

(Abstract 628)

Sampling, Recontextualizing, and Remixing Teaching Approaches: U.S. Music Educators Engaging with Hip-Hop Culture

Donna Gallo and Adam Kruse
University of Illinois
University of Illinois at Urbana-Champaign

Hip-Hop music provides educators with a wealth of opportunities to explore creative practices from a culture defined by aesthetic, social, and technological innovation. Despite Hip-Hop's massive popularity, music educators in the United States are unlikely to have much experience creating or performing Hip-Hop music themselves (Kruse, 2015) and Hip-Hop remains largely underrepresented in school contexts (Smith & Powell, 2018). Additionally, the overrepresentation of White people among U.S. music teachers (Elpus, 2015; 2016) mixed with the inextricable link between Hip-Hop's cultural roots and Black urban experiences (Rose, 1994) makes for a complex combination in which race and racism play integral roles (Hess, 2018). While music educators may be interested in engaging with

Hip-Hop culture in their classrooms, they may face challenges based on their lack of experience with and/or cultural distance from Hip-Hop.

In this embedded case study (Yin, 2014), we examined the ways in which six U.S. music educators teach Hip-Hop with primary and secondary-level students. Specific research questions were: 1) What challenges do educators experience when engaging in Hip-Hop practices during instruction? 2) In what ways do educators develop or apply approaches for working through these challenges? Data included participants' individual and focus group interviews; video recordings of workshops with community Hip-Hop artists and teachers; teachers' collaborative analyses of classroom video excerpts; and instructional artifacts. Engaging with Hip-Hop provided educators with productive tensions based on their positionalities and dispositions. These tensions led them to question elements related to authority, identity, and realness and informed what they framed as challenges including: 1) navigating their lack of knowledge and skills for teaching Hip-Hop; 2) negotiating structure to support students' creative musicianship; and 3) building classroom community that empowered students. During workshops, educators collaboratively remixed their teaching approaches to address these challenges. Participants recontextualized their existing pedagogies to support

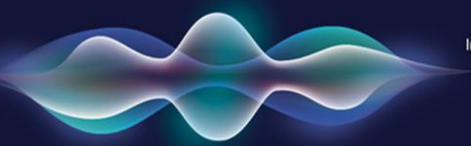
Hip-Hop experiences, sampled strategies from one another, and adopted co-learner roles to center student knowledge. Implications include a need for an increased focus on Hip-Hop in U.S. music teacher education programs and institutional pathways for Hip-Hop musicians to become music educators. The current tension between U.S. music education and Hip-Hop culture may provide valuable opportunities for educators to identify and question their positionalities and dispositions and to reconsider their teaching approaches. However, inservice educators require meaningful, longer-term professional development where they are prompted to revisit their pedagogies in ways that are responsible and ethical.

(Abstract 629)

Method Sections in Research: How to Evaluate Method Sections in Music Education Research

Stephen Zdzinski
University of Miami

Beginning researchers can have difficulty figuring out where to evaluate and critique methodology sections in music education research articles. While novice readers with little technical knowledge have the skills to skim the introduction and conclusions sections to read the major findings of an article, in order to understand differences in study findings, readers of research need to evaluate methodology in greater detail in order to understand WHY findings of different studies with the same apparent purpose are different. This workshop will



present an approach to evaluating methodology sections in quantitative music education research. Included in this workshop will be the importance of articulation between purpose, research questions, and analyses, how participants impact research results, how variable definition clarity and measures used impact results, and how determining if research procedures and analyses are appropriate for the participants and data collected. Using these ideas, readers of research reports can better understand difference among research findings.



(Abstract 631)

A Comparison of Western and Chinese Dalcroze Studies: A Visual Analysis in CiteSpace

Xiaoling Zhou
Shanghai Conservatory of Music

The Dalcroze Eurhythmics has been in existence for over a hundred years well known in western music education system, however, in China it was only in the 1980s that it was introduced and translated. In the 21st century, the number of papers on Dalcroze studies has exploded, both in the West and in China, and has shown different trends and hot spots. Based on CiteSpace, a visual bibliometric software, this paper provides a comprehensive overview of content analysis on Dalcroze studies in the West and in China over the 20 years from 2001 to 2020, in which Web of Science and CNKI are used as the main databases. It is found that Chinese researches have mainly focused on the theoretical introduction and application of Dalcroze as a pedagogy in the field of music education, while western researches have also focused on music psychology, music therapy and performance art in addition to theoretical innovation in the field of music education, showing a trend of interdisciplinary and cross-disciplinary research. A comparative analysis will help Chinese researchers to fill in the academic gaps and explore future research directions. For western researchers, this paper can help them understand the implications for the promotion and development of Dalcroze Eurhythmic in different cultural contexts.

(Abstract 632)

University Music Ensemble Participation and Psychological Well-Being

Erin Bailey
Brigham Young University

This proposal is for either an individual or round table paper presentation to share the results of a recent study. The purpose of this study was two-fold: to examine psychological well-being indicators of university students enrolled and not enrolled in music ensembles and to identify which aspects of participation in music ensembles may predict psychological well-being outcomes. Self-reported data were purposefully sampled from university students in the Rocky Mountain region of the United States. Alongside reporting demographic information, students reported perceptions of their psychological well-being using measures of life satisfaction, depression, anxiety, social connectedness, and self-esteem. Students were also



invited to respond to two open-ended questions about the impact that participation in university music ensembles has on their psychological well-being.

Self-determination theory (Ryan & Deci, 2017) framed the questions, measurement instruments, and data analysis of this study. Autonomy, belonging, and competence within music ensembles were examined for their impact on psychological well-being. Resilience theory (Fergus & Zimmerman, 2005) was also drawn upon to explain some of the open-ended question responses. This descriptive study used multiple data analysis procedures including t-tests, ANOVAs, regression analysis, and text coding.

Music ensemble participants reported significantly higher life satisfaction than non-music ensemble participants. Music ensemble membership was not a significant predictor of life satisfaction after controlling for demographic variables such as sex and race in regression analyses. However, music majors reported significantly higher levels of anxiety than non-music majors. Music major status was a significant predictor of anxiety after controlling for demographic variables in regression analyses. From the analysis of student responses to the open-ended questions, positive and negative impacts on psychological well-being were reported. In this ISME presentation, I will focus on the *visible voice* of these university music ensemble students. Their responses expose how vital participation in music ensembles is for them, especially during the effects of Covid-19. Their concerns about high-stakes, high-pressure performance ensembles will also be a topic of discussion.

Findings from this study show that music ensemble members experience high levels of music ensemble peer and school connection as well as high levels of musical self-concept. I will discuss how school music ensembles could act as environments and activities that provide direct or indirect protective and buffering protective effects for student resilience. In addition, I will propose that ensemble participation can be used to benefit individual mental health and psychological well-being.

(Abstract 636)

Unconventional scores: the diversity of styles as a virtual learning resource for the sound production

Silvia Villalba, Adrian Matto and María Rosa Alcaraz
Universidad Nacional del Nordeste

In this poster we report about different aspects linked to the educational experiences taking place since 2016, within the course of Musical Language offered on the 1st year of the Degree in Image, Sound and Multimedia & Bachelor of Combined Arts – Universidad Nacional del Nordeste, Argentina (FADyCC - UNNE) -.



To introduce students without previous musical experience to matters concerning music and its multiple forms of production, we aligned with active methodologies of clear didactic intention (such as those of Composers-Pedagogues such as Orff, Hindemith, Schafer, Paynter, Dennis, etc.). Also, influenced by a Contemporary Aesthetics we encouraged students to carry out explorations and sound productions, from where they could exercise structural elements of music proposed in each case (forms, textures, formal articulations, etc.). At the same time, we requested documentation of these proposals in “unconventional scores”, which we classify in light of the categorizations proposed by Buj Corral (2019) and Thompson-Bell (2017), in order to systematize them.

In 2020, our proposal was forced to be adapted to the virtual modality, due to COVID-19 pandemic events. As it was no possible for the students to present their productions live, they did so by sending their works recorded with sound programs (Adobe Audition, Audacity, Pro tools, etc.). They also sent us files with their musical scores, which represented with collages -that they photographed- or drew them with graphic resources programs (Corel Draw, Paint Tool, etc.).

Two of these experiences were selected as case studies. Both examples are “Sound-Montages” in which the students created “concrete” sounds to operate with the concepts of Permanence, Change and Return. The first graphic-score can offer an evocative form of storytelling in a “Comic style” and the second is a “Collage for Listening”. In the both cases the variety of graphic resources are harmonically correlated with the sound material. Also, they demonstrate proficiency in the utilization of the sound and graphic software programs used.

In all the instances of virtual learning, the proposed objectives were fulfilled. Therefore, we were able to confirm that the functional use of this type of score of music were a motivational tool for both learning musical concepts and for communication between people without formal musical training. Although they represent only the first stage in the implementation of resources for sound production, they show how enriching it is to introduce interdisciplinary didactic approaches from other fields of artistic knowledge.

(Abstract 637)

Music Education and Culture: approaches from the music teachers of Chile.

Carlos Poblete Lagos
Metropolitan University of Educational Sciences

Since the early 1990s, political and economic changes in Chile attracted a significant number of migrants to the country (Arias, Moreno, Núñez, 2010; Facuse & Torres, 2018; Tijoux,

2013). The increase in migration since 2015 (BCN, 2019; INE, 2018), and the demands around the recognition of native peoples in educational policies (Quilaqueo & Torres, 2013; Loncón, 2017; Luna, Bolomey, Caniguan, 2018), in a framework of social transformation (Castiglioni, 2019, Dulci and Sadivia, 2019) have put tension on the ways in which the Chilean educational system would be responding to the needs of a multicultural Chile.

In this scenario, the study of the relationships between music education and culture appears as highly relevant, enabling exchanges between repertoires and cultural reservoirs of individuals and communities (Bernstein, 1999; XXX, 2021), generating spaces for cultural understanding (O'Neill, 2011; Mackinlay, 2017; Saether, 2010), in culturally diverse contexts (Bates, Shevock, & Prest, 2021; Crawford, 2020).

Considering the above, the present research focuses on the study of music teaching strategies and conceptions about culture of a sample of music teachers (n=28) working in intercultural contexts in Chile. The information was collected through the application of semi-structured interviews, and a characterization questionnaire, which was analyzed through thematic analysis and text mining (Braun & Clarke, 2006; Becue-Bertaut, 2018), and geometric multivariate analysis (Le Roux & Rouanet, 2004). The results of the study show a diversity of approaches to culture, from perspectives linked to identity, cultural heritage, interculturality, and territories, and, to a lesser extent, to adjective views (Appadurai, 1996; XXX, 2021b), associated with processes of social-historical continuity and change. The findings also reveal the use of diverse strategies into music teaching practices, which were organized in two dimensions: first, related to the type of practice carried out (musical vs. non-musical practice); the second, linked to the purpose of each strategy (achievement of musical vs. extra-musical learnings). Both dimensions, closely related to the development of social and cultural integration processes within the classroom. It is hoped that the results constitute a contribution to the knowledge of teaching practices in music, the improvement of educational policies, and music teacher education programs, and the combined impact of these in Chilean schools.

(Abstract 639)

Interpersonal Practices in the Individualized Voice Teaching of Teachers of Singing and Speech-Language Pathologists

Brianna Smith and Kevin Hanrahan
University of Nebraska-Lincoln

Theoretical/Pedagogical Background:

The interpersonal teaching practices of teachers of singing and speech-language pathologists are examined in this mixed-method research study. The relationship between voice pedagogy and speech-language pathology is not a new one, but further research is needed on multi-



disciplinary voice care, based on similarities between these fields, while differences between the fields can aid in developing new methods of voice instruction. While both the American Speech-Language Hearing Association (ASHA) and the National Association for Teachers of Singing (NATS) set standards for voice experts who interact with voice users, it can be ambiguous how such skills are valued, trained, and used in both fields.

Aims:

This research identifies the areas of overlap and disparity in the fields of voice pedagogy and speech-language pathology and determines where one field might positively influence the other. Recommendations for individuals and institutions are made based on both the similarities and differences between these two fields, with the aim of positively impacting current teachers of singing, speech-language pathologists, and those in teacher education programs, as well as the broader educational structures in place for individualized voice teaching.

Method:

In Phase 1 of this study, semi-structured, qualitative interviews were conducted with four teachers of singing and four in the fields of speech-language pathology and otolaryngology. In Phase 2, a quantitative survey was distributed to members of ASHA and NATS via Qualtrics software. Finally, in Phase 3, members of NATS participated in an online focus group to discuss and expand developing conclusions.

Results:

The qualitative phases led to an inventory of positive interpersonal practices of teachers of singing and speech-language pathologists. The quantitative phase illuminated skills in which value and usage align, but training is missing; training and usage align, but value is missing; and training and value align, but usage is missing. It also identified skills that are valued and/or used by teachers of singing and speech-language pathologists, but only trained in one of the fields. Specifically, there were a number of skills for which teachers of singing pursued more self-taught training than speech-language pathologists.

Conclusions:

Preliminary recommendations for the fields include requiring standardized voice pedagogy training, funding more training and workshops, encouraging multi-disciplinary training and voice care, developing a certification process for singing teachers, and providing social-emotional training for voice experts.

(Abstract 640)

Using Their Words - Student-based Imagery for an Inclusive Applied Voice Experience

Kevin Hanrahan
University of Nebraska-Lincoln

Theoretical/pedagogical background of the paper

“Teaching approaches should take into account that there are many different kinds of students in every classroom and that instruction should not be limited to a one-size-fits-all approach...Therefore, it is important that teachers learn practical strategies for use in their inclusive classrooms that can reach all learners.” - Perez

Learning to sing requires a certain degree of trust, or a sense of team between student and teacher. Business researchers have long maintained that personality traits can be capitalized on to create an effective business teams. Fertig and Milewicz suggest that these strategies, i.e. Myers-Briggs or DISC (Dominant, Influencer, Steady, and Compliant), have a place in the learning environment. They argue that of all the strategies, the DISC methods is perhaps the most effective in adding learning. Therefore, if teachers can profile their students for their learning modes and personality types, instruction could be more focused on the student and result in a more inclusive environment for learning.

Aim

The aim of this paper is to present related research into learning modes and personality types, particularly the DISC profile, and to propose strategies based on that research to improve communication and learning between student and teacher, so that the teacher is choosing instructions and learning structures that match the student’s learning mode and personality type to enhance learning in the applied voice studio.

Methods

Three voice teachers provide ten students, who are profiled for dominant learning modes and DISC personality types, participate in this study. Instructional strategies aligned and misaligned with the modes and personality are employed during four singing lessons. After each lesson students and teachers will answer a brief questionnaire assessing their experience. Results of self-reported perceived learning will be compared to video observations made by the researcher.

Results

It is expected that students where instructions match their learning and personality profiles will report greater satisfaction with the learning experience and improved understanding of their singing.

Implications

With improved communication profiling in the voice studio from learning mode and personality, voice teachers can be more effective and inclusive in their instruction, and students can reach greater success.



(Abstract 641)

A New, All-Inclusive Attentional Training for Musicians: The 'Practice Methodology'

László Stachó
Liszt Academy of Music, Budapest

Background

Both standard pedagogical practice and many established psychological theories of musical ability tend not to do justice to the fact that a performer is not only expressing feelings but s/he is also *empathizing* with feelings *in real time*.

Objectives

My model of performers' attentional strategies underlying expressivity focuses on performers' real-time cognitive and affective processing during a performance. In my workshop, I intend to show how the model can be introduced into pedagogical practice: a short presentation of the model and a new attentional/mental strategies training for musicians ('*Practice Methodology*'), based on the model, will be followed by a demonstration of the Methodology.

Method & Content

I argue that a key sign of musical giftedness is the ability to extract 'meanings', grounded in feelings, from musical materials and to fully concentrate on them in the act of performing. Full concentration is fostered through the ability to cognitively 'navigate' the musical flow, i.e., to be able to position into the future, the past, and the present during performance. This ability, which is likely to rely on a more general empathic ability, can be mastered by the majority of people, including those scoring low on standard musical aptitude tests measuring 'melodic', 'rhythmic', or 'harmonic' skills. In the workshop, I shall present the outline of *Practice Methodology*, based on the cognitive/attentional processes delineated above, which aims at enhancing in musicians (both instrumentalists and singers) the ability of real-time 'navigation' of the musical process. This consists of the following sub-abilities: (1) the ability to form a clear cognitive and affective map of forthcoming structural units (i.e., to anticipate the duration, tonality and character of the forthcoming – usually hierarchically embedded – structural units through pre-feeling their length, tonal trajectory and character), (2) to form a clear mental image of the preceding musical units to which the subsequent ones are to be measured, and (3) to deeply feel the present moment. The outline of the Methodology will be followed by a demonstration of some of its key exercise types.

Implications for music education

Practice Methodology was developed during the past decade and based on substantial evidence from primary and secondary level pedagogy, further to the conservatoire level, it



can be used with singular success from the very beginning up to the most advanced levels of music education, yielding a uniquely powerful tool in music performance pedagogy.

(Abstract 642)

Mentoring Singers through Experiential Learning and Performing

Kevin Hanrahan, Suna Gunther, Alisa Belflower, Brianna Smith and Jamie Reimer
University of Nebraska-Lincoln

Background

Experiential Learning and Mentoring are trending topics in higher education across the United States. Experiential Learning is typically defined as learning through experience, and institutions frequently point to internships or field experiences as examples. Experiential Learning can be much more. According to Kolb it is a process in which we take concrete experiences, reflect on our observations of those experiences, engage in abstract thinking where we pose questions, and then actively experiment to answer those questions. This process reflects what happens in a voice lesson, or any music lesson. As for mentoring, voice teachers constantly engage in mentoring our students. This mentoring typically focuses on professional or personal development and often takes the form of lengthy conversations about careers or life.

Aim

What if the mentoring process were more actively engaged with the experiential learning process? Would this enhance the student experience? Would it have a positive or negative effect on the students' vocal development? Would it affect the relationship between student and faculty, and between faculty members? The aim of this paper is to answer these questions.

Methods

The voice faculty within a university setting are experimenting with merging Experiential Learning with Mentoring. Using a practice-led research approach, faculty are cast alongside students in an Opera Scenes Workshop production. In addition, each faculty member who is performing directs another faculty member in a different scene.

Results

Through journaling and feedback surveys, we will show the positive and negative impacts of this active experiential mentoring project on both the faculty and student participants. Based on those findings, we will recommend best practices for enhancing experiential learning and mentoring of voice students.

Implications

The premise that integrating mentoring with experiential learning through a multifaceted approach in which the faculty simultaneously serve as stage partners, directors, colleagues, and mentors will culminate in the students' multifaceted growth as performing artists. At the same time, faculty will explore fresh perspectives on their art and teaching. This experiment is about having "A Visible Voice."

(Abstract 644)

"The Dolls" of Oscar Lorenzo Fernandez and Lina Pires de Campos: piano performance teaching.

Ellen Stencel
UNASP

The present research investigates the process of piano teaching and learning from the score, and how students prepare a piano piece for performance. The use of scores in piano teaching in the Western tradition is an important way to develop musical understanding. The theme "Dolls" is recurrent in piano literature in different places and periods in the history of music. Oscar Lorenzo Fernandez (1887-1948) and Lina Pires de Campos (1918-2003) composed a set of children's parts entitled "The Dolls". Both have excelled as composers of several pieces for children and to piano teaching. This theme was chosen because of the necessity of observation and systematization of the performance development in non-professional and beginning students. The sample includes 13 piano students between 7 to 19 years old. Each student was assigned a piece and received a period of 15 weeks to prepare and to perform it in a public recital. The researcher elaborated a monitoring chart based on a performance guide where the investigated aspects were registered. During this period, the students and parents were also interviewed; a test of musical skills and a piano practice assessment were applied. In the following weeks, the researcher intervened showing various aspects of musical performance, including rhythmic sense, melodic sense, motor technical acquisition, expressiveness and agogic. At the end of the process, a recital was presented, and all the students performed their "dolls". After the performance, each student received a sheet of self-assessment with questions related to the experience in participating in the project. To measure the development of the learning and the execution of the pieces, a performance guide was applied from the listening and the analyses of video recordings from the classes and the recital. After the recital, the data were analyzed, and the results showed that the beginners can play the notes and some rhythms without guidance from the teacher. The teacher needs to be well acquainted with the proposed repertoire, teach in a simple and systematic way, from the student's experiences, helping the student to develop good studying habits, stimulating a consistent and conscious practice. Through the mediation of the teacher, gradually the understanding of the musical notation becomes clear and the acquisition of technical pianistic elements more natural, as the development of hand independence, and



execution of the phrases and articulations. The control of timing and the acquisition of expression appears last, and in some cases, were not observed.

(Abstract 646)

Challenges and tension fields in classical instrumental group tuition in Swedish Art and Music Schools

Ida Knutsson
Lund university

This study investigates group teaching on classical instruments. Little research has been conducted to investigate the impact on musical abilities versus inclusion when teachers instruct multiple pupils simultaneously. Although this study investigates how Swedish music teachers from the classical orchestra instrumental tradition talk about group tuition, this form of teaching is rapidly spreading across the world (Ashton & Klopper, 2018; Hallam, 1998; Norwegian Council for Schools of Music and Performing Arts, 2016; Ordo, 2018), and the results can therefore be valuable also outside the Swedish context. Since group tuition (as opposed to individual tuition) has been proposed (SOU 2016:69) as the new norm for instrumental teaching in publicly funded Swedish Arts and Music Schools (SAMS) it is urgent to hear voices from the field it concerns. Teachers arguably both form and are formed by the community in which they practice; hence this study applies the theoretical perspective of Community of Practice (Wenger, 1999). Focus group interviews (Krueger & Casey, 2015) have been chosen as method for data collection with the intention to facilitate a study of how beliefs and values are collectively formed by teachers. Two focus group interviews were conducted with teachers from the classical tradition teaching in one of the publicly funded SAMS. In addition, an interview with leaders of the same Art and Music School was conducted to broaden the perspective. The transcripts were analysed with qualitative content analysis (Cho & Lee, 2014; Elo Kyngäs, 2008; Schreier, 2014). The result shows that there is no clear common definition of what constitutes a group; that teachers working collaboratively with large groups seem more satisfied than those who teach smaller groups on their own; and that there are different views on the goal and aspects of quality of the tuition between the two groups of teachers in the study. Consequently, the degree to which teachers share tacit knowledge (Schön, 1983) and make it explicit depends on the conditions for joint reflection which could contribute to developing group teaching methods.

(Abstract 648)

Code-switching Behaviors in a Secondary Band Director

Margaret Flood
Florida Southern College

The purpose of this qualitative case study was to investigate the linguistic and behavioral manifestation of code-switching behaviors in a secondary band director during music performance assessment preparation. The inquiry was guided by three sub-questions: (1) What parts of the band director's verbal and non-verbal language discourse are changing that exemplify code-switching, (2) What are the most prominent themes related to identities and identity roles being observed throughout the band director's process of code-switching, and (3) What is happening during instruction that provokes the band director to code-switch? Approximately 800 minutes of video recorded data and a post-observation interview were collected and analyzed using Charmaz's (2014) grounded theory analysis techniques. Code-switching was most evident in contexts when "David" (pseudonym) was building rapport, setting behavioral expectations, and setting performance expectations. Since David identified as an English-speaking monolingual, he exhibited verbal code-switching most often through changes in tone, register, voice inflection, and prosody. His non-verbal code-switching was most evident through navigating classroom space, adjusting proximity to students, changing his body positioning on the podium, and gestures. David's teacher identity as a band director was most prominent, yet this identity was driven by various identity roles he navigated while leading rehearsals. David's navigation of social identity roles (e.g., The Joker, The Reinforcer, The Father Figure, The Cheerleader, etc.), and the discursive actions he took while enacting them, helped to contextualize code-switching moments. His identities enacted when establishing rapport directly influenced how code-switching manifested in instances of setting behavioral and performance expectations. Furthermore, identity roles related to rapport building contexts were often concurrently exhibited with other identity roles related to the setting of behavioral and performance expectations. David's ability to use code-switching to set behavioral expectations allowed him ease in establishing performance expectations through code-switching.

(Abstract 649)

A processing of becoming: Change of community music development in Hong Kong

Chiyong Lam
royal college of music, London

By and large, Community Music (CM) as an academic subject has adopted vocabulary, concepts, and frameworks from Western academia. Scholars and senior management from arts organizations apply these terms to evaluate success, excellence, and outcomes in their consideration of music-making projects in the communities. However, reflecting on the situation in Hong Kong, the term CM is not rooted in our cultural history. As a practitioner-



researcher, my dilemma is continually to be aware of resisting western notions and falling into the trap of dominating the scene. Community music as a social practice, is a fluid and dynamic concept which embraces different practices for flexible purposing. The involvement of local practitioners is crucial as they will help to map out a unique local community scene.

Guided by a Freirean perspective, this ethnographic case study examines the practice of five music practitioners to provide an understanding of how they develop and make meaning of their practices. These practitioners work in and beyond school settings, and their work has often been overlooked by existing education research. Referencing the work of Alphonso Lingis, these practitioners might represent 'the community of those who have nothing in common' (Biesta, 2006, p. 64; Lingis, 1994), and acknowledging their practice may therefore disrupt the 'deficit model' of the 'rational community' of culture. Therefore, the study also offers an opportunity to understand how this Community Music (CM) development in Hong Kong impacts the current music education environment in the country.

This study concludes that the individualised practice of the practitioners involved allows them to assert their authentic selves on their own terms and through their own culture. CM practice extends the possibilities of being in ways that could not have been prescribed or judged. The findings serve as a critique of mainstream music education in Hong Kong which has narrowed opportunities for being.



(Abstract 650)

The future of singing with children and adolescents with technology-based digital educational tools

Helmut Schaumberger and Johannes van Der Sandt
Gustav Mahler Private University for Music, Klagenfurt (Austria)
free university of bozen/bolzano

Covid-19 has had and continues to have several far-reaching effects on the singing of children and adolescents in and out of school. Although the era of total lockdowns is now mostly over, music classes and music teachers still struggle with the consequences of these drastic measures. As Cayari (2020: 2) states, the pandemic has changed teaching methods in our world, moving courses online or introducing alternative teaching methods. Distance learning and hybrid teaching have been introduced and teachers have been gently forced to experiment with new teaching and learning platforms. Against this background, a study that defined media literacy and competence as one of the 10 core competencies of children and youth choir directors (Schaumberger 2020: 160) takes on new meaning. Media literacy has long been used to describe the ability to use recording and post-production technologies (Phillips 2016). Since the Covid-19 pandemic, this competence has expanded to include the use of digital tools for (virtual) learning. Building on these findings, the presenters will explore the extent to which singing with children and adolescents can be enhanced by using technology-based digital educational tools. The first step will be to discuss the extent to which (choral) singing can be practiced or supported in whole or in part using digital tools. In addition to an overview of the use of Music Technology in Education (Johnson 2018, Bible 2017, Romeo et al. 2015, Armstrong 2014) and online teaching tools for (choral) singing in the music classroom (Cayari 2018, Blackburn & McGrath 2014), the advantages and disadvantages of virtual choirs (Zhang 2021, Galván & Clauhs 2020, Sandén 2020) are presented. Focusing on methodological and didactic implications for the future of singing with children and young people, the authors present the method of 'blended learning' or 'flipped classroom' as a key resource for future music teaching and choral work. This model, which has long been used in informal learning environments (Narita 2018, Dziuban et al. 2018), greatly facilitates the individualized and self-directed development of practical musical skills (Weiger 2021, Bernhofer & Wieland 2019, Lo & Hew 2017, Alijani et al. 2014). As Pulham (2020) shows, a combination of online and in-person instruction can help improve a choir's learning outcomes.

(Abstract 651)

Inclusive talk in exclusive music education: A case study of student voices

Kristine Healy
Chetham's School of Music

In her insightful sociological analysis, *Class, Control, and Classical Music* (2019), Anna Bull argues powerfully that “classical music education urgently requires more sophisticated ways of including young people’s voices” (p. 189). She puts the onus on cultural and educational institutions to “lead on change” (p. 188), and her critique is particularly pointed when it comes to specialist music schools. Indeed, the accepted “signature pedagogies” (Shulman, 2005) of classical music performance training such as masterclasses, orchestral and choral rehearsals, concerts, and competitions offer limited opportunity to foreground student voice, which often leaves young people to pursue ‘excellence’ in classical music in predominantly monologic spaces.

In response to Bull’s call-to-arms, this paper highlights and critically examines a practice that provided a platform for student voices in a UK specialist music education setting. Live-streamed in July 2021, a conference day held at Chetham’s School of Music entitled *Musical Performance and Education in a Post-Covid World* brought together students from Chetham’s and the Royal Northern College of Music to discuss publicly what they would like to see in their educational and professional environments of the future. The resulting conversation covered topic areas that I label “Connecting with Communities”; “Breaking Through the Classical Bubble”; “Diversity and Representation in Programming and Curricula”; “Being a Professional Musician”; and “Climate Change and the Music Industry”, all of which featured strong themes of inclusion.

In this paper, I take a discourse analytical perspective on identity and agency (Gee, 2014; Holland et al., 1998) to address the question: “What does this conversation make possible and for whom?” Recognising talk as social action (Burr, 2015), the analysis explores the ways in which the students produce multiple identities, examines how they construct insiders and outsiders to classical music, and considers the affordances, limitations, and inherent power imbalances germane to circumstances that require people to speak simultaneously about and on behalf of institutions. It draws attention to moments of contradiction that arise when ‘new’ ideas brush up against the existing frameworks and hierarchies of classical music education in which the participants are deeply entrenched. Ultimately, I contend that while a public conversation such as this one offers a valuable opportunity for young people to be heard, student voice needs to be embedded pervasively in the practices of specialist classical music education if these institutions and their students are to disrupt normativity in the ways that Bull suggests - radically and inclusively.

Non-Professional Adult Community Bands: A Review of Literature

Nickolas Doshier
Florida State University

Non-professional adult community bands are prevalent and growing throughout the United States and abroad (Dabback et al., 2018; Rohwer, 2016). The lines of research seeking to understand the elements of this ensemble type, age group, and their conductors, however, are relatively young. Therefore, the purpose of this study was to summarize and synthesize the findings of existing peer-reviewed literature related to non-professional adult community bands with the goal of providing implications for music educators and community musicians.

Using targeted database searches, I identified journal articles focused on non-professional adult community bands for inclusion in this study. To be included, sources had to meet the following criteria: (a) published in a peer-reviewed research journal, (b) focused on either adult community band participants or their conductor, and (c) included participants who were adults. After an additional search of the included studies' reference lists, 23 articles met the criteria and were included in this review of literature.

Compiled demographic information repeatedly confirmed that adult community band members were predominantly White, middle-class, married, and college educated, with a relative balance between men and women (Dabback et al., 2018; Rohwer, 2013; Mantie, 2012;). Mantie (2012) suggested that socio-economic factors, including the cost of instruments, private lessons, and band ensemble fees, might contribute to non-participation of marginalized demographics after completion of formal education settings. Publishing authors frequently cited the need for further investigation into the potential causes of this phenomenon.

Previous research has indicated that the adult members of non-professional community bands tend to feel enjoyment when interacting with like-minded band members (Rohwer et al., 2012), find positive peer support (Carucci, 2012), and report intrinsic and social motivations for participation in these ensembles (Sheldon, 1998). Further, prolonged membership was found to enrich social support within the community bands (Carucci, 2012) and even spurred reciprocal relationship bonds among the membership of these ensembles (Coffman & Adamek, 2001). Pedagogically, differences have been found between the practice habits of adult community band members and younger school-aged children (Rohwer, 2005). Additionally, preferences for ensemble conductors of these ensembles and the way they lead rehearsals have been discussed (Augustin, 2010; Barbeau & Mantie, 2019; Black, 1999; Rohwer, 2009; Rohwer, 2012; Rohwer et al., 2013). Suggestions for research include the need for more experimental studies to further refine best-evidence practices within the andragogy of non-professional adult community bands. Implications for music educators and community musicians regarding recreational community bands will be discussed.



(Abstract 654)

A Visible Voice for Students - Empowering Music Education Students for International Cooperation

Isolde Malmberg

EAS - European Association for Music in Schools Isolde Malmberg

In Europe international cooperation in the field of music education is closely linked to the EAS (European Association for Music in Schools). Since 2001 the EAS is developing ways to involve music teacher students closely into the association's heart in order to empower the young people and to better integrate their ideas into our work, one could say: to provide a visible voice for students.

This roundtable paper will refer to three key activities of *Young EAS*: The EAS student forum that is connected to the yearly EAS conference; the work of students inside the EAS board and the growing online student network. Based on data and evaluation results, I would like to establish some success criteria for student empowerment in international associations, but also show where there are still difficulties in integrating students into structures that were originally developed for professionals. Finally, I will discuss my findings 1. on the basis of a larger study on the empowerment of students in international cooperation (Ehlert, 2020) and 2. on the basis of the currently much discussed concept of "21st century skills" or "future skills", asking what is there to gain for young people from international cooperation?

I would like to exchange ideas at the roundtable about the experiences other associations or institutions have with international student cooperation and how you assess the benefit of such efforts. It may also be possible to find connections to our European student network with similar networks in other continents.

(Abstract 655)

Music Education Pedagogy Reimagined Through Eastern Traditions: a Case Study From Israel

Amira Ehrlich and Gilad Vaknin
Mandel Leadership Institute

In their 2014 College Music Society report, Campbell et al. summarized three key problems of contemporary music education, offering – in response – three key pedagogical principles towards change:



The Task Force on the Undergraduate Music Major (TFUMM) identifies three core deficiencies in the conventional model of music study, and in response, three core pillars emerge for an entirely new framework. The first core deficiency is subordination of the creation of new work to the interpretive performance of older work; the second is ethnocentrism; and the third is fragmentation of subjects and skills. When these tendencies are reversed, the three core pillars of a transformed model come into view: creativity, diversity, and integration. (16)

The current suggested presentation represents a practitioner-researcher collaboration in search of a contemporary Eastern-oriented music pedagogy that aims to offer an alternative to the situation described by TFUMM. Our efforts to envision, to verbalize, and to conceptualize such a pedagogy work to maintain the rich fluidity of the East, while formulating a structural approach that can be institutionalized and reproduced in various contexts.

Our vision of contemporary Eastern pedagogy begins with an attempt to face the limitations of a traditionally Western conservatory institution. Working to broaden musical and educational possibilities within the conservatory framework, we have been experimenting with new structures of time, space, and people inspired by arabesque-like configurations.

In collaborating, and in creating an on-going dialogue between practice and research, we have been envisioning a new institutional concept that we hope to find the support and funding to establish in Jerusalem, Israel. Our presentation will outline the foundations of this envisioned future Music Center – a vision of a physical and aesthetic open space, designed to invite community members of all ages to engage in a new form of on-going, communal, life-wide music education where musical traditions of the past will be co-created and re-created, in the spirit of Schippers' (2006) model of "Recontextualization", and Gaztambide-Fernández's (2011) notion of "cultural production".

Throughout our dialogue we have grounded ourselves in four main pedagogical principles: 1. Present Moment, 2. Multiplicity, 3. Aural culture, and 4. Myth. We believe that these four basic criteria inspire an ethic of personal depth that allows communal entrainment and co-creation: students and teachers co-create each other as humans, as musicians, and as professionals. In our presentation we will explain and exemplify these principles and their possible contribution to re-thinking music education pedagogy.

(Abstract 656)

Inclusion and cultural responsiveness in South American music education

Johanna E.Abril and Catherine Bennett

Universidad de Las Américas
Oakland University

The South American context of music and music education is varied and has been defined by its cultural diversity and the cultural heritage brought by European colonizers in the 19th century. Throughout the 19th century and early 20th century, musicologists saw the musical cultures of South America from the perspective of evolutionism, which portrayed the Western Classical tradition as superior native musics. As such, formal music education has valued foreign structures, content, and pedagogical approaches, and although more inclusive and culturally empowering music teaching and learning approaches exist, they only recently have been a focus of systematic study.

We will present the results of the first phase of an explanatory mixed-methods study examining South American formal music teachers' philosophical and pedagogical orientation and practices, with particular attention to those that are culturally responsive and aware of cultural inclusion in the music classroom. We will also analyze how South American teachers' philosophies and pedagogical approaches align with and differ from culturally and social justice-based methods prominent in North America, the United Kingdom, and Northern Scandinavia. Research questions are as follows:

1. What are the central objectives that South American music teachers strive for in formal settings?
2. What actions (pedagogical approaches, music activities, and repertoire selection) do music teachers report implementing towards reaching their teaching goals?

In late 2021, we are administering an online survey questionnaire to a group of music educators from a database of music educators enrolled as members or that have attended the South American regional conferences of the International Society for Music Education (ISME) over the past three years. Participants will be asked to share the survey with other music educators to access a large number of practicing music educators or teachers in charge of music instruction. Data will be analyzed in early 2022, and we will share preliminary findings in this presentation.

This presentation will feature a discussion of our progress in the second, qualitative phase of this study in which we will examine the prominent pedagogical and philosophical foundations of select teachers implementing culturally relevant, responsive, and inclusive practices in their music classrooms via a collective case study. Ultimately, in this presentation, we examine and celebrate diverse music educator voices across South American countries. This research can impact South American educational policies and inform South American educational practice in music, music teacher education, and professional development toward more inclusive and balanced approaches to music instruction.



(Abstract 657)

Going Beyond the Thematic: Using Grounded Theory Techniques to Capture Unheard Voices

Margaret Flood
Florida Southern College

The music education profession continues to encourage pedagogical practices that are all-inclusive and socially just. Researchers are also moving toward more socially just practices in methodology, particularly in qualitative research, where the participants' words and actions are actively involved and the main source of data. As researchers begin to document the experiences of marginalized populations, this is essential. The researcher's critical analysis of participants words, observations, and collected documents, as well as their own sensitivities and biases, greatly influence the findings. As a researcher, one must try to remain as objective as possible throughout data analysis. This workshop is for beginning qualitative researchers interested in data analysis techniques that help capture participant experiences through their respective voices, feelings, and emotions.

The aim of this workshop is to show how grounded theory analysis techniques can help researchers to stay closest to the words and actions of the participants, resulting in a more objective analysis of data. A brief overview of the analysis technique will be introduced with examples. It will include activities that allow the audience to break into small groups and practice the first two rounds of coding an interview transcript. The first round will incorporate line-by-line coding of the interview, using in vivo codes and gerunds to show how this technique captures participant experiences and the emotional responses. The second round will group codes into families that lead into the emerging themes, which help to form an organized outline of the study's findings. Next, workshop participants will code observer comments and form connections between these codes and the interview transcript codes. Lastly, participants will critically exam the themes for moments of intersectionality and briefly brainstorm how the themes can be connected to music education theory and philosophy.

Music education has a rich history of quantitative and descriptive research methodology. The recent surge in qualitative methodologies, such as narratives, ethnography, and phenomenology, have warranted a more critical approach to data analysis. Using grounded theory techniques challenges the objective versus subjective critique qualitative research often receives from academia and provides a way to produce concrete findings when documenting the human experience.

(Abstract 659)



From visible sounds to moving bodies. The role of embodied knowledge in arts education

Gerhard Lock, Simon Niemann, Marit Mõistlik-Tamm and Jane Remm
Tallinn University Baltic Film, Media and Arts School
University of Hildesheim

This paper focuses on performative aspects and embodied knowledge in arts education using creative research methods (practice-based research, Skains 2018). The problem is the “disembodiment of experience in relation to knowledge in Western culture” (Westerlund, Juntunen 2005, 113). The interdisciplinary character of performance related artistic work implies an abolition of Descartes’ dualism and supports Merleau-Ponty’s connecting of mind and body (Toadvine 2019; Hatfield 2018; Moya 2014; Merleau-Ponty 1966/1986; Merleau-Ponty 1966/1974). The pedagogical background are Dewey’s (2011, 2016) concept of experimentation and living art and the performative educational theory of Wulf and Zirfas (2007). Also theatre domain understandings (Schechner 2013) including the ideas of the spectator (Boal’s applied theatre practice) and the emancipated spectator (Shawyer 2019, Ranciére 2009) serve as background. Important aspects are listening as an embodied, active and creative process (Lock 2011) as well as the concept of presence in art as the act of composition between bodies (Lopes Duenha, Meyer Nunes 2017).

The aim of this paper is to provide a systematic background for the workshop ““Shake the magic ball”. From moving sounds to visible bodies” for our workshop submitted to this conference integrating sounds, movement and visual art. Our triggers are objects, so called “magic balls”, that are medium size metal balls prepared with different contents which create different sounds, add weight and guide the ball to move in a unique trajectory. We focus on embodied experience of analogue objects, their movement, sound production and installative use. Objects have been part of performance art for several decades (Klein 2018). Philosophically and mathematically the circle should be considered as an ideal, “[...] therefore impossible to recreate if hand-drawn. No matter how perfect it may seem, even if it is drawn by the steadiest of hands, it will ultimately be imperfect somehow.” (Leonard 2016). Even to produce a perfectly rounded physical object is a challenge for today’s science (Muller 2013). We explore in the workshop the “magic” of such balls as close-to-perfect-ideal objects with artistic, performative and interdisciplinary means to enhance embodied knowledge in arts education. The process and documentation of the workshop is part of our practice-based research in progress.

(Abstract 661)



Effects of Mouthpiece Buzzing on Collegiate Brass Players' Intonation Accuracy

Jason Silveira, Jessica Napoles and Kari Adams
University of Oregon
University of North Texas
Florida State University

Intonation is an important priority for band directors and one that requires daily attention. It is standard practice to have instrumentalists tune at the beginning of rehearsals, and band directors use a variety of tools to aid students in the development of this essential skill. Yet, many of the tools utilized by practitioners are not supported by empirical research or have not yet been investigated. In brass playing, mouthpiece buzzing is a widespread pedagogical practice. A number of pedagogues and performers have posited that buzzing on the mouthpiece can aid in a number of fundamental skills including intonation (Guggenberger, 1998; Haynie, 1988; Libs, 1987; MacKay, 2012; Poper, 1995; Sachs, 2002; Tunnell, 1997; Wiener, 1997, 1998a, 1998b), ear training and pitch discrimination (Colwell, et al., 2018; Faske, 2017; Kleinhammer, 1963; Whitener, 1997); increase air flow through the instrument to produce a more resonant tone (Colwell et al., 2018; Nelson, 2006; Thompson, 2001); improve overall technique (Griffin, 2012), and increase range (Colwell et al., 2018). Several pedagogical texts have emphasized the positive benefits of mouthpiece buzzing on intonation (Colwell et al., 2018; Grose, 2017; Kleinhammer, 1963; Noble, 1964; Pilafian & Sheridan, 2008; Thompson, 2001), though few empirical research reports exist on the efficacy of this practice (Beghtol, 2017; Sandor, 1984; Swantner, 1986).

The purpose of this study was to determine the effect of mouthpiece buzzing and major (music/non-music) on collegiate brass players' intonation accuracy. We utilized a pretest-posttest control group design, with participants randomly assigned to the experimental (buzzing) group ($n = 45$) or the control (no buzzing) group ($n = 40$). Participants in both groups tuned their instruments to an oboe sounding an A (440 Hz). Experimental group participants performed a one-octave concert A major scale, ascending and descending, in half notes (MM = 108), buzzed the same scale, performed the scale again, sat in silence for 30 seconds, then performed the scale a third time. Control group participants followed the same procedure but did not buzz the scale. All performances were digitally recorded with the first and last note of the scale (concert A) analyzed to determine cent deviations (absolute value) from "in tune." Results revealed significant differences in pitch among the trials and between the experimental (buzzing) and control (no buzzing) groups. No significant differences were evidenced between music majors and non-music majors. Limitations and suggestions for future research are discussed.

(Abstract 662)



“Shake the magic ball”. From moving sounds to visible bodies

Marit Mõistlik-Tamm, Jane Remm, Gerhard Lock and Simon Niemann
Tallinn University Baltic Film, Media and Arts School
Tallinn University Baltic Film, Media and Arts School
University of Hildesheim

Background:

This workshop demonstrates one possible way to work within the integrated arts field where sounds, movement and visual art are all interacting to each other. Interdisciplinarity is a common approach in contemporary arts and artistic research, but less used in teaching creative subjects.

Purposes:

- to put the concept of interdisciplinarity into practice working with forms, strategies of aestheticization, movement and sound(s);
- to give the participants a hands-on experience of perceiving sounds and movement in a setting that is affordable and easy to reproduce to every teacher;
- to stress the importance of silent knowledge in the verbal and digital orientated world.

Our inspiration (serves also as a trigger) comes from the “magic ball” which is a medium size metal ball that is prepared with different contents which create different sounds, add weight and guide the ball to move in a unique trajectory. After a short introduction we start with a **warm-up exercise**. Participants are divided into pairs where one starts to roll, throw, shake, rotate the “magic ball” and the other starts following the ball’s movements in silence. The next step is to find a suitable body-percussion sounds/humming/singing to the already established movement. The sound that starts to resonate in that given room is recorded for the sake of the **main exercise**. The room is filled with manipulated versions of pre-recorded sounds. Participants start to move to the sounds and make sounds. When ready, they start to form an **installation** with their magic balls, finishing the installation by adding their moving bodies to the installation. Workshop ends with an open mic session to give feedback and comments.

Our approach is to talk less and feel more, and therefore we aim to use the majority of the workshop time to offer practical interaction to our participants.

Applications for music education: We truly believe that apart from traditional ways of making music (either composing and/or playing) it is very important to offer unique ways to students/participants to experience music, sounds and movement. Its core statement also refers back to the conference theme “Visible voice” as our approach makes everybody’s unique voice (sound) visible via movement and visual art.



(Abstract 663)

“Four years to dream” – Approaches to teaching and learning in UK music conservatoire composition departments

Kirsty Devaney
University of Wolverhampton ISME Abstract

Creating and composing music allows students and young people the chance to explore music that is important to them, whilst opening out a space for musical exploration and self-expression; allowing them to develop their own musical voice. Composing in education has been a part of school music making in England for over 30 years, and the benefits of creative music making is being recognised around the world. Despite this, there exists a lack of research and resources to support the teaching and learning of composition, especially at a higher level. Teaching in institutions like music conservatoires is still often viewed as a ‘secret trade’ (Purser 2005, 296) and this lack of transparency and sharing of practice can lead to the reinforcing of misunderstanding about the creative process. In this study of six UK music conservatoires, extensive semi-structured interviews were conducted with heads of composition to uncover their thoughts and pedagogical beliefs about composing in higher music education. The interviews were analysed using thematic analysis techniques, as developed by Braun and Clarke (2014).

The findings from this study highlighted three main areas believed to be important for emerging composers to develop: (1) becoming independent learners, (2) fostering a compositional voice, and (3) building resilience. The methods and approaches used to achieve these goals, including things like creating a safe space for students to experiment, encouraging a learning-by-doing approach, and providing situations for creative problem solving, goes against what might be viewed as “traditional” composition teaching methods, with its focus on the master-apprentice relationship and the learning of, and writing in the styles of, other composers as the main form of learning. Instead, the heads of composition in this study were more interested in supporting individual learners to develop skills to be adaptable for working within the changing creative industries, whilst raising confidence and fostering a sense of self and individuality in their music making.

The pedagogical approaches discussed in this research sometimes created conflict between the expectations of students, as well as against the increasing neoliberal agenda within higher education policy in the UK. This research calls for greater transparency, highlighting the importance of sharing practice between institutions, schools, and other stakeholders in order to engage in wider discussions around composing pedagogy. This way more young people can experience the benefits of creative music making and develop their own musical voice.

(Abstract 670)

Trailing the Jazz Workshop – an ongoing study

Guro Gravem Johansen
Norwegian Academy of Music

Background

Trailing The Jazz Workshop is a trailing research study following an Erasmus + project entitled *The European Jazz Workshop*. TEJW is a joint educational project between higher music education institutions and jazz festivals from five European cities; Glasgow/Edinburgh, Hamburg, Nürnberg, Oslo, and Parma. TEJW focuses on developing pedagogy within higher jazz education, specifically directed at large jazz ensembles. TEJW is aimed at exploring student-centred approaches to learning, democratisation of the ensemble, distribution of artistic responsibility, and exploration of modes of transmission and music-making. Central to the notions of democratization and student ownership, are scope for individual agency, collaborative and supportive social environments, for joint commitment and mutual identification among participants.

Aims and foci

The study will contribute to a general understanding of how higher jazz education may develop in the future, specifically the development of new curricula for large jazz ensembles. Research foci are 1) approaches to music-making, regarding repertoire and transmission of material, 2) distribution of agency and decision-making between students and teachers, 3) how teachers construct their teacher roles in the context of the ensemble projects, and 4) students' experienced learning outcomes from participating.

Research methodology

The research study has a trailing research design. Trailing research is partly evaluative and partly formative seen in the researcher's possibility for interventions through continuous dialogues with the participants as the project unfolds. Generating data happens through participatory observation of rehearsals and performances, and individual and focus group interviews with participating students and teachers, and administrators. The trailing project started April 2021 and will continue to December 2022.

Preliminary results

Preliminary results indicate that participating teachers have different agendas to whether TEJW is supposed to provide students with learning experiences with ensemble playing, conducting, or composing for the large ensemble. In turn, these views influence what roles students are assigned by teachers. Thus, students' agency and learning outcomes depend highly on what role they are given, despite attempts to include all participants in creative explorations.

Conclusions and implications for music education

The findings so far point to how traditional hierarchies between the ensemble musician, the conductor and the composer are easily reproduced within time restrained projects, unless



teachers actively work to facilitate disruptions of these roles. To develop democracy and distributed creativity and agency in the large jazz ensemble, reflective group work among teachers involving negotiating values and ideals for this ensemble form as a pedagogical tool in education seems crucial.

(Abstract 672)

Desegregating Language Use In Song Lyrics: Valuing Strong Voices From Communities Of Color

Renee Duncan

In past years for our class songwriting unit, I combed through the latest chart-topping hits to find those which were classroom-appropriate, and we thought best reflected our students' interests. Deciding which songs to include in our curriculum typically involved analysis of lyrics and language use. Key markers used determine whether a song's topic was school-appropriate, the meaning of lyrics could be understood and I fully comprehended slang words and their connotations. However, after viewing Jamila Lysicott's TED Talk, *3 Ways to Speak English* (2014), I came to realize this process excluded music that might be meaningful to my students and could run the risk of devaluing or excluding strong voices that should be heard. Furthermore, it was also a missed opportunity for students to consider what influences people's language choices, why these choices might be fluid, and how making these decisions can affect how clearly ideas are articulated.

In *3 Ways to Speak English*, Lysicott draws attention to how people of color are judged based on how they speak, specifically when they use non-academic English that reflects their race or community. She challenges viewers to reconsider their definition of what it means to be 'articulate' and highlights the implicit biases that are perpetuated through codeswitching in academic environments. Codeswitching is language mixing that occurs within or between sentences that have been studied in language pairs among bilinguals and their communities (MacSwan, 2020). This workshop aims to engage music educators in critical thinking about their curriculum and instruction decisions regarding the voices they make visible, or more importantly, those they may unintentionally marginalize. Attendees will identify key ideas from *3 Ways to Speak English* and how these ideas can help engage students in meaningful dialogue about language use in mainstream music. Participants will consider key ideas through four different lenses (teacher, student, subject matter, context) and discuss how awareness of these lenses can help expand classroom discourse.

Presenter	Small Group Discussion Prompts
Watch TED Talk Stop at 2:10	<ul style="list-style-type: none"> What do you think is the message Jamila Lysicott is trying to communicate with the audience



Resume TED Talk Stop at End	<ul style="list-style-type: none"> • After viewing the entire video, what do you think is the message she is trying to Communicate with the audience? • How might your thoughts on the message she is communicating have changed after watching the entire video versus just a snippet? If so, what was the reason/s for their change?
Overview of the Commonplaces	<ul style="list-style-type: none"> • Making conscious that discussion to this point was focused on the 'teacher' lens • Provide an overview of the other Commonplaces 'student' subject-matter 'context'
Key Ideas & Commonplaces Brainstorm	<ul style="list-style-type: none"> • Attendees split into three groups (student, subject-matter, context) to discuss how they might present the video in their classroom, plan curriculum and generate instruction strategies that foreground their assigned lens
Large Group Discussion/Sharing of Ideas	<ul style="list-style-type: none"> • What is one key idea you want to take with you to your classroom? <i>Post on Internet- Based Discussion Board</i>
Wrap-Up	<ul style="list-style-type: none"> • Final questions • Summary of workshop accomplishments • Where to find presentation notes and discussion board • Presenter contact details
Equipment Needs	<ul style="list-style-type: none"> • Internet and power supply • Projector and speakers • Stand or lectern for laptop • Flexible seating for groups or breakout rooms

(Abstract 677)

Assessment as vocalist student learning in higher popular music education in Norway.

Bodil Kvernenes Nørsett
Ansgar Teologiske Høgskole Abstract ISME 2022

Background: Assessment and learning are terms walking hand in hand as crucial issues for students in higher popular music education (HPME) (Elliott et al., 2019; Sadler, 2010). Being an educator and singing teacher in Norwegian HPME, my scholar point of departure was an increasing interest in how the assessment of the vocal performance examination can facilitate learning. It is commonly accepted that assessment is a driver for learning (Biggs and Tang, 2011; Strømsø et al., 2016). Assessment can be defined as “the process of measurement and evaluation of learning, as informed by specific goals, contexts, and cultural settings (Haning, 2021). In this case, the Norwegian institutional HPME is the cultural setting, and their goal is to educate musicians for the future. The specific context to be explored is the summative performance examination of vocalist students at undergraduate performing popular music studies.

Aim: My PhD research aims to explore the assessment practice of the vocal performance in Norwegian HPME, targeting quality, assessment literacy and assessment practice. I ask the following research questions:

- How are the musical qualities in a vocal performance in HPME perceived and assessed?
- How do the vocalist students utilize this specific performance examination and the feedback from it, in the education process of how to be an artist?
- How do Norwegian HPME institutions use assessment as a learning tool?

Method: This is an explorative and qualitative study where semi-structured interviews have been employed as the main method to explore students', teachers', and assessors' perceptions of the vocal performance assessment practice at three Norwegian HPME Institutions. Within a hermeneutical framework, a stepwise inductive-deductive analysis (Tjora, 2018) of 24 interviews with students (15), teachers and assessors (9) and curricula documents are being carried out. The findings will be discussed on the backdrop of the phenomenological perspective on music performance and quality (Nielsen, 2002), and the pedagogical philosophy of assessment (Elliott et al., 2019).

Results and implications: The preliminary results suggest that assessment literacy is tacit knowledge, the feedback from the external assessor is important, and yet they all want it, students are ambivalent to assessment. The project aims to contribute to the development of «new understandings, new practices and new pedagogies» (Burnard, 2012, p. 23) within the



context of vocal performance assessment in HPME and may thus have implications for future assessment practices and the learning of vocal artistry (Hughes, 2017).

(Abstract 678)

A World Apart or Same Difference? TPACK and SAMR in an Online Creative Collaborative Project

Pauline Black and Emily Wilson
University of Aberdeen/University of Edinburgh
University of Melbourne

This paper draws on findings from research carried out in an online collaborative composing project at the beginning of 2021 when pre-service secondary music teachers were noticeably experiencing wellbeing and engagement difficulties in many contexts including Aberdeen, Scotland and Melbourne, Australia.

In many cases, planned performances had been cancelled and school practicum placements had been severely disrupted or shifted online. It was not possible to build a cohort experience with our respective students in the way that we usually would in our on-campus teaching. We needed something for our students to be excited about as well as addressing one of the perennial problems of music education that is a long-standing focus of our teaching, building pre-service teachers' skills and confidence to include more creative, as opposed to recreative, music making in their classrooms.

The digital music technology program that we used to undertake this experience was Soundtrap for Education, a cloud-based digital audio workstation (DAW). The pre-service music teachers worked in groups of five with a mixture of Aberdeen and Melbourne in each group. Each student collected video footage that captured their experience of life in isolation. As a group, they combined and edited this footage into 1-2 minute pieces to depict their collective experience of lockdown on opposite sides of the world. Then, they collaboratively composed music to accompany their footage in the same way that film composers work.

The research reported in this presentation is designed as a case study using self-study methodology to understand more about the meaningful integration of technology tools in this project. Using a framework for analysis that combines the Technological Pedagogical Content Knowledge (TPACK) model (Koehler and Mishra, 2009) and the Substitution, Augmentation, Modification and Redefinition (SAMR) model, (Puentedura, 2015) we discuss the knowledge of technology, and pedagogical content knowledge developed by the pre-service teachers involved in the project and share perceptions of the impact of collaboration in the online environment.

We argue for greater attention to the affordances of digital collaborative music technology tools to facilitate creative composing projects in a post-COVID situation as well as the need



to reimagine musical experience, drawing together strands of music, wellbeing, education, and technology as well as global citizenship.



(Abstract 681)

Listening to Children's Voices: Singing and Identity in the Culturally Diverse Finnish School

Analía Capponi-Savolainen
University of the Arts Helsinki, Sibelius Academy

Studies have indicated that adults use music for self-regulation and as part of their identity work (e.g., DeNora 2000). However, also children use singing for the growing understanding of themselves and their identity construction and to understand the world in which they live (Barrett 2011). The focus of this study is on understanding the meanings of singing as a component of children's identity work and to discuss the potential of singing – as it can function as an affordance (DeNora 2000) – in the context of the Finnish culturally diverse school and as part of children's learning ecologies (Bronfenbrenner 1979).

For this study, 22 children of approximately 7 years old who attend a highly culturally diverse school of the capital area of Finland, were interviewed. Artifacts such as drawings and figures were used to facilitate the conversation with the children. Interviews were combined with extended observations in the school. These children's teachers were also interviewed but, in this presentation, I will focus on the children's interviews and in the observations.

Since the purpose of the study was to understand these children's experiences and their engagement with singing as part of their identity work, narrative methodologies (Bruner 1986) were considered appropriate. Narrative analysis was conducted following Polkinghorne's (1995) analysis of narrative approach, in order to gain an in-depth understanding of the children's stories and their engagement with singing.

Results suggest that children's singing (and the different manners of using the voice) is connected with emotions and feelings of everyday life. Children use singing for self-regulation and for changing moods, in school and outside school. Whilst group singing seems to be very important for these children, private moments of singing are also essential for many. Differences between singing in public (e.g. at school) and in private spaces are evident. The songs of the "home-land" seem to be an important part of these children's identities but various children do not prefer to bring them to school.

The discussion on how students can gain voice in and through singing in school while constructing their own identities, and on how teachers can work on the endorsement of *all* student's cultural identity in the classrooms, will be open in this presentation.

(Abstract 682)

Teacher and student perceptions of teaching in Higher Music Education: Pilot of the POST-Q questionnaire

Laura Crocco, Patricia McCabe, Nicola Hodges and Catherine Madill
The University of Sydney
The University of British Columbia

Background

Optimal teaching is one factor needed for the development of autonomous and healthy musicians. Instrumental and voice teachers in higher music education have expressed the need for teacher training to improve their practice. Discipline-specific, systematic professional development methods for improving one-to-one teaching have however not been empirically investigated in higher music education. Assisting teachers to identify their own teaching behaviour independently and accurately using structured, self-reported questionnaires has been suggested as a method for improving teaching in higher education. Teachers completing these questionnaires may then critically reflect on their teaching, identify areas that they wish to change, and systematically integrate best practice into their teaching. Questionnaires identifying *student* perceptions of teaching can also be used to provide feedback that assists teachers to reflect on their teaching. Establishing a questionnaire that identifies teacher and student perceptions of teaching may offer one tool for improving one-to-one teaching in higher music education. The present study aims to develop and test two questionnaires for this purpose, one for teachers and one for students.

Method

Musicians are required to achieve a high level of performance of a specific motor skill. Two questionnaires were therefore developed using research on those teaching behaviours which facilitate motor skill development. Commonly studied teaching behaviours relevant to motor learning (i.e., *instruction*, *modelling*, *augmented feedback*, and *perceptual training*) were used to form the items and structure of the questionnaires. The first author developed the pre-test version of the questionnaires, and all authors critiqued the items to gauge clarity and ensure face validity.

Voice teachers and students from consenting Australian tertiary music institutions participated. A small participant group completed a pre-test version of the questionnaires to gather feedback from participants, identify problem areas and response latency, and reduce measurement error and respondent burden. Following reflection and revision of the questionnaires a larger group completed the revised pilot version. Internal consistency reliability, and construct and criterion validity will be assessed. Feedback from participants on both versions will be analysed using content analysis.

Results



Results of the pre-test and pilot versions of the two questionnaires will be presented. Potential implications and contribution to (a) current teaching and learning practices, and (b) future research on professional development and teaching improvement in instrumental/voice training will be discussed.

Conclusions

Potential implications for one-to-one voice teaching in higher music education will be presented, and methods of teaching improvement and professional development suggested.

(Abstract 683)

Utilizing the Indigenous methodology of reclamation in music education

Beth Tuinstra
Western University

During my graduate studies, I began a personal journey of decolonization (Battiste, 2013; Bradley, 2014; Dolloff, 2016; Hess, 2015; Kennedy, 2009; Piercey, 2012; Tuck & Yang, 2012). Through teaching Indigenous drumming in several Canadian elementary schools and conducting music education research with Indigenous peoples, I came to realize I was missing a key component necessary to conduct Indigenous music education research in a good way (following and respecting Indigenous protocols, which are, “Cultural guidelines and safety-nets unique to each society,” Jacob, 2010, p. 19)—I was missing my own culture. While I held cultural teachings and protocols from teaching Indigenous drumming, I did not hold my own Indigenous culture and was not connected with those Indigenous people. I came to understand that before conducting any further research with Indigenous peoples, I needed to initiate a personal journey of reclaiming my Indigenous culture.

Indigenous research is a vital part of Indigenous self-determination. Indigenous methodologies abound and are based in traditional lands and teachings (Atleo, 2004; Kovach, 2010; McGregor, Restoule, & Johnston, 2018; Smith, 2012; Smith, Tuck, & Yang, 2019; Wilson, 2008). Although research has been conducted by Indigenous communities since time immemorial, Indigenous scholars have been forced into using western research paradigms within academia (McIvor, 2010). The inclusion of Indigenous research methodologies in academia is essential for more meaningful research to be conducted by and with Indigenous peoples (Archibald, Lee-Morgan, & De Santolo, 2019).

Reclamation is an essential part of the rights of Indigenous peoples across the world. Battiste (2016) explains, “The key tools of that reclamation for indigenous [*sic*] peoples are in their languages, their ancestral relationships, their communal learning of the processes their ancestors used for holding to knowledge, and deep relationships with their place, their



ecologies, and their land” (p. 4). Many Indigenous scholars have conducted research to reclaim Indigenous lands, knowledges, or cultures (Fellner, 2018; Smith, Tuck, & Yang, 2019; Wane, 2013). Therefore, I define my Reclamation Methodology as an overarching reclamation lens of researching, through which I gain the knowledge, understanding, and connections that have been lost to my family. I will utilize a Reclamation Methodology to reclaim my Indigenous culture, which is part of who I am as a woman and my heart knowledge (the generational knowledge that is felt to be true, Cormier & Ray, 2018; Gehl, 2012). My research illuminates the importance of using culturally appropriate research methodologies within music education.

(Abstract 684)

Arranging by Ear in the Choral Classroom: A Case Study

Aimee Pearsall
University of Delaware & Temple University

Adolescents construct their understandings of what constitutes valid music-making through their participation in choir and other school ensembles (Parker, 2011). Though musicians develop different, and equally valid, competencies when participating in formal and informal learning practices and processes (Evans et al., 2015; Woody & Lehmann, 2010), typical choral programs in the United States continue to mostly reflect tenets of formal learning (Lindgren & Ericsson, 2010). If students do not experience informal learning in their school choral ensembles, their ideas of legitimate music-making remain limited to processes and practices associated with formal learning. Though many researchers have explored student experiences with informal music learning (Bersh, 2011; Davis, 2013; Green, 2008; Hallam et al., 2018; Hopkins, 2015), few have investigated informal practices situated in a choral setting (Abrahams et al., 2017). The purpose of this study was to explore how a small group arranging project affected collegiate students’ experiences and perceptions of choir.

Using a constructivist paradigm (Merriam & Tisdell, 2016) and Informal Music Learning (Green, 2008) as a conceptual lens, the teacher-researcher investigated collegiate students’ experiences (N=68) and perceptions of choir as they participated in traditional choral instruction and informal musicking in student-led *a cappella* groups over the course of four weeks of rehearsal (eight rehearsals of 75 minutes each). Each *a cappella* group (n=16-18) was tasked with collaboratively arranging a holiday song by ear. In this intrinsic case study, the researcher purposively chose focus students (n=5) to gain a holistic understanding of participant perspectives. Data sources and types consisted of individual interviews (N=15, 30 minutes each), surveys (N=3), a focus group (N=1, 50 minutes), field notes, and artifacts, such as schedules, notation, group notes, photos, and video clips. Results and conclusions will emerge from the themes found in the inductive process of data analysis. Globally, this study will add to the literature that encourages a transformation of practices and norms—not



only in choral ensembles, but in the field of music education in general. Providing dedicated time to center student voices in the music ensemble classroom is necessary and important if teachers hope to welcome and validate students of all backgrounds into their music classrooms.

(Abstract 685)

Factors Influencing Adult Participation in a New Community Orchestra

Blair Williams
Texas Tech University

Goals of music programs include preparing musicians for life-long music-making. A recent study identified only 18 community orchestras in the state of Texas. This small number of ensembles provides far too few performance opportunities for members of the nearly 44,000 Texas school orchestras to participate in adult music-making after high school graduation (Brown, 2016). This is just one example in the literature that explores the need for adult group performance ensembles (i.e. Cavitt, 2005; Taylor, Kruse, Nickel, Lee, & Bowen, 2011). Additional research in the areas of community/civic bands and choirs has been well documented, but community/civic orchestras has been less noted, outside of historical accounts and recommendations (i.e., Bell, 2008; Brown, 2016; Cavitt, 2005; Darby, 2015; Goodrich, 2013; Jenkins & Southcott, 2016; Lee, 2013; Mantie, 2012; McCoy, 2013; Pitts & Robinson, 2016; Rohwer, 2016; Shansky, 2010).

The need for organizing a community orchestra in this location was discussed amongst area musicians for several years. The co-founders aimed to create an ensemble that would facilitate free concert performances of orchestral repertoire by volunteer members that identified as all levels of musicians, either by profession or not. A variety of support systems were consulted, local arts organizations were solicited to consider this new venture, and potential ensemble members were sought out to examine the initial interest level, schedule, and performance proposals. The response was overwhelmingly positive. The group is currently in its third concert season, returning after a pause due to the pandemic. The membership continues to grow, the number of audience members and community stakeholders are expanding, and the ensemble is looking for ways to meet the requests/suggestions of its personnel and community.

This investigation will examine the factors that influence adult participation in a new community orchestra. A survey instrument design was adopted from Cavitt (2005), Darby (2015), Pitts & Robinson (2016), Shansky (2010), and Wilson (2017). Additional semi-structured interviews will be conducted with volunteers as identified within the initial survey (Stake, 2006). Each respondent will validate his or her interview transcripts through member checks. Interviews will be analyzed using open coding techniques. Additional data will be gathered through rehearsal observations as participatory observers.

Results will be discussed in terms of implications for future research as well as data to inform our ongoing efforts to improve and expand our organization and to inspire others.



(Abstract 689)

Jazz and Improvising in UK Secondary Schools: Experiences, Attitudes and Beliefs of Female Educators

Pauline Black
University of Aberdeen/University of Edinburgh

This paper is drawn from a PhD in progress studying the lived experience and identities of educators and the young people they work with.

'If it wasn't for the jazz band, we wouldn't know anything about music' ... 'we just learn stuff to pass the exam' ... 'stress, assessments, pressure' (conversations with young people)

Jazz as a genre has traditionally been male dominated with females being excluded from jazz except for the singer in the band or sometimes the piano player. Jazz, and therefore improvising, tends to also be studied as an exclusive module, only by very few students, or as a course by an exclusive minority. Studies show that in the secondary school music curriculum there is generally a focus on technical development, musical skill building and reproduction, rather than the more creative activities such as improvising and composing. There are resultant tensions between the performativity and creativity agendas found in schools and issues of teacher agency, freedom and control are prominent.

This paper will discuss an online survey examining the attitudes, beliefs, and experiences of female educators (total n = 170; female educators, n = 90) in relation to jazz and improvising in UK secondary schools. Jazz and improvising tend to occupy a marginal place in the curriculum in UK schools. Quantitative responses were analysed using SPSS software. Qualitative responses were subject to in depth reflexive thematic analysis, based on Braun and Clarke's six stage process (2006, 2019). The data show that gender is a significant factor when considering amount and type of activity, as well as confidence and anxiety in jazz and improvising, for both classroom and instrumental teachers. Fear of failure was the biggest perceived barrier to teaching jazz.

Relating back to the opening quote, the unique role of jazz and improvising in relation to learning music will be considered. Implications for music teacher education, professional learning needs, pushing boundaries and the climate for learning will be discussed. Improvisation as a distinct way of being in the world, embodying qualities such as risk-taking and spontaneity in order to develop the generative skills, resilience and creative disposition to come to know music well will be discussed. Being mindful of the power relations that condition social relations within our environments, while thinking about whose norms might be privileged will be considered.

(Abstract 698)

New aesthetics as emancipatory practice: A participatory research within a virtual inclusive musical program

Caroline Blumer
University of Western Ontario

As all music and arts programs were moved to virtual mode during the 2020 pandemic, concerns about including individuals with disabilities became even more urgent. Throughout learning how to "exist" and make music in virtual formats, the everyday actions performed by "ordinary" citizens have promoted transformation, engagement, and positive impacts throughout local communities. However, such narratives have not garnered as much attention regarding inclusive music education. Thus, intending to shed light on the everyday actions performed by ordinary citizens responding to the pandemic (Thorpe, 2020), this presentation will report the findings of a participatory action research (PAR) conducted within a long-standing music program geared toward participants with disabilities in Canada.

As a conceptual framework, the concept of 'conscientization', proposed by Freire (1970) and revisited by Schmidt (2019), was used to address the historical subjects' interventions in their reality through their everyday actions. The notion of 'education as practical intersubjectivity', presented by Biesta (1994), was used to organize the pedagogical actions, interactions, and how the teacher explored gestures, sounds, and events for the co-construction of meanings within the virtual environment. Further, this study explored the intersection between virtual environments and pedagogical language and the stated aims of fostering meaningful interactions with and among the group participants.

PAR methodology allowed the researcher to accompany one teacher in adapting and running an inclusive musical theatre program from face-to-face to online. Throughout the project, the researcher engaged with the music teacher's actions and her reflection and decision-making processes, as well as the volunteers' and caregivers' everyday actions in the virtual space. During the diagnosing, reflecting, acting, learning PAR cycles (James et al., 2008), the researcher, teacher and volunteers identified challenges and concerns – such as the lack of tech skills and the fear of losing the connections created in face-to-face – and incorporate practices into the zoom rehearsals to meet those emerging needs. Also, while exploring the 'zoom square', the teacher and the participants co-created meanings using props, scenarios, gestures, and facial expressions.

Among individuals and collective gains, creating new aesthetics to perform musical theatre online gained a highlight. Looking at this aspect worked as a trigger to other emancipatory creative actions of the participants toward making and sharing music in a meaningful way online. In this sense, this PAR research revealed experiences and findings that could be significant to music educators while navigating today's and future extraordinary terrains while including individuals with disabilities.



(Abstract 699)

Young People's Visible Voices: Replicating "The Sound of the Next Generation" study in Australia

James Humberstone
University of Sydney, Sydney Conservatorium of Music

In 2019, the British charity Youth Music and research company Ipsos MORI published a report of the diverse ways that a representative sample of 1,000 young people aged 7 to 17 "engage with and value music and music-making, bringing to light the positive and meaningful impact music has for them" (2019, p. 4). Their study revealed that music was young people's favourite hobby, and that young people were listening to and making more music than had been shown in prior research. Thanks to the representation of young people from different socio-economic backgrounds, the report was able to represent those who are less often present in "traditional" music education research, stating that those from "lower income backgrounds are more likely to see themselves as musical, and are just as likely as others to sing and play an instrument. They're statistically more likely to be involved in musical activities that tie in with popular culture such as karaoke, making music on a computer and rapping. But their creative identities often go unrecognised in music education, and they're less likely to get to more advanced levels of technical ability" (Youth Music & Ipsos MORI, 2019, p. 4).

This paper presents the process taken to replicate this study in Australia, but within a traditional research paradigm. Youth Music shared the original questionnaire and semi-structured interview questions with a research team at an Australian University. Localisation changes were made, and one question (designed to understand why young people do or do not engage in school music) was added to the questionnaire. Diverse socio-economic representation was guided by the Index of Community Socio-Educational Advantage (ICSEA) and representation from each Australian state and territory proportional to the population. This approach is not without problems, because it means connecting with young people through schools, which has implications for "what counts" as music engagement. Ethical approval has been gained to retain anonymised data indefinitely, meaning that this study is not only a model for replications in other countries, but that data from this study can potentially be used to compare young people's musical experiences and values internationally.

(Abstract 700)

Compassionate Exploratory Approaches with Adult Music Learners

Kaitlyn Leahy and Karin Hendricks
Boston University

Compassionate music teaching (CMT) involves reducing the hierarchical nature of the teacher-student relationship by supporting student-identified goals and encouraging the growth and self-expression of the learner.

CMT is a pedagogical approach to motivation and engagement focused on fostering authentic relationships and is built upon six qualities: trust, empathy, patience, inclusion, community, and authentic connection. CMT is well suited to adult musicians in one-on-one lesson contexts, given that the teacher can adapt and customize the learning experience to complement learners' specific needs. However, CMT with adults in recreational music lessons remains unexplored. Further, (mis)perceptions about the teaching and learning needs and practices of non-professional adult musicians—including myths based upon anecdotal evidence and even published studio teaching manuals—have reinforced adverse and/or dismissive generalizations about this diverse and dynamic demographic of learners. Rooted in the assumption that any music participant can demonstrate musical excellence, we draw upon the compassionate music teaching approach to offer a student-centered perspective of recreational adult music learners that is focused upon strengths rather than deficits. In so doing, we describe various ways that an adult learner and music teacher dyad can forge unique possibilities for co-learning and exploration.

In this theoretical paper, we offer examples from adult music making literature to outline potential needs and interests of adult learners. The presentation is framed through a fictional, composite narrative of Ivy, which we constructed from findings of previous research. Ivy, an adult engaged in music lessons, shares the frustrations

(Abstract 702)

Teaching Musical Creativity: Revealing Australian Voices

James Humberstone
University of Sydney, Sydney Conservatorium of Music Teaching Musical Creativity:

While the still-relatively-new Australian Curriculum (ACARA, 2020) has provided common outcomes for “improvising, composing, [and] arranging” (p. 25) in the first 11 years of schooling, its implementation nationally is inconsistent, and requirements for music creation in the final two school years are different in every state and territory (This author, 2022). As a result, there is no clear picture of how musical creativity (such as composition, production,



songwriting, deejaying, or emceeing) is taught, around the country, towards the very different outcomes demanded by diverse syllabi.

This paper presents findings from three case studies in a long term research project called *Teaching Musical Creativity in Australia*, which seeks to reveal diverse pedagogical approaches. Human ethics approval was gained to interview leading teachers of music creation in formal education in Australia through a long term, constructivist Grounded Theory approach as described by Charmaz (2014, 2017). The population was identified through peer recognition (those teachers regarded as experts by other educators) and invited to participate in a series of interviews and correspondence.

The three case studies presented in this paper represent the beginning of a process designed to allow researchers to re-examine and reinterpret data collected early in the project and to test theories as they arise both empirically through the data and reflexively in transparent communication with participants. Transcripts, coding, arising themes, and this full paper have been shared with participants before presentation. Findings reveal that two of the three teachers have highly structured approaches to teaching musical creativity that are based on their own formal and informal experiences of studying composition and arranging, as well as their own creative practices, while the third teacher takes a more hands-off approach that encourages student autonomy and does not seek to lead the creative process at all. A common emerging theme illustrated is that these teacher-experts have broad musical interests and experiences which allow them to work with students in a wide range of creative styles. These findings may suggest that exemplary pedagogies developed are highly individual, but that common traits for successful teaching include pluralist approaches to musicking.

(Abstract 703)

Establishing Successful Partnerships: Visibility And Voice For The Graduate-assistant

Amy Wickstrom and Lori Gray
Boise School District
Boise State University

Individuals typically become graduate assistants for three reasons: 1) to progress in their field of study, 2) to develop essential pedagogical and content-based skills and knowledge at the collegiate level, and 3) to further their personal research interests and support the research of the department. According to Fung (2021):

Simultaneously wearing the hats of a staff member and a research student, a teacher and a learner, an adviser and a supervisee, they frequently pull off the most challenging of roles, transforming themselves through sometimes stormy conditions



from emergent experts in their field into versatile and effective scholarly educators. In some university settings, Graduate Teaching Assistants (GTAs) are, however, almost as invisible as the air that students breathe. Institutions struggle, even when willing, to give GTAs voice. (p. 1)

The professor who intentionally seeks a collaborative partnership with a GTA will also need to enact multiple roles including, “manager, model, and mentor” (DeCesare, 2004, p. 152). In addition, the institution must allow for the professor to have agency to guide the GTA roles and responsibilities without added institutional demands.

In making the GTA voice more visible and heard, the outdated power dynamic between professor and GTA must be reexamined and eliminated. In order to create a collaborative relationship, the GTA and professor need to work jointly to understand roles, develop mutual respect for each other’s abilities and skills, as well as connect on a personal and professional level. Providing options and then allowing space for the GTA to have agency and ownership over their own path through the assistantship, develops trust and mutual respect. Once mutual trust and collaboration have been established, co-teaching and joint decision-making build the foundation for a successful partnership.

During this workshop, the presenters will outline the key aspects of their partnership that resulted in a successful collaboration which include fostering a colleague-peer relationship, co-teaching (planning and enacting), meeting frequently (advising, mentoring, and supporting), and supporting each other in research projects. Workshop participants will be invited to engage in small and large group dialogue to brainstorm effective strategies for initiating a partnership, delegating roles and responsibilities, and ensuring the graduate student feels seen and heard throughout the assistantship.

(Abstract 704)

Universal Design Learning: All Student Voices Represented

Amy Wickstrom
Boise School District

Music educators are expected to teach hundreds of students daily. Every student that comes into the music classroom has a unique voice that needs to be heard and respected regardless of race, religion, gender or ability. When teaching students who qualify for special education services, music educators must provide any and all accommodations and modifications necessary to ensure that all students find success and contribute their own voice in music. However, making sure that each student receives their specified accommodations and modifications can be overwhelming and daunting to an already overwhelmed music educator. In order to provide the appropriate interventions, accommodations and modifications for

students who qualify for special education services, music educators must seek out ways to provide meaningful instruction and assessment while teaching towards the individual level of each student.

Universal Design Learning (UDL) promotes flexibility in instruction, materials and assessment to allow all students to succeed (Meyer et. al, 2014). UDL ensures that students learn and demonstrate growth through targeted instruction while educating multiple levels in the whole group. As Darrow (2010) states, “Disability is only one of the many characteristics that should be considered when applying the principles of universal design; however, making a product or environment accessible to people with disabilities often benefits other users as well” (p. 1). When UDL is applied, music educators move away from teaching to a specific level and into individualized instruction.

UDL provides students with multiple means of engagement, representation and expression (Meyer et. al, 2014). In this literature review and exploratory study, connections between UDL and music education will be explored, practical applications of UDL will be identified within existing music education content, assessment and materials, and perspective shifts of common music education practices will be proposed to allow for all student voices to be heard. Examining multiple means of engagement, or the “why” of learning, multiple means of representation, or the “what” of learning, and multiple means of action and expression, or the “how” of learning, will allow educators to examine their own teaching strategies and styles to create a plan on how to incorporate UDL guidelines and practices into everyday instruction.

(Abstract 705)

Emotion and Music Learning from the Performer’s Perspective: A Conceptual Framework

Asher Carlson
University of South Florida

The act of performing music is widely considered to be heavily informed by emotional input, so much so that emotional expressiveness is most often considered to be the defining factor in judging the aesthetic value of a musical performance (Juslin & Isaksson, 2014; Juslin & Lindström, 2018). With this in mind, one could assume that emotion learning is an integral aspect of music education around the world. This seldom seems to be the case. Instead, most high level music training is focused on technical proficiency (Holmes, 2005) while students are simply encouraged to perform “emotionally” or “with more emotion” when their musicianship seems lacking (Reybrouck & Eerola, 2017). However, how is a student to follow these instructions with only a nebulous concept of emotion in music to inform their musical decisions? Even when consulting research, the majority of studies in this field have



focused on listener perceptions of musical stimuli (Eerola & Vioskoski, 2013; Schubert, 2013) instead of on the emotional input of the performers during the music learning process (Van Zijl et al., 2014). In this paper, the author presents a conceptual framework to more formally discuss the roles of emotion in music learning, specifically concerning 1) the emotional content of the music as a composition, 2) the additional emotional inferences and choices made by the performer, 3) the cultivation of these emotions during the process of music learning, and 4) the utilization of emotional preparation along with live emotional feedback during performance. This framework is informed by past and present qualitative, quantitative, and mixed-methods research by the author as well as research by specialists in music education and emotions research. Moving forward, utilization of this model could better inform the incorporation of emotion education into music education, ultimately giving music students tools that would better allow them to emotionally inform their music and, more importantly, find their voices as musicians.

(Abstract 706)

Learn simple sampling for middle and high school music education

James Humberstone
University of Sydney, Sydney Conservatorium of Music

This workshop is a constructivist exemplar for learning sampling. Using Andrew Huang's *Flip* sampling app on iOS devices, participants will gather nine samples from around the ISME conference venue and create their own music with them. Extension activities will be described, and programs of work, lesson plans, and other resources for teaching sampling with middle and high school students, taken from the presenter's own practice in schools and training pre-service music teachers, will be shared.

Participants can purchase *Flip* for their own iOS devices in advance of the session, allowing them to keep their project files. Alternatively, 14 iPads will also be available for borrowing on the day, for participants who do not have access to the app. Participants may need to share an iPad. Please bring your own wired headphones.

(Abstract 707)

The Challenge of Teaching Chinese Music in the United States

Xingyan Liu
University of South Florida

Since 1980 the population of Chinese immigrants in the United States has grown nearly seven-fold, and the number has already doubled in a short period (Migration Policy Institute, 2020). With the growing Chinese immigrant population, the requirement for Chinese traditional music teaching also increased. In contrast to the first-generation immigrants, new Chinese immigrants interacted with the United States society more profoundly through their intellectuals' identities, higher education experiences, and fluent English (Su, 1990).

One of the common challenges for many Chinese immigrants is to break the career barrier (Leong & Tang, 2016). Many musicians cannot obtain professional careers equal to the past before immigration. Most of the current research have a focus on the specific short period music program. For example, the choral teaching (Gackle and Fung, 2009), listening to Chinese music in general music (Zhang, 2017), or small Chinese music ensemble (Prescott et al., 2008). There was limited research focusing on independent Chinese musicians, the private lesson, and their career development.

The primary purpose of this research is to explore the multiple elements to generate the difficulties of teaching Chinese music in the U.S. through Chinese musicians' working and living experience. The research was designed to study three traditional Chinese musicians who lived in the United States. The participants must reach the criteria as

1. moving to the United States after the 1980s,
2. playing and teaching traditional Chinese musical instruments,
3. speaking Mandarin
4. completed professional music training in China.

Each participant received an hour-long interview. Questions were designed by four dimensions:

1. the traditional value as a Chinese musician and educator,
2. the identity change,
3. cultural difference impact,
4. career barrier.

The research found that these three Chinese musicians developed different work modes and teaching patterns. They were limited by the historical background and language speaking level to develop music careers further. Also, their music teaching is still tightly connected with the Chinese community, the Chinese population, and the location. For the western-music-dominated curriculum, Chinese music seems like a decoration. Moreover, Chinese music lessons lack consistency for the high education curriculum because of a shortage of stable teachers. The implication is that the individual musical instruments group is workable or creating the world music ensemble could be a better solution than creating a large Chinese music ensemble.

(Abstract 708)

Music for all – implementing the revised Australian Curriculum: The Arts - Music

Helen Champion
Australian Curriculum Assessment and Reporting Authority (ACARA)

In June 2020, ACARA was tasked with undertaking a review of the Australian Curriculum F-10 to ensure it meets the needs of students and provides clear guidance for teachers.

This extensive and collaborative exercise presented opportunities and challenges across all eight learning areas. Music is part of The Arts, a learning area which includes four other subjects - Dance, Drama, Media Arts and Visual Arts. In the primary curriculum The Arts subjects share 4 per cent of allocated teaching time.

This paper will present a narrative of the review process and discuss the implementation of the revised music curriculum designed 'for all' – all students, all schools – in Australia.

ACARA's review of the curriculum involved teachers and curriculum experts from all states and territories, the government and non-government sectors and consultation with national teacher and principal professional associations, parent groups and subject matter experts. During the 10-week public consultation period, more than 6,000 online survey responses and 900 email submissions were received, including many from the music education community.

The revised curriculum, approved by ministers in November 2021, will support teachers to meet the goal of the Mparntwe Education Declaration, that all young Australians become "confident and creative individuals, successful lifelong learners and informed members of the community".

Teachers will benefit from a decluttered, refined and reduced curriculum and will have flexibility regarding use of available resources, pedagogy and assessment practice. The new curriculum will be implemented by states and territories according to their own timelines.

Teachers will have opportunities to use the curriculum to design learning programs that meet needs of their students. In Music, this includes opportunities to focus on the ongoing contributions of Australia's First Nations musicians, composers and performers to First Nations cultures, the world's oldest continuing cultures and, by extension to the richness of music in Australia's diverse multicultural landscape. The curriculum also offers opportunities for teachers to deliver specialist music programs and/or to incorporate music in integrated contexts such as inquiry/project-based learning or through STEAM.



To support implementation, ACARA will source and develop a range of work samples, illustrations of practice and other resources for teachers, with a focus on new and changed content areas.

(Abstract 709)

Culturally Relevant and Responsive Pedagogy: A New Framework for Music Education

Christine D'Alexander, Elizabeth Palmer , Tina Huynh, Jason Vodicka and Lisa Crawford
Northern Illinois University
University of Southern California
University of Puget Sound
Westminster Choir College of Rider University
Geffen Academy at UCLA

The United States steadily increases in its diversity of cultures and communities, represented by the students who fill our music classrooms. However, oftentimes students are taught through a Euro-centrist perspective, whether unconsciously and/or due to lack of pedagogical support. This can leave students and families within the school communities feeling alienated or lacking feeling of belonging.

The need for a practical framework for Culturally Relevant and Responsive Pedagogy became evident through examining historical perspectives, current demographic landscapes, and cultural climate. Research demonstrates connections between Culturally Relevant and Responsive Pedagogy and Social-Emotional Learning, Diversity, Equity, and Inclusion, and Social Justice (Ladson-Billings, 2015, Hess, 2015, Palmer, 2018). Research has also shown that lack of understanding, little follow-through, and limited connection to student communities or socio-political consciousness, has led to poor implementation with marginal results. Muñiz (2019) and Richards, Brown, and Forde (2007) acknowledged that community support and teacher capacity is essential for CRP to be implemented effectively, thus increasing students' academic growth.

Through the exploration of past frameworks and examining definitions applicable to culturally relevant and responsive teaching, we determined Culturally Relevant and Responsive Pedagogy offers vast benefits for the field of music education, students, and communities. Building upon the work of Ladson-Billings (1995), Lind and McCoy (2016), and Shaw (2016), our framework takes into consideration the depth and breadth of musical experiences and contexts, musical content, and the diversity of musical cultures. The framework for the Culturally Relevant and Responsive pedagogy includes four quadrants: (a) teacher competencies, (b) informed choices, (c) authenticity, and (d) holistic and comparative lessons. This framework provides PK-16 educators with tangible, accessible, and actionable



methods for implementing a teaching pedagogy that has often been misunderstood or implemented without fidelity, and therefore ineffective (Dekaney & Robinson, 2014, Sleeter, 2012). Each quadrant's description and detail provides educators with guidance to support their facilitation of authentic relationships with students, authentic performances, and development for inclusive lesson planning which represents the multitude of musical perspectives and origins. A more detailed description and facilitation of framework will be presented, along with implications for music education and the students it serves.

(Abstract 711)

Examination of Activities Using Musical Instruments in Elementary Schools: Focusing on the Relationship with Others

Yasuko Murakami and Jiro HIRANO
Kyoritsu Women's University
Elementary School attached to University of Tsukuba

1. Theoretical background of the paper

In Japan, the Courses of Study specify that activities using musical instruments should be conducted in school education classes; and there has been a great deal of practical studies on instrumental music classes in school education. However, the curriculum requires a wide range of musical activities to be conducted within the limited amount of class time at school, and it has been pointed out that "It is necessary to be constantly aware of the risk that 'Broad and shallow' instrumental experiences may inhibit 'Deep engagement' with music and instruments (Nakachi 2006, p. 85)." If we apply the idea of communicative musicality advocated by Malloch and Trevarthen (2010), it can be said that deep engagement with musical instruments means nurturing the relationships with others through sound and engaging with musical instruments in a multimodal way.

2. Aim

To clarify the essential perspectives for instrumental music activities in public education by clarifying the specifics on how children relate to others through instruments during instrumental music activities in elementary schools.

3. Method

The subject of this study was 32 first graders at a national elementary school in Tokyo, as of 20xx.

The case study examined were classes where activities using the keyboard harmonica took place from the observation period of June 20xx to June 20xy. One video camera was used to capture the entire class, and field notes were taken as necessary. The video transcriptions and field notes were transcribed into ELAN and used as data.

4. Summary of main ideas



Most children knew how to play the keyboard harmonica. However, instead of instructing the children to play the keyboard harmonica in the conventional way, the teacher and children used one keyboard harmonica and played together through sound, which naturally led to communication using the instrument. Moreover, while the focus was on "Making sounds" at first, improvisation started to take place, and the children's musical expression expanded.

5. Conclusions and implications for music education

If musical instruments are used in public education, where many different kinds of people co-exist, the fun of playing instruments together with others, i.e. engaging with others through playing music, is essential. It can be said that one of the perspectives required for musical activities in public education is to consider how to nurture the relationship with others that is developed through playing musical instruments.

(Abstract 713)

Empowering Future Music Educators through Dispositional Development

Jill Wilson and Natalie Royston
Luther College
Iowa State University

The dispositions of undergraduate students in music teacher education programs have been an area of discussion and research in recent years due to increased attention by schools, universities, and accreditation agencies. The National Association of Schools of Music (NASM) calls for students to demonstrate "Desirable Attributes" as part of the baccalaureate degree in music education (NASM, 2017). The Council for Accreditation of Education Programs (CAEP) policy also mandates the systematic assessment of professional dispositions for all teacher education candidates (CAEP, 2022). Standard 2: Clinical Partnerships and Practice, specifically connects the development of dispositions to the "high-quality clinical practice... necessary to demonstrate [a] positive impact on all P-12 students' learning and development" (CAEP, 2022). For the purpose of this study, dispositions are defined as "mindsets (sometimes referred to as behaviors, capacities, or habits of mind) that are closely associated with success in college and career" (CCSSO, 2013).

Since effective teachers possess dispositions that foster student growth and learning, it seems imperative that music teacher education programs prepare candidates who potentially possess these same dispositions. The first phase of our work consisted of a web-based questionnaire distributed to three groups of individuals related to music educator preparation: music education students (n=149), education students outside of music (n=244), K-12 music educators (n=161), and music teacher educators (n=18). Participants were asked to "define what the term 'dispositions' means to you." Next, a list of 32 dispositions, identified based on

the work of Royston and Springer (2015, 2017) and Doerksen and Ritcher (2007, 2009), were provided. Finally, respondents rated the desirability of 30 dispositions and were asked to identify which they believed to be the five most important dispositions (Wilson and Royston, 2018).

In this second phase, we interviewed four student teacher “triads,” each consisting of the student teacher, supervising teacher, and cooperating teacher. We examined the role of and focus on dispositions from the placement stage through the final assessments following the student teaching experience in an effort to better understand student, teacher, and professor views regarding the development and cultivation of dispositions like open-mindedness, flexibility, and ability to collaborate. The process of empowering future educators to develop from a dispositional perspective may be transformative to them becoming social justice-minded teachers and affecting systematic change within the music education profession.

(Abstract 714)

The Role of Music Education in Advancing the UN’s SDG 4 Quality Education

Brydie-Leigh Bartleet
Creative Arts Research Institute, Griffith University

This presentation will examine the vital role music education programs are playing in creating inclusive educational experiences that advance the United Nations’ (UN) Sustainable Development Goal for education (SDG 4). The UN reports that progress towards equitable quality education is too slow. Prior to the COVID-19 pandemic, projections showed that over 200 million children would be out of school, and only 60% of young people would be completing upper secondary education in 2030 (UN, 2019). This has been exacerbated by COVID-19, with close to 1.6 billion children and youth out of school by April 2020 (UIS, 2021). Closures of educational institutions have not only triggered unprecedented disruptions to learning, but also hampered the provision of essential services to children and their communities, impacting their health, nutrition, and psycho-social wellbeing (UN, 2020). Moreover, the current crisis has exacerbated pre-existing education inequalities by reducing opportunities for the most vulnerable and marginalised populations to continue their learning (UN, 2020).

This current crisis begs the question: how are music educators responding to this current crisis, and how are they activating music learning experiences across a range of formal schooling and informal community contexts to ameliorate the negative impacts and inequalities intensified by the pandemic? This presentation seeks to answer these questions by sharing examples of music education programs from the latest edition of *Music as a Global Resource Compendium*, which was produced for the UN’s 75th Anniversary. This

compendium features over 100 projects from 54 countries that are harnessing music to address all 17 of the UN's SDGs, including SDG 4. This presentation will focus on the needs these music education programs are addressing, the values and assumptions underpinning their goals, and how music is achieving their desired outcomes. It will also examine how these programs have continued to operate in the COVID landscape, providing connection and continuity in some of the most disadvantaged areas of the world. As we push further into the UN SDGs Implementation Decade (2020-2030), this presentation seeks to put this global agenda on the ISME program and explore the vital role music education programs can play in creating more socially-just learning experiences for all.

(Abstract 715)

Use of augmented feedback by voice teachers in higher music education: Analysing one-to-one lessons

Laura Crocco, Patricia McCabe, Nicola Hodges and Catherine Madill
The University of Sydney
The University of British Columbia

Background

Voice students learn a multiplicity of skills, including the complex motor skill of singing. Augmented feedback is a concept from the motor learning literature in which an external source (the teacher) provides information to the learner (voice student) about their performance of a motor task. The delivery of augmented feedback is a prominent teaching behaviour in voice training in higher music education. Optimal delivery of feedback by teachers is important for various aspects of student learning, including the development of error-detection and supporting student autonomy. To date it is unknown what *types* and *frequencies* of augmented feedback are used by voice teachers. The present study aimed to systematically identify the sub-types and frequencies of *knowledge of results* (KR) and *knowledge of performance* (KP) types of augmented feedback used by higher education voice teachers.

Method

Twelve participants were recruited from two Australian universities, including 4 voice teachers, and 8 voice students. One-to-one lessons between the teacher and student (2 students per teacher) were video recorded and analysed. Video content analysis examined (a) *positive* and *negative* KR, and (b) *descriptive* and *prescriptive* KP type augmented feedback behaviours used by each teacher.

Results



Key findings included (a) higher use of *positive* versus *negative* KR type feedback, (b) higher use of *descriptive* versus *prescriptive* KP type feedback, and (c) low variation in use of feedback-types both across teachers and the two lessons they each conducted.

Conclusions and potential implications

Voice teachers used KR and KP augmented feedback types in a manner that is recommended by the motor learning literature to be suitable for developing error-detection ability and autonomy among more advanced learners. Performance students in higher music education may be considered 'advanced'. Previous analysis of the same participant group identified overall high use of feedback. As high frequency feedback may be detrimental to learning, the potential benefits of the augmented feedback behaviours reported here may be limited. The study provides an example of a systematic method for analysing teaching practices that may encourage a nexus between empirical research, teaching quality and learning outcomes in higher music education.

(Abstract 716)

Perceived Cultural Competencies of Music Teachers

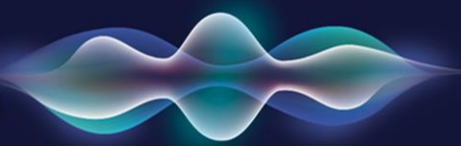
Scot Ward and Charles Ciorba
George Mason University

The purpose of this study was to describe music educators' perceptions towards cultural competency within their school division. A nationwide sample ($N = 204$) of American music teachers completed an online survey that included 14 Likert-type response items. Participants reported (a) a secure understanding of cultures outside their personal identity in both virtual and in person teaching environments, (b) the ability to connect with students representing various cultures, and (c) the ability to make personal connections with students in a virtual environment. Participants also reported their school divisions provided very little training on this topic during the COVID pandemic. Using open-ended responses, participants shared their personal accounts regarding virtual instruction. These results indicated that a teacher's ability to make personal connections increased when cameras were turned on, showing that personal connections between students and teachers can be achieved in a virtual environment.

(Abstract 718)

Perceptions and Experiences of Preservice Music Educators Working with Students with Disabilities: Mixed Methods Study

Rachel Grimsby and Jocelyn Armes



Illinois State University
University of Southern Maine

Field experience and coursework centered on teaching music to students with disabilities should be essential in preservice music educator curricula (Hourigan, 2009; Salvador, 2010; VanWeelden & Whipple, 2014a). According to several researchers, field experiences are foundational to preservice music educators' (PMEs) perceptions of preparation, comfort, and confidence teaching students with disabilities (Hourigan, 2009; VanWeelden & Whipple, 2005, 2012). Yet, few music education programs provide PMEs the specific experiences necessary to teach these populations (Culp & Salvador, 2021).

The purpose of this study was to examine the impact of a six-week online course paired with field experience on PME's perceptions of preparation to teach music to students with disabilities. We employed an explanatory sequential design for this study (Creswell & Plano Clark, 2018). Participants ($n=18$) were undergraduate music education majors at a large midwestern university enrolled in a special education music course. At the beginning and conclusion of the course, participants ($n = 18$) completed a 23-item researcher-designed survey to examine participant differences in preparation, willingness, and comfort to teach music to students with disabilities using a 5-point Likert-type scale. Participants participated in follow-up interviews at the end of the semester.

To examine differences between participants' self-reported preparedness, comfort, willingness, and beliefs about working with diverse learners we conducted a dependent samples t-test using participants' pretest ($n = 18, \bar{x} = 44.33, SD = 11.44$) and posttest ($n = 18, \bar{x} = 36.72, SD = 11.76$) sum scores. Participants reported a significant decline in their perceptions of their own comfort, willingness, beliefs, and preparation to work with diverse learners in varied music settings at the end of the course ($t = 3.57, df = 17, p = .002$).

Participants approached their course work with an idealistic understanding of teaching music to students with disabilities. Exit interviews revealed that while students were comfortable interacting with these populations, the decrease in comfort, willingness, and preparation was due to students gaining an understanding of the depth of instructional, emotional, and social needs of students with disabilities. Participants stated the field experience was the most meaningful part of the course. Findings from this study align with previous researchers stating the significance of course work and field experience in the preparation of PMEs to teach music to students with disabilities (Culp & Salvador, 2021; VanWeelden & Whipple, 2005; 2014a).

Table of Survey Items

		Pretest (n = 18)		Posttest (n = 18)	
		\bar{x}	SD	\bar{x}	SD



I am comfortable interacting with a variety of ages.	1.56	0.62	1.22	0.55
I am comfortable interacting with students in an elementary school setting.	1.61	0.98	1.44	0.78
I am comfortable interacting with students in a secondary school setting.	1.28	0.46	1.33	0.49
I am comfortable interacting with individuals with physical disabilities.	2.11	1.02	1.56	0.78
I am comfortable interacting with individuals with cognitive disabilities.	2.11	1.18	1.44	0.78
I am comfortable interacting with individuals with emotional disabilities.	1.78	0.81	1.33	0.77
I feel that this class has prepared me to work with students with disabilities in an elementary general music setting.	1.50	0.79	1.28	0.83
I feel that this class has prepared me to work with students with disabilities in a secondary general music setting.	1.78	0.73	1.72	1.07
I feel this class has prepared me to work with students with disabilities in an ensemble setting.	2.22	0.88	1.83	1.04
I feel that this class has prepared me to work with students with disabilities in an online setting.	2.44	1.04	1.33	0.84
I would be comfortable teaching students with disabilities in an elementary general music setting.	2.06	1.00	1.39	0.98
I would be comfortable teaching students with disabilities in a secondary general music setting.	2.00	0.91	1.60	0.86
I would be comfortable teaching students with disabilities in an ensemble setting.	2.39	0.98	1.72	1.02
I would be comfortable teaching students with disabilities in an online setting.	2.44	1.10	1.44	0.98
I would be willing to provide music experiences to students with disabilities in an elementary general music setting.	1.22	0.91	1.11	0.86
I would be willing to provide music experiences to students with disabilities in a secondary general music setting.	1.17	0.98	1.11	1.02
I would be willing to provide music experiences to students with disabilities in an ensemble setting.	1.22	1.10	1.17	0.98
I would be willing to provide music experiences to students with disabilities in an online setting.	1.33	0.69	1.11	0.47
I would be willing to provide music experiences to students with disabilities in a special education setting.	1.33	0.77	1.11	0.47
I believe music education should be provided and accessible to students with disabilities.	1.06	0.24	1.06	0.24
I believe students with disabilities behave in class the same as other students their age.	2.17	0.99	2.06	1.16
I believe students with disabilities can learn the same musical material as other students their age.	4.61	0.50	1.22	0.55
I believe lesson accommodations and modifications for students with disabilities should be included in the lesson plan.	1.39	0.38	1.02	0.51
Sum Score for Measure	44.33	11.44	36.72	11.76



(Abstract 720)

Mixing It Up--The Power of Interleaved Music Practice

Janet Palmberg
Indiana State University

Musicians often practice in blocks, devoting one segment of practice to a specific piece or skill, and the rest to another. Music lessons, too, often follow this pattern. This type of block practice feels good, routine helping the learner to feel they are progressing. Other ways of managing skill development in music practice and lessons have recently emerged. The most interesting of these, known as “interleaved practice,” is bringing fresh perspective to the science of practice. First used in sport training, the technique of “interleaving” has been found to be useful in not only sports, but also in the learning of any information, whether it be facts or concepts. This paper will examine the science of interleaved practice, as researched in studies from sports, education, conceptual thinking, and music practice. The idea of interleaving comes from the belief that all learning involves the two principles of ‘forgetting’ and cognitive engagement. A portion of anything to be learned is first forgotten. Revisiting the material to be learned before too much is forgotten improves retention and transfer, while mixing the material to be learned ensures shifting context, an important element in cognitive engagement. In this paper, ways to apply existing research to the enhancement of music practice, teaching, and performance will be explored. A PowerPoint presentation will accompany the paper and will feature video interviews with music students who have practiced in an interleaved manner. Every musician and teacher will find value in the application of these ideas, not only for their students’ practice, but also for their own music teaching and performance preparation.



(Abstract 722)

A Crafted Intergenerational District Band: A Bounded Case Study of Participant Experiences

Richard Perez
Capistrano Unified School District

The purpose of this study was to investigate the experiences of eighth-grade students, high school students, music teachers, and community musicians involved in an intergenerational district band. Eight middle school music teachers from the same school district nominated eighth-grade band students based on the criteria of being “hard working” and “deserving.” The teachers were also asked to include high achievers and middle achievers in their nominations. These eighth-grade students were then grouped with high school students, music teachers, and community musicians that included college students, retired teachers, and professional musicians to form an intergenerational district band. The ensemble had four rehearsals for 3 hours each and one performance. Informed by observations and video transcriptions, I presented a narrative to capture the experiences of the participants throughout all five meetings. I used interviews and questionnaires as a means of triangulation to strengthen the data, which was rich in musical learning experiences and social experiences.

The anticipated musical learning experiences derived from the literature include: 1) wisdom, knowledge, and skills (Rotham, Dunscomb, & Dunlop, 1999); 2) multiple valid perspectives on music performance (Antolini, 2013); 3) developing teaching practices (Burton & Reynolds, 2009); and 4) elevated musical and emotional energy (Conway & Hodgman, 2008). The new musical learning experience derived from the data was an exposure and exploration of conflicting philosophical approaches to music teaching and learning.

The anticipated social experiences derived from the literature include: 1) formulating identities (Heydon, 2013); 2) repositioning generational hierarchies (Heydon, 2013; Jarrott, 2007); 3) breaking down barriers or stereotypes (Alfano, 2008; Beynon & Alfano, 2013; Rotham, et. al., 1999; Warnick & Drenning, 1994); and 4) gaining new positive attitudes toward differing age groups (Belgrave, 2011; Bowers, 1998; Darrow, Johnson, & Ollenberger, 1994). The new social experiences derived from the data include the discovery of support, fun, gestures of caring, and accomplishment. The implication for music education is that a wider population of ages and abilities in this intergenerational district band provided meaningful and unique musical learning experiences and social experiences.

(Abstract 723)

High Anxiety: Mental Health Practices for Music Educators

Michael Hudson and Elizabeth Arnold
University of Kentucky

The purpose of this presentation is to discuss and present the sources of stress and anxiety that music educators experience and the best practices to help alleviate these feelings in a healthy way through mindfulness and meditation. Music educators are facing a difficult time balancing instruction and performances amid a global pandemic, world-wide political unrest, and social media misinformation. This has challenged music educators to adapt their teaching techniques and creative performance ideas in ways that have put them beyond the boundaries of comfort and familiarity. In the face of these challenges, we have had no choice but to persevere. This has come at a cost: the cost of our mental and physical health, as well as the mental health of our students.

Music has longed been considered a force for good and healing, yet music educators and students are feeling stress and burnout from unusual and unfamiliar teaching and learning experiences. The modalities of teaching that we have had to use to reach our students have stretched us to limits with which we were not only unfamiliar but uncomfortable. Masks, social distancing, reorientation of the classroom, new ways of performing, and assessment have put a new kind of stress on music educators that we have not endeavored before. The aim of the presentation is to offer new insight to music education practitioners and researchers on ways to identify sources of stress and anxiety and the best practices to alleviate and eliminate these sources through healthy mental exercises and routines using the KORU mindfulness strategy. Implications for further use and research will also be discussed.

(Abstract 724)

e-Orch Innovative Music Performance and Creation Project for Music Education

Chi Hin Leung
The Education University of Hong Kong Workshop Submission for ISME 2022

e-Orch, an innovative electronic music creation and performance project, promotes creative orchestral music-making by using tablet devices even without years of formal classical music training. This workshop aims to explain the educational concept of *e-Orch* with focuses on tablet music creation and performance with the iPadOS *e-Orch* app and Grid Notation developed by the speaker. In addition, participants will be offered a chance to experience a live *e-Orch* performance under the direction of the conductor (i.e. the speaker). The workshop will also provide pedagogical examples for participants interested in setting electronic ensemble in their schools, including performance apps learning on tablet, music creation, and digital orchestra. Selected learning activities designed based on the publication



e-Orch Teaching Manual: Curriculum and Resources (Leung, 2020) include how to engage students in creative performance, how to implement music creation activity with the use of Grid Notation, and how to establish e-Orch in school.



(Abstract 725)

Activating Music Archives: Creating Lessons from Historical Recordings

Clayton Dahm
University of Washington

In recent years as archives and museums come to terms with histories of extraction and paternalism, institutions are rethinking the ways in which their collections can be activated and feed back into their local and global communities. One such archival collection is the Global Jukebox, the fruition of Alan Lomax's work as an ethnomusicologist and 20th century recorder of structurally unrecognized musical cultures (Association for Cultural Equity, 2017).

In a new open-access educational initiative, over forty "Star-songs" have been pulled from this digitalized archive and outfitted with adaptable lessons and slides that offer learning possibilities. Inspired by the dimensions of World Music Pedagogy (Campbell and Lum, 2019), sequences of repeated, guided listenings build toward participatory musicking with opportunities for students to engage with these archival recordings in research, composition, movement, and creation. Connections between "Star-songs" from the collection follow a variety of social, cultural, and musical themes so that these "constellations" provide another entry point for use with students.

In this workshop, we will experience and work through some examples of the Stars and Constellations collection. Using these as examples, there will be time allotted to address and discuss the sources, inspirations, and complications of working with unique archival music collections. Of course, the Global Jukebox is just one of many archives that offer sonic collections full of possibilities, but these historical recordings require time, patience, and the guidance of communities of practices to access and adapt so they might be of use with students in classrooms.

Participants of this workshop will first gain an understanding of the range of materials available from the Global Jukebox as we explore some of the materials together and engage with the dimensions of listening, participatory musicking, and creating. Secondly, the workshop will provide opportunities to discuss the many issues that stem from activating archival sources, and finally participants will create and workshop their own materials stemming from archival recordings for their own contexts and usage as musicians and educators. As music teachers are looking to diversify their offerings and representation of musical cultures, this workshop will be an opportunity to gain familiarity with and create resources by looking to ethnomusicological archival resources and historical recordings.



(Abstract 726)

Perceptions of Vietnamese American Elders' Musical Childhoods Lived During Wartime

Tina Huynh
University of Puget Sound

This paper takes a broader look at the historical placement of the life events of five Vietnamese American elder refugees and immigrants through narrative inquiry and social constructionist epistemology. Examining these chronologies aids in understanding the influence of temporality in terms of a macrotime, or changing events in society, and the macrosystem as influenced by politics and the Zeitgeist (see Bronfenbrenner & Morris, 2006). The historical context of the participants' childhoods also places them in various positions of "developmental outcomes" as defined by Bronfenbrenner and Morris (2006) through dysfunction or competence, from lack of opportunity for musical development to opportunities despite the larger political issues. Through these participants' narratives, we see that wartime colors the perceptions of childhood musical experiences, which influences one's musical identity from childhood into adulthood.

The years of focus for this paper were chosen with war as a temporal framework, which span from the height of French occupation in Vietnam (1931) to the Communist Party's takeover (1975). Two years in particular, 1954 and 1975, marked important events in the participants' childhoods that would affect their opportunity for musical development. The participants' lifetime of hindsight enabled them to consider their childhoods in light of the events; they were able to place themselves within a temporal dimension that was meaningful to their own narratives.

The main idea of the paper posits that each participant lived a unique childhood influenced by their parents, relatives, and community members, yet were all affected by historical events surrounding war. Their experiences colored their perception of the uses, functions, and meaning of music making in their early years and influenced their perception of their musical identities into adulthood. In their spatial, temporal, and social personal dimensions, each of their realities was different (Clandinin & Connelly, 2000). The implication for music education includes the need for awareness of students' lived experiences within historical moments of upheaval and intentionality in planning as music educators play a part in the socialization and development of music students.

(Abstract 727)

Global Mindset and Music Education: A Comparison of Curricular Documents in the United States and Spain

Jennifer Mellizo and Alberto Cabedo-Mas
University of Wyoming Laboratory School
University Jaume I of Castellon, Spain

Over the past several decades, education systems around the world have recognized the growing diversity, interconnectedness, and interdependence of the world in which we live and have considered policy changes based on three global competencies they believe will help students succeed in an increasingly globalized society: knowledge, skills, and mindset (Balistreri et al., 2012). Many educational change efforts have focused on the first two competencies (knowledge and skills). In music education, advocates and lobbying organizations frequently justify music's place in the school curriculum by highlighting its potential to promote knowledge and skills needed to succeed in a global economy (Arostegui, 2016; Benedict, 2006; Mullen, 2019). From a curriculum development and policy standpoint, however, we have largely ignored the domain that has the clearest connection to our subject area: Mindset.

The purpose of this study was to explore how global mindset is promoted (or diminished) through written music education curriculum documents in two different geographic locations: the *Wyoming State Standards* (United States) and *Valencian Decree* (Spain). We define global mindset as “a model describing awareness and openness toward cultural diversity” (Kertz-Welzel, 2018, p. 97). We used document analysis (Bowen, 2009) to gain a better understanding of the extent to which curriculum documents supplied by the state (autonomous community in Spain) encourage teachers to plan musical learning experiences that foster global mindset. Independently, we identified and coded words/statements that *promote* the development of global mindset (e.g., awareness and acceptance of difference, inclusion and appreciation of different musical perspectives, community, and responsibility towards others) or *diminish* it (e.g., terminology and indicators of performance quality relating only to Western classical musical norms).

As we compared our findings, one cross-cultural theme emerged: the presence of a *hidden curriculum*. Both curriculum documents contain language that implicitly and/or explicitly places music drawn from the Western classical tradition (and related pedagogy) in a position of power over other music traditions. This tendency diminishes music education's potential to promote global mindset. Whereas global mindset is characterized by openness, awareness, appreciation, and curiosity, the hidden curriculum in music education is predicated on distinction, preservation, and exclusion (Palfy & Gibson, 2018). In this paper, we recommend several changes to written music curriculum documents to suppress the hidden curriculum, maximize the natural connections that exist between music education and global mindset, and open a new avenue for music education advocacy efforts—one that emphasizes the social power of music more than utilitarian goals.



(Abstract 728)

An Australian study of music teacher voices during the pandemic: Reimaging the future using technology.

Brad Merrick and Dawn Joseph
The University of Melbourne
Deakin University

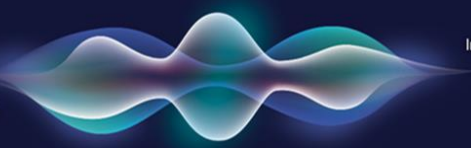
The global pandemic has “created the largest disruption of education systems in history, affecting nearly 1.6 billion learners in more than 190 countries and all continents” (United Nations, 2020, p. 2). Many sectors were impacted including music education. Teachers adapted their pedagogy using technology, which significantly impacted delivery, access, and wellbeing.

We (the authors) are tertiary music educators based in Australia and focus on initial findings from our national project that commenced in 2021 (*Reimaging the future: music teaching and learning, and ICT in blended environments in Australia*). Ethical approval was given to approach peak national music organisations in Australia to recruit members to participate in our study. Purposive sampling were used to collect data. We employed an online Qualtrics survey using mixed methodologies with a range of quantitative and qualitative items (Boas, Christenson, & Glick, 2020; Cohen, Morrison, & Manion, 2017; Creswell & Clark, 2017). The survey included closed and open questions combined with several attitudinal rating scales. We discuss responses to the following questions from our wider study:

- What types of music technologies are being employed by teaching in blended spaces?
- How has wellbeing been impacted by the shift to blended modes of teaching?
- How have teachers modified, adapted, and innovated their music practice?

We draw on responses from the first group of participants (N=105) between (March-April 2021) across Australian states and territories. Employing thematic analysis (Braun, & Clarke, 2006) the findings focus on four overarching themes (pedagogy, social interaction, technology, wellbeing). We employ Wang’s (2008) three elements of Pedagogy, Social Interaction, and Technology as an organising framework for our discussion and reference PERMA elements (positive emotion, engagement, meaning, positive relationships, and accomplishment) to wellbeing (Seligman, 2018).

The initial findings identified a range of advantages, disadvantages, opportunities, and challenges. It gives voice to perceptions of Australian music teachers in blended settings. We acknowledge the digital divide, and recommend increased measures be developed to bridge this gap. We argue that initial teacher education programs, professional music organisations, and education bodies collaborate and create innovative approached to pedagogies and resources that enhance digital competencies to promote teacher confidence and wellbeing.





(Abstract 731)

Bucket Drumming as a Behavioral Intervention for Music Educators

Amy Wickstrom
Boise School District

Imagine you are an elementary student and your parents forgot about your birthday again. When you walk into your classroom, your teacher asks how your birthday was. At that moment, you have been found out and your emotions take control. You choose not to participate in class and try to hide away. Later, you go to music. It might be loud, but you know what you are doing. You play those bucket drums with a purpose. You can finally join your classmates in a social activity without having to talk to anyone about your rough morning or week or life.

Sadly, this fictitious example is something that elementary music educators see on a regular basis. We see students who demonstrate negative behaviors on the playground, in the classroom, and throughout the school. Oftentimes, there is a bigger story that negative behavior is trying to tell us. It is the educator's responsibility to understand the purpose of a student's negative behavior, anticipate triggers and identify negative behaviors, and to connect with some of our most vulnerable students.

Research has shown that bucket drumming is an effective form of music therapy for students with Autism Spectrum Disorder (ASD) and for at-risk students. Yoo and Kim (2018) found that after participating in group bucket drumming, students with ASD increased in their ability to self-regulate and gained more social awareness (p. 14). Similarly, when researching group drumming with students with ASD, Willemin et. al (2018) found that "...drumming to the same beat, in a social group setting that contributed to their additional significant changes in motor coordination, memory, engagement (eye contact), aggression impulse control, and listening that children with special needs respond positively to (p. 7)." In a separate study, Mitchell (2019) examined bucket drumming with at-risk teen boys. Mitchell found that "The inclusivity characteristic within such a setting supports its performers in overcoming anxiety, engaging in the risk-taking of performance, and experiencing increased self-efficacy and confidence" (p. 14).

In this ABABA single-case design study, three students who regularly demonstrate negative behaviors will participate in a bucket drumming intervention based on building community, social skills, and impulse control. Data on frequency of negative behaviors will provide a baseline. Interventions will be provided and removed in preset intervals. Data will provide insight on if bucket drumming is an effective intervention for music educators to provide in order to reduce the frequency of negative behavior.



(Abstract 733)

Developing music composition skills and the power of creativity in our modern societies.

Wieslaw Rentowski
National Association of Composers USA, Dallas College

For the last several hundreds of years music was often regarded as vocal and instrumental production, creating beauty of melody, harmony, form and expression. The ancient Greeks perceived music as one of four areas next to astronomy. However (contrary to astronomy), music was reflecting relationships between invisible and transient objects. For centuries music was functioning as humans' universal language. It is often chosen "when we are speechless" (Karl Paulnack) due to harsh situations or extremely difficult

environment. Music is and should be very essential to our lives and often becomes a very important part of our survival.

The many different activities describing music as an art form includes creation of works of music (or music compositions). The World Economic Forum considers creativity as one of the top three professional skills of the 21st century. If we also agree that "The true sign of intelligence is not knowledge but imagination" (Albert Einstein), we should focus more often on developing music composition skills and promoting/awarding creativity at all levels of music education (Elementary school through College/ University students).

An extensive research and everyday teaching/student learning experiences show that classroom education should involve music composition/arranging, improvisation and creative listening, in addition to singing, playing instruments or dancing. As music educators, professional musicians and music lovers we know that music evokes emotions. However, different emotional responses to different kinds/styles of music require an active participation of several brain systems. An active participation in creating even a simple piece of music – spontaneously evoking emotions - can have a significant impact on developing the brain and its creative capabilities including a strong ability to evoke vivid memories from the past.

It is crucial that music lessons and classroom activities around the world are not limited to playing instruments, singing and dancing. There is a need for music educators to also incorporate different strategies focusing on developing composition skills that are so closely related to stimulating and strengthening creative minds of students so much needed in our modern societies; so divided, confused, lost and looking for a more consonant, harmonious world and ways of living.

Writing your own song/composition is a creative process itself. While creating a piece of music our mind/brain receives a training how to find creative solution to a more complex



problem. The research shows that children who are involved in composing activities grow up to be more creative and innovative in the future.

(Abstract 743)

Indiana Elementary General Music Teachers' Attitudes and Practices Regarding Multicultural Music Education

Eva Kwan
Taylor University

The United States has become more diverse. The trend is not limited to urban America. Between 1965 and 2015, the proportion of non-Hispanic whites in the country dropped from 84 to 62 percent, while the shares of Hispanics and Asians rose. These changes were largely driven by immigration, not births. Domestic and international migration during the 1990s and 2000s also contributed to the spread of diversity across American communities. Many scholarly articles, books, and dissertation have been written in favor of multicultural music education. Past researchers have discussed the need for curriculum, training, and materials that reflect multiculturalism in the classroom. Music teachers have an important and central role in the process of implementing multicultural music into the public school curriculum.

This study examined the attitudes towards multicultural music education of Indiana elementary general music teachers and their utilization of multicultural music education in curriculum and activities.

The research questions of this study were:

1. To what extent do Indiana general music teachers' attitudes towards the definition of multicultural music education, attitudes in multicultural music education, training and support for multicultural music education and practices of multicultural music education correlate with the Music Specialist's Multicultural Music Education Survey?
2. To what extent do the Indiana general music teachers' characteristics of age, years of teaching experience, gender, and ethnic identity correlate with the Music Specialist's Multicultural Music Education Survey?

Subjects were Indiana elementary general music teacher. The survey used for this study was the Music Specialist's Multicultural Music Education Survey developed by Petersen (2005). The instrument contains 45 items and measures elementary schools' general music teacher's attitudes, practices and utilization of multicultural music education. The survey contains the following categories: (1) definition of multicultural music education, (2) attitudes in multicultural music education, (3) training and support with multicultural music education and (4) practices of multicultural music education. Subjects responded to each statement using a 5-point Likert type scale. In addition, music teachers were asked for demographic information such as age, gender, ethnic identity, religion and years of teaching experience.



Demographic data and Pearson correlations between continuous demographic variables and music specialist's multicultural music education survey would be reported. ANOVA of categorical demographics variables and composite score of the Music Teacher' Multicultural Music Education Survey would be reported and discussed. The discussion based on the results of this study would give insights to multicultural music education at elementary schools in Indiana.

(Abstract 745)

Overbooked and underprepared music classes: Exploring rural Chinese music teachers' attitudes, needs and pedagogical strategies

Danqing Zhou and Claudia Cali
Shanghai Normal University
Queens college CUNY

In the last five-year-national plan issued by the government in 2021, the Chinese leaders requested to improve students' aesthetic education by increasing time and quality of in-school music, art and sport activities (Xinhuanet, 2021). However, rural areas seem to struggle to implement the plan. Literature shows that often these areas are in distress due to their geographically isolated remote position and poor economic development (Sun & Leung, 2014). Rural schools gather students from wide areas and therefore classes are overcrowded; teachers lack educational resources and struggle to cover multiple subjects, burdened by heavy workload (Yu & Leung, 2019).

Rural music teachers seem to face pressing obligations, too. The Chinese music curriculum standards established four mandatory content areas in each unit learning: music appreciation, performance, creation, and music in contexts (Yu & Leung, 2019). Moreover, music classrooms are characterized by a 50 to 1 students-teacher ratio for a 40-minute weekly lesson (Liu & Onwuegbuzie, 2014; Sun & Leung, 2014). Providing musically engaging learning experiences with such a large number of students and the constraints of the national music curriculum is difficult for these teachers. A few studies (e.g.: Sun & Leung, 2014) have examined the teaching challenges of Chinese rural teachers; yet, their professional needs and teaching perspectives have not been examined in detail.

In this study, we explore and document rural Chinese music teachers' attitudes, needs and pedagogical approaches. A preliminary online survey was given to 1000 Chinese rural music teachers to gather their background information, education values, and needs. This was followed by four focus groups each comprising 8 to 10 teachers from villages of Pingyi, in Northeast of Shanghai. A follow-up online survey was delivered to the participants to gather further and more in-depth individual information.



Teachers report that they are struggling to follow the national plan and the curriculum standards, because of the conflict between limited education resources and a dramatically increased student population due to the child-birth policy changing. Moreover, additional work duties besides teaching music cause the inadequate time for preparing music lessons and developing creative teaching strategies. Despite the challenges, these teachers demonstrate an authentic eagerness to find means for making their teaching more musically engaging and learn practical ways for creatively solving issues related to inflexible content requirements and large overpopulated classes. Based on the report, implications for music education and for meeting the needs of the rural Chinese music teachers are provided.

(Abstract 746)

Chamber Music-The Secret Ingredient to Better Large Ensemble Skills and Better Students

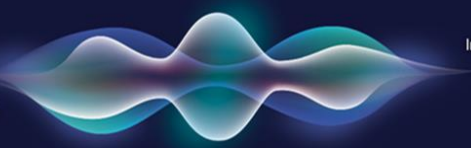
Oswaldo Gomes dos Santos Junior and Daniel Hasznos
Sydney Conservatorium of Music (Open Academy)

Students engaged in chamber ensemble activities produce better results for their entire music program. Incorporating chamber music into the overall mix of performance offerings is an effective and exciting way to instill strong, fundamental performance skills, interpersonal and communication skills, and solid musicianship. These are the personal attributes that establish the footing for what we all aspire to do with our ensembles - overall improvement of the ensemble, personal growth in student musicianship and a deeper commitment to the task and joy of authentic music-making.

Chamber music, distinctly used as a pedagogical process, provides opportunities for students to develop heightened awareness for the finer details of performance. By using a chamber 'scaled' approach students naturally become sensitive to refinements of tonal concepts, intonation, balance, blend, matching articulation, rhythm, and sense of pulse.

An integral component of chamber music is the development of communication and interpersonal skills. By removing the conductor from the process of rehearsal or by empowering students in a collaborative rehearsal/performance model, students gain greater autonomy and ownership of musical ideas. An environment that encourages the sharing of ideas, thoughts and opinions provides students an authentic pathway to build self-image, self-esteem, and self-efficacy.

An ensemble charged with these developing attributes yields an efficient, enthusiastic and energetic spirit – a spirit that is the royal road to musical excellence.





(Abstract 750)

Context is everything: Exploring culturally respectful arts pedagogies

Rachael Dwyer and Candace Kruger
University of the Sunshine Coast
Yugambeh Youth Aboriginal Corporation

The Black Lives Matters movement has brought matters of decolonisation into the spotlight, for educators in many curriculum areas, and particularly in countries with a colonial legacy. Many music teachers have grappled with how to “decolonise” their practice, and this usually begins with decisions to diversify repertoire lists. This work did not start with BLM: the 1967 Tanglewood Symposium signaled a shift, including musics from non-Western cultures, more popular musics, and advocating for a general broadening of the range of musics included in music curricula. However, as has been thoroughly critiqued elsewhere (Bradley, 2006; Vaugeois, 2007), implementations of diverse and multicultural curricula have been problematic, primarily because the Western framework is not disrupted. The values that underpin musics are not always a part of the discussion, meaning that examples of “different” musics can easily become exoticised and tokenistic. Moving towards decolonising music education requires music educators to rethink our speech, our thought, our methodologies and our practices (Bradley, 2006; Hess, 2017). We specifically say “moving towards decolonisation” keeping in mind the heavy words of Tuck and Yang (2012): that decolonisation is not a metaphor; that for real decolonisation to occur, unceded, colonised land needs to be returned to the rightful owners.

This paper will explore the dual imperatives that come with seeking to decolonise arts curricula: to disrupt the over-reliance on the old, white canon in arts classroom, while at the same time understanding the need for respectful engagement with artistic practice and traditions from outside of that canon. Further, we draw attention to the need to do more than substitute repertoire, but to understand the values, processes and stories that underpin artistic practices. We undertake this work by exploring two case studies of individual author’s personal experiences as culture-bearers engaging school students in educational artistic experiences.

(Abstract 752)

Singing Gubbi Gubbi: A rationale and ethical process for developing Aboriginal language songs for use in schools

Rachael Dwyer and Candace Kruger

- ¹ University of the Sunshine Coast
- ² Yugambah Youth Aboriginal Corporation

Aboriginal and Torres Strait Islander languages are foundational to culture and identity (National Indigenous Languages Report, 2020). When Aboriginal and Torres Strait Islander culture and language learning is included in schooling in appropriate and respectful ways, this can improve the level of cultural safety and student achievement (Rahman, 2010). As Kruger (2017) found, singing in language is a particularly powerful way to build cultural knowledge and foster the development of identity for Aboriginal students.

However, use of Aboriginal musics as part of the music curriculum has presented difficulties, particularly around the protocols of what can be used and how. As Christopher Sainsbury puts forward, “Indigenous culture is not folk culture. It’s not a resource for public use.” (Sainsbury, 2019, p. 29) For the past decade, teachers in Australia have been warned that inclusion of Aboriginal knowledges is mandatory (see ACARA 2013; AITSL, 2011) but must follow particular protocols. As Tyson Yunkaporta (2009) articulates, “There is an injustice in this for non-Aboriginal teachers.” (p. 5) Teachers need help to do this well and have been hesitant to move forward: for fear of making mistakes and unintentionally misappropriating or causing offense. The purpose of this project was to develop resources that include clearly articulated protocols and permissions, allowing teachers to use the resource in their classrooms with confidence.

This presentation will outline the research that informs the rationale for this project, and the ethical processes that have been utilised to progress the work. We focus on how the research relationships have been negotiated in ways that have allowed the project to progress, between traditional owners of the country and language, an Aboriginal researcher from another region, and a non-Indigenous researcher.

(Abstract 754)

The Composer, The Cinema and The Classroom: a film music pedagogy for secondary students

Marita Rosenberg
The University of Melbourne

The aim of this study is to explore the qualities of a film music pedagogy that contribute to student engagement in the secondary music classroom. Music used in film, television and video games is pervasive in the popular culture of school students, offering the potential to engage students with music that is connected to their everyday lives and the opportunity for creative expression through a visual medium (Keown, 2015; Pepler, 2017).



This poster presentation outlines the development of a film music pedagogy suitable for the secondary school composer. Students are guided through a practice that mirrors the real-world, authentic process of the professional film composer. This pedagogical approach enables the student to explore compositional techniques and devices used in film scoring. Creative expression is supported by the use of Digital Audio Workstations. Music software that is now readily available and inexpensive has enabled the integration of new pedagogies that use digital technologies to enhance approaches to composition (Bauer & Mito, 2017). In addition, this technology supports students with diverse musical backgrounds and experience (Williams, 2012).

This research project has been driven by a convergence of my own background as a music orchestrator in the film and television industry, and my experience as a secondary music teacher where I have incorporated film music pedagogical practices in my teaching. A case study was conducted with my own students from two different schools in Melbourne. Data collection included descriptive qualitative data from researcher notes and observations, pre- and post-task questionnaires and focus group interviews, and student compositions. Classes were delivered online during periods of COVID-19 lockdown, or face-to-face within brief periods where students returned to school. This impacted student access to technology provided by the school and was a determining factor on the pedagogical process and type of data collected, necessitating a rethinking of teaching and learning strategies.

Initial data analysis revealed several criteria which contribute to student engagement. Participants reflected on their film composing experience and identified positive feelings of self-concept, viewing themselves as film composers. Students responded positively to the use of digital technology as a tool that enables composing directly to picture. They found innovative ways to support the film's narrative, developing problem-solving skills and enhancing creativity. Students were able to produce high quality music compositions further supporting ideas of self-concept. A framework for teaching film music composition in the secondary classroom was developed in this study and will be outlined in this presentation.

(Abstract 755)

One American piano professor's visible voice: Chinese student learning in western contexts

Qiaoyue Zhao
The University of Sydney

This study investigates the common experiences encountered by Chinese piano students in western conservatoria. As a part of a larger study, the research addresses potential piano teaching solutions and strategies, based on results from interviews with more than 20 piano professors worldwide and a survey of 33 Chinese students. This paper focusses on one



interview as a case study with one American professor's response. The semi-structured interview was conducted in 2021, and the transcription data analysed in NVivo with a number of main themes emerging.

Professor. JS is a professor of piano at a University in US, and a guest professor of piano at two conservatoria in China. Based on his vast experience of working with Chinese students, he reported that he can identify the common traits of their piano playing within a cultural context. He notes that the "experience with Chinese students has been very pleasant as they are very open-minded. The standard of piano playing can be variable in different cities in China, and there are many well-trained Chinese students".

While some western teachers don't admit there is common characteristics among Chinese piano students, Prof. JS stated that some observable characteristics among a large number of Chinese students are relatively pronounced. Results of the interview support the research literature regarding Chinese students use of "too much fingers and not enough arm". As noted in the interview, this will not only produce physical tension and impede the technical development, but also negatively impact the tone which is always thin and metallic. Giving an example of a Chinese pianist he knows closely, Prof. JS pointed out this kind of touch causes the students to fail getting enough feedback from the piano and, consequently they lose ear sensitivity.

The second theme that emerged from the interview was that Prof. JS experienced a large number of Chinese piano students "lack of music understanding" creating other problems, such as concept of pedalling and the method of memorisation. His suggestion for remediation is to pay more attention on harmony study because music expression and imagination are from the musical content. In light of the results of the interview, this paper will present possible solutions to the issues noted by Prof. JS in order to assist Chinese students learning whilst studying piano in western conservatoria.

(Abstract 756)

Developing your own voice in the classroom: a jazz musician's perspective.

Daniel Hirsch
Queensland Conservatorium Griffith University

Definitions and explorations into jazz as a metaphor for teaching continue to emerge in educational research acknowledging there is a parallel between the jazz musician's sound and development of 'own voice' and that of the teacher developing their practice. As improvisers, jazz musicians strive to shape and craft their sound or 'own voice' on their instrument as they move from being beginners to becoming more established and experienced players. The

concept of 'own voice' provides jazz musicians with the motivation to improve and develop their practice. This is through a process of individual self-reflection, learning, discovery, mistake-making and risk-taking that is supported by the community and by other jazz musicians who inhabit this space.

There is potential for insights from this metaphor to assist high-school teachers at any stage in their career development as they strive to find their sound in the classroom and in their own practice. How do the skills of self-reflection, discovery, mistake-making and risk-taking nurture the development of the teacher's 'own voice'?

Drawing on my own experiences as both a jazz musician and a high-school English and Music teacher, as critiqued through my reflective practitioner-based doctoral research, and considering the concept of 'own voice', this presentation considers the ways these skills translate from jazz and manifest in a high-school teaching context. This presentation offers ideas for educators who are interested in finding their own voice in the classroom by examining the roles of silence and listening, and their relationship to teaching practice.

(Abstract 757)

Research on music education journals during the establishment of the Music Department in the USA

Miki Yamabe
Sendai Seiyo Gakuin College Departments of Child Studies

1. Theoretical/pedagogical background of the paper

Music has been treated as a subject in Japan for more than 1 century. In the meantime, due to the changes in the historical background and the changes in the Courses of Study, the contents of music course education, which are regarded as important, changed constantly. As the requirements for music departments change, those involved in music education must constantly consider why music departments exist in schools.

2. Aim/focus of the work/research reported

When music was introduced as a subject in Japanese school education, American music education was referred to in no small way. Therefore, Japanese music education was influenced to some extent by American music education. Therefore, I would like to look at music education in the United States and get some suggestions about music education in Japan. The purpose of this study is to examine the establishment purpose of the Department of Music in the United States and the trend of practice, experiment, and discussion at that time.

3. Method/approach/modes of inquiry

Journals published during the transition from the school of singing to the school of music are focused. During this transitional period, many journals related to music education were published and various opinions were made in each journal. Therefore, it is assumed that the journals related to music education at that time showed a part of the trend toward the establishment of the music department. Based on the organization and purpose of the publication, the ministry will consider the content of the article.

4. Results and/or summary of the main ideas

Focusing on Music Supervisors' National Conference published *Music Supervisors' Bulletin* and *Music Supervisors' Journal*, and Music Teachers' National Association published *Papers and proceedings of the Music Teachers' National Association*, I focused on the content of the report. As a result, there was a tendency to establish a music curriculum and to consolidate music education in schools. However, the contents and viewpoints of the articles differed depending on the purpose of the journal or organization.

5. Conclusions and implications for music education

In conclusion, it is suggested that there were various opinions about music education from various viewpoints in the journals related to music education at that time. In the future, this point of view will be further clarified, and the significance of music department is going to be reconsidered.

(Abstract 758)

Disability: Teaching flute to children with hearing loss

Eloise Doherty, Margaret Barrett and Wayne Wilson
The University of Queensland
Monash University

Music education has occurred with hearing impaired populations for decades. It has been well established that children with hearing loss can participate in and enjoy musical activities, but gaps in current knowledge mean that many music educators remain sceptical or anxious about including such children in their programs. Firstly, the intricacies of teaching children who use modern hearing aid technology have not been comprehensively assessed. There is also little information about the experience of children with hearing loss who learn to play musical instruments, and there has been no research comparing the musical progress of children with hearing loss to that of their normally hearing peers when they undertake the same training.

These gaps in the literature were addressed as part of a mixed-methods project which aimed to investigate how children with hearing loss, who wore hearing aids, progressed in flute

lessons compared to their normally hearing peers. Teacher and student experience was also investigated.

Data for this study was collected while eight children, four with hearing loss and four without, participated in nine months of group flute lessons. Data comprised of student and teacher journals, interviews, practise records, and the results of a flute performance assessment. Hearing aid settings were also analysed.

Overall, the results showed no significant differences in playing ability between the children with hearing loss and their normally hearing peers at the conclusion of tuition. The group with hearing loss did encounter some hearing-related challenges, but they also proved more engaged, more focused and more supportive of each other in flute lessons than their normally hearing peers which ultimately made them easier to teach. The children with hearing loss were also resilient, engaged and reported high levels of enjoyment from their flute lessons.

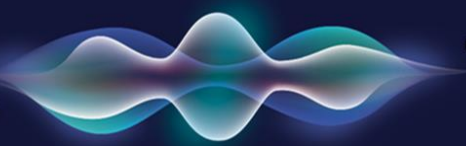
Overall, this study showed that children with hearing loss are very capable of learning to play the flute and can keep pace with their normally hearing peers in group lessons. Very few modifications to teaching are required to support this. This knowledge provides a crucial step in facilitating equitable access to instrumental music training in school settings, especially given that mainstream education is now the norm for Australian children with hearing loss.

(Abstract 759)

Lost voices: Listening for the whispers in the wind

Eloise Doherty
The University of Queensland

Qualitative research paradigms provide researchers with methods and processes that enable deep exploration into human experiences, thought processes, knowledges, beliefs, and ways of being. These may stand on their own or exist alongside quantitative methodologies, providing insight into the experiences behind the numbers. However, in mixed-methods settings, a balance must be struck between quantitative and qualitative paradigms to ensure the research objectives are met in an ethical and comprehensive way. Striking this balance becomes particularly important when working with unique and vulnerable populations such as children and individuals who have disabilities whose voices may easily be lost amongst the other data. Case study designs provide one possible avenue for addressing these challenges. They come in many forms and may be intrinsic, instrumental, collective or comparative, making them easily adaptable a wide variety of participants and research approaches. Case studies seek to investigate and understand one case or a group of cases in significant detail, and in doing so may employ both quantitative and qualitative approaches, helping to bridge the gaps between different paradigms. Yet, despite this emphasis on detail, many of the processes that lead to the final, published output of a case study will never be



seen by the audience, remaining hidden in the field notes and drafts, the research meetings, and the authors own thoughts.

This presentation discusses illustrative case studies of four children with hearing loss who learnt to play the flute over the course of a school year. It seeks to lift the veil of secrecy that sanitises voice in published research, exploring both the experiences of the children through their voices and considering the ethical challenges around voice and power that existed within the project. In doing so, this presentation will highlight some of the varied ways of knowing and thinking that are often lost in traditional case study research outputs.

(Abstract 760)

The Practice and Application of Ethnic Minority Music Culture in Music Teacher Education

Wencui Huang
UNIVERSITI MALAYSIA SABAH

The ancestors of different nationalities, in the special geographical and geomorphic environment, have created a brilliant history and culture. They have their traditional particularity and wide influence in the rich folk music culture of China. As a cultural center, universities in such a distinctive regional environment will inevitably be deeply influenced; on the contrary, the role of music education will be further influenced by teachers, college students or schools as a whole.

The author once made a sampling survey of ethnic music education in five aspects: whether or not the university students in Guangxi like ethnic music, the earliest time of contact with ethnic music, the main way to contact ethnic music, the understanding of ethnic music and the degree of understanding of Guangxi ethnic music. From the data, we can see that most students love ethnic music, but "very like" is very small, even less than "dislike" ethnic music; most students are in primary school time through school music education and network and television media; most students have more or less understanding of ethnic music, but "not" than "many" students; and local (Guangxi minority) music than ethnic music. Although these statistics are sampled, it can be seen as necessary to strengthen students' learning of ethnic music, especially local music.

The author believes that the practice and application of ethnic minority music culture in music teacher education can be conducted from the following aspects:

1. Study excellent lessons with ethnic minority music as its teaching content.
2. When teaching relevant theoretical knowledge, teachers focus on taking local ethnic minority music as an example for specific explanation, which imperceptibly affects students' attention to ethnic minority music.
3. Collects, selects, arranges and even creates different kinds of ethnic minority music to obtain materials for teaching practice and conduct teaching design.
4. Develop and design extra-curricular music activities with ethnic characteristics — ethnic instrumental music, vocal music, dance, drama, etc., and try as possible to make use of various opportunities for display.
5. Encourages students from different ethnic minority areas to sing their native folk songs in dialect.



Ethnic minority music culture has always been one of the main contents of China's national music culture, but also an indispensable and important part of the world music culture, which provides rich and endless material for music research, creation and performance. The music education of senior teachers who mainly train and convey basic music education teachers must and must shoulder the important task of establishing the concept of national music culture and strengthening the inheritance of national music culture.

(Abstract 761)

Supporting access to and inclusion in music performances

Catherine Schmidt
Jacana school for autism

All students have the right to experience rich arts experiences whether as an audience member at a concert or as a performer in a massed arts event. Arts organisations and public institutions listen to the voices of the marginalised and collaborate with groups such as disability advocates and community organisations to provide accessible spaces and events, resulting in positive initiatives such as subsidised travel and tickets, relaxed performances, and providing visual stories prior to events.

I work at a school for students who have autism and complex communication needs. This year, in between lockdowns, a large group of students successfully travelled to the city to watch a performance in a concert hall. We also enjoyed a day of concerts at our school by musicians from the Musica Viva in Schools program, the sixth group to come and perform at our school over the past six years. Students from our school have performed in three Victorian State School Spectaculars a part of a 1500-voice massed choir. We utilised some of the above supports for the first two of these major events, however, for all three events, in particular the Victorian State School Spectacular, we needed to advocate for our students, and collaborate with the partner organisations in order to provide and have access to the supports necessary for successful and meaningful experiences for our students.

Cotton (2017) explored the role of a music therapist in inclusive arts through the voices of arts workers, and themes which emerged from Cotton's study resonate with our concert experiences. Cotton's study was informed by Community Music Therapy and the social model of disability; I will also employ the Universal Design for Learning framework to demonstrate how we scaffolded learning in both music curriculum and the personal and social capability. While Cotton's study focused on the arts workers' experiences, I will also explore the student experience, detailing the steps leading up to each of the events and sharing post-event responses from students, musicians, and other key players.

By sharing these experiences, I hope to encourage others to do the same. By combining our voices, we can work towards the creation of a body of literature which will support teachers, schools, and arts organisations to in turn provide the necessary supports so all students have the choice to safely and successfully enjoy rich and meaningful arts experiences.

(Abstract 762)

A Case Study of a Singing Interventional Assessment in Shenzhen China

Xiaobin Ke and Lexuan Zhang
Shenzhen Futian High School
The Education University of Hong Kong

Traditional China music education with its long history of singing-based lesson structure has been reported by many researchers (Ho, 2012; Wang, 2021). Although the latest national curriculum music standard has announced that students should develop multiple musical competencies in music class, the massive required learning songs as teaching tasks make music class still under a singing-based educational nature. Accordingly, to improve students' singing ability, China music teachers have adapted multiple teaching strategies including pitch matching exercise during the music lessons (Lu, 2019). This study aims to investigate the pitch matching exercise but focusing on how students improve their pitch matching skill from an interventional singing assessment. Skinner's theory of "breaking down the task into small achievable steps" and "going from simple to complex" were adapted to design this intervention (Skinner, 2016).

The entire process of assessment lasted two weeks. 295 students from six classes in High School A, participated in the singing interventional assessments. I, as both the researcher and the teacher, firstly conducted a participant-observation to illustrate the effectiveness from a subject perspective. Besides, semi-structured interview with students was also designed to understand their perceptions towards this assessment. Moreover, students' singing scores were collected as supporting data for evaluate the effectiveness of this singing assessment.

Findings reported from three aspects. Firstly, except 32.54% of students naturally matching the pitch perfectly. 65.42% of them adjusted their singing and matched well during the intervention. Secondly, many students stated the excitement of attending the interventional assessment. Compared with some of China traditional formal music assessments with only one fixed chance to perform/present, the intervention functioned as "a scaffolder", providing several opportunities for them to adjust their singings during the process. Last but not least, through observation, researcher found out that many students in School A are too shy to match the pitch. The lack of confidence in singing in tune and singing expressively are the main obstacles for students to improve their singing skills. However, when there were enough



time and strategic supports, high school students should have the ability to adjust their singing quickly and regain the singing confidences.

Therefore, although the detailed procedure of the assessment still has limitations, the model of providing assessment by adding in an intervention could be recommended to other music teachers who are facing the similar contextual situation.

(Abstract 763)

Transculturality and Music Education

Mari Shiobara

Tokyo Gakugei University

Teaching and learning the music of diverse cultures has been widely discussed among music educators and put into practice in schools. In the US, “multicultural music education” arose after long years of interactions between music education, ethnomusicology, and multicultural education, and it encompasses the teaching of music in diverse cultures as well as the teaching of students from diverse cultural backgrounds (Campbell, 2018: 61). Schippers proposes four basic approaches toward cultural diversity: monocultural, multicultural, intercultural, and transcultural (Schippers, 2010: 30-31)

A more homogeneous country like Japan approaches the concept of diversity differently in the light of education for “global” or “intercultural” understanding. In such a context, music education is for understanding different cultures from their own and its cross-cultural outcome, understanding Japan’s own music culture is prioritized (Japanese Ministry of Education, 2017). However, Japan’s own music culture as such, as well as its music education system is a product of a long process of integrating various influences from other cultures. They became so much a part of their everyday lives that what is original and what is imported is not easily identified. Welsch points out that today’s very complex, interconnected and entangled cultural states which is to be called transcultural, passes through classical cultural boundaries to express cultural conditions today that are largely characterized by mixes and permeations, thus creating a hybridization of culture at a macro as well as micro level (Welsch, 1999). Dupuis states that “transculturalism takes place when at least two, three or more-cultures are not only engaged in dialogue, but partake in a more profound and often contradictory process, in which enlightenment, misunderstanding, and continuous reassessment of identity are at play” (2008: 500).

In this study, with this background in mind, the concept of transculturality in Japanese music education is examined historically and its characteristics will be analyzed. How and in what ways—and more importantly—why certain elements were chosen while others were discarded in the transcultural process are an important enquiry of this analysis. There are also



aspects of unexpected changes regarding music culture and practice of music education according to such choices. Finally, their significance for building the basis of music education today in Japan is illuminated.

(Abstract770)

Do musicians' expectancies influence their music performance anxiety in collaborative performances?

Gaby Gunders, Daniel Rudaizky, Alan Harvey and Suzanne Wijsman
University of Western Australia
Curtin University
The University of Western Australia

Background:

Most musicians experience music performance anxiety (MPA) to some extent, both in solo and collaborative performances (D. Kenny, 2011; Robson & Kenny, 2017; Spahn, 2015). MPA is considered to be a type of social anxiety (D. T. Kenny & Ackermann, 2016), and the link between negative-expectancy bias and social anxiety has been demonstrated (Cao, Gu, Bi, Zhu, & Wu, 2015; Caouette et al., 2015).

Aims:

This project examines performers' beliefs regarding their own MPA, practice and performance qualities (their expectancies). It further explores the influence that these expectancies have on the performers' actual experience of MPA in collaborative performances. (Abrahamsen, Roberts, Pensgaard, & Ronglan, 2008; Papageorgi, Hallam, Welch, 2007).

Methods:

This project followed eighteen musicians over 21 days, and combined quantitative and qualitative methods, including: DASS-21 (depression, anxiety and stress survey), PANAS (positive and negative affect survey), K-MPAI (Kenny MPA Inventory), SSAI (state anxiety survey), Expectancies and Reflection Questionnaires, intrusive thoughts surveys, keeping a practice diary, and then recording collaborative performances. Participants were also interviewed at the conclusion of the project.

Results:

Though the data in entirety is still being processed for this PhD project, aspects in this study that will be discussed in this presentation are:

- influence of trait anxiety on musicians' expectancies;
- impacts of expectancies on experience of MPA and state anxiety;
- links between expectancies, use of practice diary, and MPA;
- the relationship between the quantitative results and selected qualitative results from participants' practice diaries and semi-structured interviews.

Implications:

Music teachers are in a unique position of influence over the students' levels of MPA, (D. Kenny, 2012; Patston, 2014). While this is a small- scale study, variations within the data

point to the notion that each person has their own experience of MPA and of performance, each is a unique individual, and that when we teach, no approach or manner of teaching can suit every student. This project will be beneficial to music teachers in helping to understand elements of pre-performance expectancies and their impact on MPA, insights that can be incorporated in their teaching.

(Abstract 777)

Building on a rocky foundation: Responsibility and privilege in South African community music practices

Janelize Morelli
North-West University

Social transformation goals often sit at the heart of community music practices. However, in the South African context, these practices also take place in contexts marked by great power imbalances. All too often community music practices are labeled as charity work, framing the practices and participants through a deficiency lens. This deficiency lens often perpetuates the very oppressive structures we seek to disrupt. However, given the complexities of the social contexts in which we engage in community music practices, whose responsibility is it to disrupt these structures? How much responsibility should community music facilitators take for the larger structural issues at play within their context? Understanding how responsibility is conceived, what the relationship between responsibility and power is, and what privileged irresponsibility is, helps to address these questions. First, we might argue that those with power and privilege are responsible to act and be willing to acknowledge the role they play in maintaining the status quo. It becomes their responsibility to leverage their power and privilege to address the suffering and systemic oppression of others. While denying the responsibility that comes with privilege is not acceptable, this view of responsibility also denies any power to the oppressed to change the status quo. An alternative view of responsibility might acknowledge both the privileged and the oppressed parties as contributors to social change and might enable them to collaboratively negotiate various responsibilities based on individual strengths and vulnerabilities.

This paper investigates community music facilitators' understanding of responsibility and privileged irresponsibility within their community musicking contexts to better understand the ethical foundation of community music practices in the South African context. In-depth semi-structured interviews were conducted with seven community music facilitators to explore their understanding of responsibility within their musicking context. These interviews were analysed using dramaturgical coding and are presented in the form of an ethnodrama. The distinct voices of each community music facilitator highlights the complex negotiation of responsibility, power, and privilege within the context of South African community music practices. The contradicting, often disorientating, realities in which community music



facilitators have to practice real-time ethical decision-making leads to a rocky foundation where self-care amidst great social responsibility becomes difficult to negotiate.



(Abstract 779)

To study abroad: An investigation of the professional development of Mainland Chinese music teachers

Deng Yawen
Wuhan Britain-China School

Music education is different from other education. It does not complete the educational process using theoretical indoctrination, moral explanation, conceptual diagram, and logical reasoning. Instead, it cultivates people's affection and elegance through concrete, vivid artistic language, and sound. There is no doubt that music educators play an essential role in music education. Although there is a small literature base specifically examining music education graduate programs, teacher professional learning and teacher professional development have strong presence in past literature.ⁱ As the Chinese government attaches great importance to art education, an increasing number of undergraduate music students study music education postgraduate programs abroad to improve their music teaching ability and clear their career development. A lot of the research that does focus on Chinese students enrolled in North American universities, predominantly, is conducted within the USA, and such research tends to spotlight the challenges only.ⁱⁱ In turn, the purpose of this study is to investigate the professional development of K-12 Mainland Chinese music teachers who got Master of Music Education degrees from their selected schools from the USA within five years. A hardcopy/online questionnaire will be designed for K-12 Chinese music teachers to assess: 1) The impact of the music education graduate courses on teachers' education philosophy, teaching skills, and practical application; 2) The influence of director's teaching style on music classroom teaching, and 3) Personal satisfaction with current career status, including teaching abilities, salary, and well-being. This finding will reflect the current situation of Chinese music education students returning to teach after studying abroad and provide insights into music education's curriculum and training goals in China's higher conservatory of music in the future.

(Abstract 781)

Becoming a Voice for Innovation in the Orchestral Concert Hall

Claire Nicholls and Matthew Henry
The University of Queensland
Toowoomba Concert Orchestra

Much has been written in research about the increasing need to draw new audiences into classical music concerts and frequently these reports conclude that something must be done to give them a voice within the concert hall. Studies have demonstrated that for many people,

the concert hall, theatre and orchestra present intangible barriers that unknowingly deter people from engaging in wonderful Arts events. For potential new and younger audiences, being unsure of etiquette and unspoken 'rules' of being an audience, having no or limited prior experience, or a lack of cultural capital frequently elicit responses such as "that isn't for me" and "I don't belong there". These perceptions are often aggravated given the long tradition and history of the concert hall as being 'high art' and a belief that classical music (in the broad sense) is for sophisticated tastes only. As music educators and audience developers these present a significant challenge and call us to act as advocates that voice these needs of new audiences and employ fresh expressions as part of audience outreach and engagement.

This workshop will skill participants with strategies and techniques for audience development and outreach to new audiences to orchestral and classical music. The activities will draw on recent research carried out in community and professional concert halls and assist participants in considering how relationships, pedagogy and audience differentiation can be used as part of audience outreach and engagement in their unique contexts. Participants will be invited to challenge perceptions of what 'education' looks like within informal contexts such as the concert hall and the need for a shift towards the notion of 'curating' learning experiences for audiences. There will be a special focus given to designing concerts for younger audiences and their families, sharing empirically researched best practice, and exploration of how ordinary experience can be transformed into learning experiences promoting lifelong engagement in the Arts.

(Abstract 783)

Developing an Instrumental Music Curriculum: a process

Damian Hoey
University of Queensland

1. Background

The co-curricular Queensland State Schools Instrumental Music Program is an ensemble program in which students learn orchestral or band instruments. Students have two lessons per week, one in a large ensemble and one a smaller group. Over 60000 students across Queensland participate in the Program. Instrumental Music Teachers are employed by the Department of Education and implement the Queensland Instrumental Music Curriculum. The Curriculum fits within the Department of Education's Curriculum Framework, and pedagogical structures.

The Curriculum defines expectations for students across ten levels, including general expectations and specific expectations for students on each instrument. It also provides a pathway for students to gain credits for their senior schooling certificate.

2. Objectives or purposes
The Instrumental Music Curriculum was reviewed during 2021. The purpose of the review was to update the Curriculum, and to address anomalies. It was conducted by a team including Regional Music Coordinators and instrumental music teachers.

3. Content (including description of workshop activities)
A priority of the review process was consistency with Departmental curriculum structures while providing clear descriptions of instrument specific content.

Input was sought from a wide range of stakeholders. Instrumental Music teachers from throughout Queensland were invited to provide input. The review team included editors and specialist writing teams for woodwind, brass, percussion, strings and general capabilities. Teams facilitated writing days for each instrument. Feedback was collated firstly for each instrument family, and then to the final document.

A priority was for common expectations across instruments in each level, with common literacy requirements, scales. The need for commonality required negotiation and discussion between instruments teams. The finalised Curriculum provides a basis for teaching a cohesive ensemble program with a school system context.

The workshop will present the process as one model. Participants will discuss this process the implications for other contexts.

4. Methods, approaches or modes of inquiry (including description of how the audience will be engaged in practical interaction)

The workshop will include a presentation, and breakout discussion groups. Questions include;

- How do music curricula align with school/systemic curricula?
- How do music curricula align with school/systemic pedagogies?
- How do ensemble music curricula have consistent expectations for all the ensemble instruments?
- What processes are appropriate in other contexts?

5. Applications for music education
A comprehensive instrumental music curriculum allows for quality teaching and learning for students. Consistency with wider school curriculum structures allows for seamless learning for students.

(Abstract 786)

Exploring Young Adults' Lived Experiences Of Contemporary Worship Musicking

Daniel Jacobs
North West University

There has been a revolution in the music of Evangelical Protestantism since the late sixties. Today, the musical genre that developed from this revolution is widely known as Contemporary Worship Music (CWM). Worship music can not only nurture physical and mental restoration but ultimately spiritual healing as well. Musical engagement is the preferred leisure activity among young people. Young adults incorporate music into their lives and entrust it with an important function. This engagement in musical experiences can regulate emotional or relational states or promote well-being, be it therapeutic or not, professionally supported or self-made. In South Africa and across the globe, adolescent mental health and depression have become of particular concern, especially since 2020 due to the negative effects of the global Coronavirus pandemic. However, music can influence important aspects of adolescent development; represents a protective and a risk factor, and can serve as an adjunct component in prevention and intervention in mental illness. The purpose of this Interpretative Phenomenological Analysis (IPA) is to explore the meaning that young adults ascribe to their lived experiences of Contemporary Worship musicking. The philosophical worldview proposed in this study is a constructivist worldview and this study takes on a qualitative research approach. Data collection will occur through interviews with five participants between the ages of 18 - 25. Atlas.ti 9 will be employed to code the data and findings. Preliminary findings show that CWM “provides a platform to move towards God and to worship Him.” CWM is crucial in the participants’ relationship with God and is a defining thread that carries on throughout their day. One participant describes Contemporary Worship musicking as, “a normal part of life”. Through the findings from this study, it became clear that CWM can be essential in education through music by assisting participants to focus: “When I sit in silence my brain does not switch off and I am not focused.” CWM creates opportunities to engage with music on an educational level through group musicking with one participant stating that she started playing guitar so that she can play in the worship team and lead worship in church. Another participant describes CWM’s value in well-being: “I believe it affects your outlook on life, your psyche, and your emotional and mental well-being.”

(Abstract 786)

Tuning in: The meaning of participating in a soundscape project for music education student teachers

Ewie Erasmus
Musical Arts in South Africa: Resources and Applications, North-West University

1. Background of the paper

Soundscapes directly influence our wellbeing as sound has physiological, psychological, and cognitive effects on our bodies. The experience of sound and interacting within a soundscape is a uniquely individual experience related to a person's lived experiences, sociocultural context and state of mind. Sound can consequently have both positive and negative influences on a person depending on noise level, experienced wellbeing, association and biophonic, geophonic and anthrophonic qualities. The ability to identify, differentiate and find meaning in sound is an essential aspect of music education. When students are encouraged to become aware of their soundscapes, how specific soundscapes make them feel and the meaning that these soundscapes hold, they could have the opportunity to experience increased awareness, connection and flourishing. For this project, music education student teachers developed their awareness of acoustic ecology by creating soundscape compositions. Student teachers also reflected on the personal meaning associated with the identified soundscapes.

2. **Aim of the paper**
The purpose of this study is to explain the meaning that music education student teachers ascribe to their experiences of participating in a soundscape project. Therefore, the main research question guiding this study is: What meaning do music education student teachers ascribe to their experiences of engaging in a soundscape project?
3. **Method**
This project followed a qualitative case study design. Data was collected through reflective journals and soundscape compositions of music education students enrolled for a postgraduate certificate in teaching. Data was analysed through thematic analysis in ATLAS.ti 9.
4. **Summary of main ideas**
Through the process of creating their soundscapes, music education student teachers experienced not only increased awareness and sensitivity to sound but also their environments. In addition, students mentioned increased experiences of mindfulness and a sense of identity and connection. This study also revealed that the increased awareness of sound ecology and the meaning associated with the soundscapes allowed students to experience wellbeing, liminality and spirituality.
5. **Implications for music education**
There has been an increased focus on addressing personal and social wellbeing needs through music education. However, there are still many contexts where product and performance objectives are prioritised. Soundscapes could afford music educators the opportunity to develop learners' auditory sensitivity while also fostering care, responsibility, awareness, increased sense of connection and association, flourishing and wellbeing.

(Abstract 787)

Policy and the politics of music in juvenile justice settings

Alexis Kallio
Queensland Conservatorium, Griffith University

Music programs in juvenile detention settings have been seen to provide a “communal sanctuary” (Barrett & Baker 2012, p. 245) for incarcerated youth to articulate their subjectivities while also developing a sense of *belonging*. The unique opportunities that music presents for both personal expression and (re-)socialisation has meant that such programs are now among the most popular rehabilitative offerings for incarcerated youth around the world. However, if we acknowledge that juvenile justice institutions are not neutral instruments of the law but political arenas in which notions of the *right* and *good* are imposed and contested, music programs may well be wielded as “a ‘civilizing’ power” (Hickey 2015, p. 608) and exacerbate inequalities that are already acutely visible in many juvenile justice systems. For instance, in Australia, where Indigenous youth are more than 24 times more likely to be incarcerated than their non-Indigenous peers (AIHW 2015), the aims of music programs offered to these young people, and how we measure their successes, are related to profoundly ethical and moral questions of who incarcerated youth are, who we hope they *become*, and what kind of society we want to strive towards.

In this presentation, I report a post-structural analysis (Bacchi & Goodwin 2016) of the Australian macro-level policy landscape upon which music programs for incarcerated youth are designed and implemented. Such an approach examines policy as an *answer* or *response* to a problem, allowing for a critical interrogation of the underlying assumptions, ideological, and political agendas that frame and produce our understandings of how music may address criminality in young people. Theorising these assumptions and agendas through Rancière’s writings affords nuanced considerations of how music programs might respond to, or engage with, these problematizations of youth crime and to what effect. On the one hand, I argue that music reinforces the *police order* as a “criminology of the other” (Harmes et al. 2019, p. 2) and on the other, serves as a stage for *politics* where incarcerated youth have the opportunity to demonstrate “the humanity that is in them as in everyone” (Rancière 1991, p. 71) and make possible a new set of relations through music.

I thus argue that the complex politics of music programs in juvenile justice systems may hold transformative potentials not only for incarcerated youth, but for juvenile justice policy and institutions themselves to enact a more equitable and ethical form of justice.

(Abstract 794)

Changing positions in musicians' health: Cross-national collaborative teaching during the COVID-19 2021 pandemic

Ann Shoebridge and Naomi Norton
University of Melbourne
University of York

In the spring term of 2021 the United Kingdom was in hard lockdown, with higher education taught completely online. Music education lost its usual 'voice'; online technical limitations precluded much of the music-making normally considered integral to music training. However, remote education presented an opportunity to introduce new teaching and learning experiences, including rethinking how to creatively facilitate practical learning experiences, and co-teaching with colleagues normally out of geographical reach.

An elective musicians' health and wellness module for 26 undergraduate students took place at a UK university during this period. The module convener (second author) broadened the expertise available to students by inviting an Australian colleague (first author), to co-teach the musculoskeletal learning package embedded within this module. From their combined training in music performance and education, physiotherapy, Alexander Technique teaching, and musicians' health research, the authors aimed to produce practical training in sound use of the musculoskeletal system to support musicians' physical and psychosocial health and performance.

The resulting multi-modal learning package included the following elements:

1. A published article by the first author on optimal posture for musicians;
2. Nine experiential video recordings (over 150 minutes in total) of a demonstration lesson/discussion between the authors, made available for students to 'follow along' in their own time;
3. A 90-minute live Zoom question and answer session with the authors and students.

This pedagogical experiment into the possibilities afforded by online collaborative teaching appeared to achieve changes in students' understanding of healthy posture and musculoskeletal coordination. Students' perceptions of posture as something 'held', 'straight', and relating solely to the instrument changed to an understanding of musculoskeletal organisation for music-making as dynamic, balanced, responsive, idiosyncratic, and influenced by environments and activities. The second author's willingness to place themselves in the vulnerable position of 'pupil' for the teaching videos added a persuasive level of authentic modelling.

The authors plan to rerun the learning package in the spring term of 2022, combining face-to-face and online teaching. We were not able to determine this time whether changes in



students' understanding translated to changes in behaviour; therefore, we plan to run a research study to investigate the effectiveness of this learning format and content. Drawing on the expertise of international colleagues in an online forum has the potential to provide creative and effective delivery of health and wellness training to foster healthy, sustainable, and joyful music-making.



(Abstract 796)

The Ishikawa Cause-and-effect Diagram: A Visual Vocalisation Of The South African Music Literacy Education Conundrum.

Ronella van Rensburg
University of Pretoria

In this paper the Ishikawa Cause-and-Effect Diagram (CED), also known as the Fishbone Diagram, is discussed, adapted and adjusted to visually represent the Music Literacy (MusLit) Conundrum in South African secondary schools. The aim of this study is to visually depict a problematic situation in an understandable diagram and therefore, enabling the researcher to utilise this diagram as graphic elicitation in semi-structured interviews. Graphic elicitation is defined as the use of visual representations, in this case research diagrams, as interview stimuli. Diagrams are efficacious instruments of thought and valuable mechanisms in communicating those thoughts to others. Stemming from the aim of the study, the research question "How can the South African MusLit Education Conundrum be systematically and logically visualised in a diagram?" were asked. This question is answered through the adaptation of the Ishikawa CED into a diagram displaying the variables impacting on the teaching and learning of MusLit in South African secondary schools. In this qualitative research design study, the variables impacting on the MusLit Conundrum were listed during and after a comprehensive literature review. These listed variables were analysed and systematically organised into the Ishikawa CED after themes, sub-themes and categories were created, making use of the qualitative data analysis research software: ATLAS.ti™ Version 9. The second research question as to "Why is a visual representation of the MusLit Conundrum in South African Secondary Schools of the utmost importance?" was answered with another extensive literature review regarding, firstly, the utilisation of diagrams as visual representations of a specific phenomenon. And, secondly, the advantages of the application of graphic elicitation in semi-structured interviews were researched and discussed. This novel visual representation of a problematic situation in MusLit Education in South Africa, provided the researcher with a graphic illustration of the relationship between an effect (MusLit education) and the causes interplaying on creating this effect (the variables). The recommendation of this study is that this visual representation of the MusLit Conundrum can be utilised as graphic elicitation in semi-structured interviews with MusLit teachers. Thus, enabling music teachers to voice their opinion regarding MusLit teaching and learning in South African secondary schools in a structured and systematic way, augmenting voices that may have remained reticent.

(Abstract 797)

Making music visible – students' voices in a listening task

Sabine Chatelain

HEP Vaud University of Teacher Education State of Vaud, Switzerland

Research on music listening provided various framework to conceive, realise and analyse music listening tasks (Beach & Bolden, 2018; Kratus, 2017; Peterson, 2006). Listening combined with visual arts can contribute to creative music listening and musical understanding, but the teacher needs to guide student's reflection to make learning outcomes explicit (Chatelain, Giglio & Moor, 2019; Mosch, 2015; Steincke, 2007). Theoretical framework developed in reference to embodied cognition and interartistic relations (Spampinato, 2015) can be used to analyse music listening activities linked to visual arts. Starting from this, the distinction between analogic and homologic interpretation becomes a tool to identify potentials and obstacles for student's musical understanding (Chatelain, 2019). While analogic interpretation refers to superficial links between musical and visual elements, homologic interpretation refers to bodily sensations to establish relations between musical experience and visual representation.

The purpose of this study is to show how music listening can be enhanced or not by a numeric tool for visual animation in the music classroom by using the concepts of analogic and homologic interpretation.

According to a lesson study methodology (Maiwald & Rauscher, 2019), a teaching sequence was planned and realised in three classes (students 11-17 years old) in Switzerland. Students created visual animations on a given music by using an online platform in small groups of 3 to 4. A qualitative content analysis of the transcribed verbatims of the videotaped classroom interactions was based on theory-led and emerging categories (Gebauer, 2013).

The results show that most of the pupils are able to identify specific moments of the music as they listened repeatedly while creating their visual animation. Nevertheless, the visualization process can hinder musical understanding when students only use analogic interpretations and mostly refer to the final visual animation. The teacher plays an important role to reorient students' attention to musical aspects during the process and reflective phase where musical knowledge is shared.

The theoretical framework used in the study sheds a light on the importance of bodily sensations as a key for musical understanding when music listening is related to visual animations. Teacher's role is essential to make student's musical experience sharable. The concept of homologic interpretation bears a potential to explore in arts integration projects in order to make musical understanding explicit. Further research could explore the use of this concept to foster musical understanding and creativity when students compose or improvise inspired by pictures or videos.

(Abstract 798)



An investigation on the coupling connection between John Dewey's "learning by doing" and the XAPP

Wei Guo
Xinghai Conservatory of Music

Since the re-introduction of the aesthetic education to both primary and secondary schooling in China of the 21 century, grouped keyboard instructors have appeared to be in great demands. From its inception in 2001, Xindi Applied Piano Pedagogy (XAPP) has become influential in the grouped keyboard teaching field in China, enjoying a population of over 200 thousand students and 40 private teaching bases. It has been introduced to and practised at more than 200 universities, conservatories and colleges across the nation, and the theoretical advancement is now the focal point of its further development. This study intended to examine the occasional similarities found in John Dewey's "learning by doing"(LBD) and the teaching concept of the XAPP in order to prove a possible coupling connection between the two. The study was conducted in two phases, including an analytical phase on the similar aspects advocated in both systems through in-depth literature review, and then an interpretative phase on a "playing-singing" course of the XAPP to demonstrate the possible coupling connection. There has been a vital precondition to this research, and that is that the founder of the XAPP, Prof. Xindi, had clarified that the inception of the pedagogy received no direct nor indirect influence of his awareness from Dewey's LBD. The researcher has utilized non-participant observations and semi-constructed interviews in the second research stage, and the data was analyzed in a phenomenological method. The research findings concluded that the possible coupling connection between the XAPP and the LBD does exist, and was demonstrated in the non-divisional teaching content, the perceptual-rational-experience teaching process, and the practicability-oriented teaching objectives. It was then suggested that the LBD is possible to provide direct strategies to XAPP's theoretical advancement, especially with an inclination towards proposing a XAPP learning paradigm of individual learning - observational learning - individual learning.

Introduction

Aesthetic education has been advocated, stressed and reinforced in China throughout its entire educational construction since the establishment of Confucianism . It received various levels of attention under different governing systems and administrative policies(Zhang & Fan, 2018; General Office of State Council, 2015). Since the re-introduction of the aesthetic education in the beginning of the 21 century, music education seems to have placed a focal point on ensembles at primary and secondary schooling. The attraction that grouped keyboard teaching enjoys appears to be stronger than ever for its convenience, economy, collaboration, peer-encouragement, and many other advantages at schools(Li, 2021; Zhang, 2021; Chen, 2020; Zhang, 2020. The shortage of grouped keyboard instructors has become obvious, at the same time, more sophisticated and effective training systems become an to the teachers-to-be who are majoring in grouped keyboard teaching at universities, music conservatories and colleges.

Xindi Applied Piano Method (XAPP) was invented and established by Professor Xindi of Xinghai Conservatory of Music(XHCM) in 2001. During its 20 years of continuous operation, the considerable influence it has upon grouped keyboard teaching, especially at tertiary level in mainland China, has attracted many scholars' research interests. However, despite the fact that there have been 296 journal articles being published in both Mandarin and English, and 8 postgraduate theses being submitted and approved, there seems to be a prominent lack of studies in the theoretical development of the pedagogy (Zhu, 2021). At the same time, both Prof.Xin and the XAPP instructors start to wonder whether there is any sophisticated and pertinent educational theory to support and consolidate the sustainability of the XAPP's teaching concept (interviews on 11/04/21, 11/11/20, and 24/06/20). A number of the XAPP instructors have expressed their concerns to the researcher about the lack of theoretical support in their teaching practice through a series of individual and grouped interviews in the past five years. Their concerns have formed the following two focal points: (1) The nature of the teaching. They know what kind of XAPP teaching is suitable and efficient but don't know why so and what the theoretical basis is. (2) The teaching methods. Most teaching methods they use are generated, formed, regulated and refined through their own and other XAPP instructors' teaching experiences, and therefore, cannot be named nor have no established theories to refer to.

Based upon the researcher's longitudinal observations on different courses of the XAPP teaching practice in the past five years, it was gradually realized that some of the core aspects of the teaching concept of the pedagogy do share similarities with the principles advocated in the "learning by doing" (LBD) system of John Dewey. It was then assumed that the inception of the XAPP was influenced by LBD considering that Dewey lived in China during the 4th May Movement in 1919 and visited 11 out of 22 provinces at the time, delivering over 200 speeches at many universities (Wang, 2019). Hu Shi, one of the pioneers of the new education movement in modern China praised his teacher Dewey, claiming that "Since China's contact with the Western culture, no foreign scholar has had such a great influence on Chinese thoughts as Dewey." (Liu & Du, 2020, p. 98). Prof. Xin was born in the 1960s and the primary education he received before the Cultural Revolution was possibly influenced by Dewey's educational philosophy. On top of this, Xin studied Composition at Duquesne University in the USA between 1996 and 2001. However, such assumption was negated by Xin in an in-person interview conducted by the researcher One in June 2021. Xin asserted that "the XAPP was solely invented and established upon my observation of the problematic keyboard education in the then China and my mission of doing something to make a timely change ... my major has always been Composition, not (Music) Education ... but it would be significantly imperative if Dewey's theories are proven to be valid to guide the future development of the XAPP, especially at an philosophical-educational level" (interview on 24,06, 2021).

This study intended to answer the following research questions: (1) what are the major aspects in proving the possible coupling connection between LBD and XAPP; (2) how is the coupling connection demonstrated in the "playing-singing" teaching practice; and (3) in what way can LBD guide the theoretical development of the XAPP.



Research methodology

This study is conducted in two consecutive phases in order to prove whether the coupling connection exists at a theoretical level and then examine what the major aspects are demonstrated to prove the possible coupling connection. In the first phase, an intensive literature review was conducted. Engaging with and utilize published materials and research writings which are related to the research study are essential, especially to the development of the study (Gibson & Brown, 2009; Rumsey, 2004; Hart, 1998) . Literature review and the systematic organization of the reviews help the researcher demonstrate thorough knowledge of relevant research, established theories and other researchers' findings. Such knowledge plays an important role in developing and presenting the researcher's own interpretations of the concepts and theories involved in the researcher's study(Hart, 1998; Beuving & Vries, 1991). For the purpose of this study, all 296 journal articles and 4 postgraduate theses of the XAPP were reviewed and categorized. A great number of journal articles about John Dewey's LBD, especially those about its practice in music education field were reviewed and categorized. The author then re-categorized the two reviews according to her previous observations on the three occasional similarities shared between the XAPP and the LBD. The findings of the literature review, i.e. the teaching content, teaching process and teaching objectives appeared positive in proving the existence of the coupling connection between the two systems.

In the second phase of the study, a playing-singing course was chosen to be investigated as it was the one course that had dual skills being taught among all the XAPP courses, and was therefore, better to reveal the non-divisional feature of the teaching content. The purpose of the investigation was to find out how the possible coupling connection was demonstrated in the course and what major aspects were revealed in its teaching content, teaching process and teaching objectives. Non-participant observations and semi-structured interviews were conducted over a period of 12 months. Observations are commonly used in qualitative research studies as a part of a general interest in understanding what the research subjects do and why. Researchers are often simply directed at visualizing the exact "happening" through the views of the insider. Compared to participatory research, this study believed that the non-participant observations were more appropriate in terms of analyzing and understanding the insider's perspective (Gibson & Brown, 2009; Vigouroux, 2007; Bucholtz, 2000) .Semi-structured interviews are commonly used in social science and behavioral studies, allowing "a greater flexibility of coverage" whilst leading the interview "to go into novel areas" with richer data (Smith & Osborn, 2003, p. 57). For the purpose of this study semi-structured interview was considered to be the most appropriate as it allows the interviewees greater freedom to open up and respond without being confined to the questions that were carefully devised.

Research findings

Through an intensive literature review the possible coupling connection between the XAPP and the LBD appeared positive. The major aspects of the coupling connection included non-divisional teaching content, perceptual-rational teaching content, and practicability-oriented

teaching objectives. It is worth stressing that the common ground of the two teaching systems is set on their belief of that learning is a by-product of doing, and that the learner's thinking development and intellectual enhancement are both achieved through doing.

The literature review on both systems indicated that (1) the preservation of the learner's interests and the satisfaction to the learner's needs are the two priorities in all teaching activities, and therefore, non-divisional teaching content of both knowledge and skills is advocated in order to emphasize the significance of the individual experience in their learning progressions;(2) perceptual learning is to be achieved prior to rational learning as this can only be realized through doing; and (3) teaching by doing, learning by doing, and progressing through doing are believed to be the ultimate methods for the learners to discover the nature of knowledge and skills, to face realistic problems and solve them, and to change the environment for optimizing their practical living conditions.

In the interpretation of the possible coupling connection in the playing-singing course, the first aspect was investigated through the researcher's non-participant observations and was demonstrated in (1) the instructor's non-instructive start to of each class ; (2) learners' self-selected music pieces in each lesson; (3) peer-evaluated review system on providing feedback to the returned homework; (4) playing and singing are equally and interactively instructed according to the learner's individual experience; and (5) music knowledge and skills other than playing and singing are also mentioned and practised at times as a comprehensive system.

The second aspect was examined through semi-structured interviews which were conducted with all 30 students of the class over a period of 12 months of the entire course of 40 classes. The analysis of the interview data showed that (1) self-selected learning materials allowed their interest in playing-singing skills to maintain, and in most times, this interest helps them overcome technical obstacles easier; (2) the instructor's sophisticated demonstration on each learner's selected piece provides an inspirational encouragement for the learner to acquire the techniques the instructor uses; and (3) the jargon-free peer-evaluated feedback system assists the learners to understand better about how his/her performance is to be more appreciated in the future, and therefore practise with specific aims after class.

The third aspect was investigated through semi constructed interviews with the instructor after each class and 40 interviews were conducted throughout the entire course. It was approved that (1) the non-instructive start of each class and selection of self-appreciated learning materials are both practical approaches for learners to exercise their student-centered authority as well as their aesthetic abilities; (2) the performance of each learner's returned homework indicates whether the self-selected piece was intensively practised, and that only when the learned techniques appeared practical, the after-class practice would become automatic and efficient; (3) the core knowledge and techniques taught in each class is practical for the majority of the self-selected materials, ensuring that every learner is able to utilize and achieve some level of satisfaction, and at the same time, allowing them to seek more comprehensive knowledge and techniques in accordance to their own materials; (4) the

playing-singing course is designed for public performance as well as for self-entertainment, and therefore, the peer-evaluation system is an ultimate method for the learners to receive first hand feedback of empathy from their peers as both performers and self-entertainers; and (5) all potential skills demonstrated in each individual's learning in class are observed and encouraged, e.g. harmonization, accompaniment, improvisation, composition, as comprehensive musicianship is strongly encouraged at all times.

Discussion

Individual learning (IL) and observational learning (OL) are the two major methods of acquiring knowledge and skills. IL encourages music learners to explore the knowledge and skills on their own according to their interests and needs whilst OL allows them to select and receive information from observing the music instructor's demonstrations and directions (FeldmanHall & Shenhav, 2019; Grabenhorst, Baez-Mendoza, Genest, Deco, & Schultz, 2019). The findings of this study suggest that the theoretical advancement of the XAPP might be able to adapt Dewey's advocacy of (1) interests prior to hard-working; (2) activities prior to divided disciplines; (3) individual experience prior to racial experience; and (4) the psychological order of the teaching materials prior to the logical order of the materials. The purpose of doing so is propose a new paradigm in teaching grouped keyboard through an IL-OL-IL learning process. It is believed to be practical because such proposed paradigm can be implemented through the "8 Firsts 8 Laters" conceptual features of the XAPP, i.e. (1) mass education first, elite education later; (2) armature learning first, professional learning later; (3) general learning first, specific learning later; (4) grouped learning first, one-on-one learning later; (5) perceptual learning first, rational learning later; (6) applied teaching first, traditional teaching later; (7) interest-cultivation first, technique development later; (8) progressing first, succeeding later. This proposed teaching paradigm involves the learner's music learning stimulus-response-consequence associations and is repeated at a higher level in their second stage of learning of the same music piece. It is hoped that such paradigm will help the XAPP learners optimize their decisions for maximizing rewards or minimizing punishments and reducing uncertainties through the IL-AL-IL process.

(Abstract 799)

Analysing Australian Undergraduate Brass Musicians' Career Aspirations Using Expectancy-Value Theory as a Framework

Natalie Douglas
Queensland Conservatorium Griffith University

Western classical musicians' careers often consist of diverse employment opportunities and rarely include full-time performance, with many musicians' relying on teaching to sustain themselves. Recent reforms to tertiary music education aimed to make student musicians more aware and prepared for the diverse realities of a career in the music industry, yet many

continue to aspire for sole performance careers. Currently, there is limited research which analyses why this occurs, particularly through the lens of the training brass musician. As a result, this study aims to determine how the Expectancy-Value Theory of Achievement Motivation can assist in interpreting Australian brass students' aspirational decisions towards a career in music performance. This research utilised a mixed-methods design, which involved a survey followed by semi-structured in-depth interviews. All participants were undergraduate brass students enrolled at an Australian conservatorium: 26 completed the 26-question survey and 11 took part in open-ended question interviews. Findings revealed most participants aspired for a career in orchestral performance and were opposed to engaging in full-time music education. *Expectancies for success* and *intrinsic value* were determined to be the most relevant Expectancy-Value Theory constructs as participants aspired for a career in music performance because they believed they would succeed and enjoyed playing their instrument. Contributing influences were participants' private teachers and a negative view of music education. Participants acknowledged the challenge that limited orchestral positions would pose to achieving their goals, although believed that an orchestral position could be guaranteed through hard work and determination. The prominence of orchestral performance aspirations raises some further questions as to what influences students are exposed to within and beyond the conservatoire and how these impact their career expectations and aspirations.

(Abstract 800)

Digital musicianship in popular music education

Lee Cheng, Zack Moir, Adam Patrick Bell, Ethan Hein and James Humberstone
Anglia Ruskin University
Edinburgh Napier University
University of Calgary
New York University
University of Sydney, Sydney Conservatorium of Music

The pandemic has brought a drastic change in the global socio-cultural landscape. This has had a profound impact, for many people, on the way music is being practiced and transmitted under the 'new normal'. While teaching and learning environments have been shifting to the virtual medium, our definition of musicianship, and indeed even 'music' may require an extension to cope with the increasing participation of young people's online music activities and the ways in which they use and rely on various technologies for music-making.

The advancement and integration of technology has made computer an indispensable part of the music-making process. Scholarly works have been discussing the role of computer in music education (Brown, 2014) and the digital musicianship training in particular learning contexts (Cheng, 2019), which revealed the variety of musicianship needed in various computer-mediated environments. Putting into the context of popular music education, the set



of competences and pedagogical approaches would need to be orbited to cater the characteristics of production and performance practices in popular music. These could include but not limited to, the design and use of computational devices as musical instruments, understanding of different popular music genres and the ways to approach them through technological means, ensemble and improvisation skills with digital musical instruments, aural awareness, and sound synthesis to achieve timbral adjustment for particular musical goals.

With growing interest in popular music education, it is important to consider developments in popular music practice, spurred by the pandemic and remote collaboration, as a framework to guide learners' experience and the impact of music technology involved in the learning process. This roundtable brings to you scholars from disciplines of music technology and popular music education, who will take different perspectives to discuss the multifaceted notion of digital musicianship in contemporary popular music education.

(Abstract 809)

Teacher Autonomy In Instrumental One-to-one Tuition: A Blessing Or A Curse?

Antti Snellman
Sibelius Academy, Uniarts (Helsinki, Finland)

Teacher autonomy is one of the cornerstones in the 'success story' of Finnish (music) education. Or at least we Finns tend to see our high PISA rankings and prestigious Finnish conductors and musicians as a proof of a high-quality educational system. Though teachers' pedagogical freedom that creates improved professionalism and well-being can certainly be one reason for great educational results, also this coin has another - a bit darker - side.

Besides having full autonomy for their pedagogical choices, Finnish teachers are in a special situation also in another aspect compared to their colleagues in other countries. In Finland teachers are not evaluated externally, nor the curriculums have any strict guidelines to follow. Therefore, the whole educational system relies heavily on teachers' competence for objective self-assessment, and in particular in one-to-one tuition at music schools. But this 'educational daydream' - teaching only one student at a time and in total autonomy - can easily transform into teachers' emotional and professional isolation.

Teacher isolation leads to several unwanted results, such as: negative attitude towards teaching, working with a 'gut-feeling', stress, anxiety and even to burnout. Therefore, it is no wonder that a myriad of Finnish and international studies calls for educational tools and structure that face these challenges of *excessive* teacher autonomy. My research aims to offer one answer to this demand.



In my mixed-method, article-based research I will construct an in-service model where five voluntary instrumental teachers participate in a facilitated small group setting during one academic year (9x180 min). In the meetings the participants are introduced to different practical tools for successful critical reflection, collaborative learning, and democratic dialogue. The goal of these meetings is to assist teachers in uncovering the assumptions behind their practice in an objective, multi-faceted light in a psychologically safe environment among colleagues.

The practical outcome of my research will be an open-access website where the necessary material and instructions for the deployment of the in-service can be downloaded for any interested institution. The ultimate objective of my study is to offer music school and other teachers and their workplaces concrete tools for avoiding the pitfalls of disproportionate teacher autonomy. If teacher autonomy is not supported, but misinterpreted or distorted to teacher isolation, it can threaten both the quality and equality of their practice as well as their - and their students - wellbeing.



(Abstract 815)

The Aesthetic Expression of “HE” in Chinese Pre-Qin Confucian Yue Education

Siyu Xing 思雨 邢
Zhejiang Conservatory of Music

At present, Yue Education as an ancient way of music education should get more attention while focusing on aesthetic education. The integration of contemporary education and Yue Education can make contemporary music education burst out more vitality. This paper explores the aesthetic culture behind music teaching from the perspective of interdisciplinary. As a way of education for self-cultivation and governance, “Yue Education” still occupies a place in contemporary music education after historical changes of more than two thousand years. It is an important part of excellent traditional Chinese culture, with unique and rich aesthetic connotation and characteristics. Traditional Yue Education is not only the music education of “The Art of Sound”, but also as a way of inheriting Chinese culture, Chinese philosophy and Chinese thinking through music. Confucianism has been highly recommended since the establishment in the pre-Qin period, and its cultural deposits have played an important role in the development of Chinese traditional culture. The pre-Qin Confucian school attaches great importance to education and emphasizes the inheritance and education function of “Yue Education”. Its music education thought combines the wisdom of predecessors and creates a new situation of music education development under the influence of the philosophy of ‘HE’ in traditional Chinese culture. (“HE “was first proposed by Taishibo in Western Zhou Dynasty in 775 B.C. It means harmony, balance, calm, stability and well-being in Yue Education.) The most important representatives of the pre-Qin Confucianists school are “hypocrisy” Mencius and Xun zi(荀子), “the doctrine of the Mean” (中庸) “benevolence” (仁声) and other thoughts put forward reflect the Chinese nation’s aesthetic pursuit of “HE 和”, these thoughts showing the aesthetic implication of “the beauty of moderation “the beauty of empathy “the beauty of neutralization” and it still have reference significance for the development of music education and even aesthetic education.

(Abstract 817)

Instrumental Music Lessons Improve the Auditory Discrimination of Children who have a Disability

Ross Walker
University of Queensland

Auditory discrimination is an important skill closely associated to children's phonemic mastery (Forgeard et al., 2008). Importantly, children's auditory discrimination is malleable and music training has been shown to be effective as a means of improving it (Chermak, 2010). Despite research demonstrating the efficacy of instrumental music training to deliver an array of non-musical benefits, children who have a disability rarely participate in instrumental music programs. This study investigated whether instrumental music training might benefit children's auditory discrimination skill if they had a disability.

Twenty-five eight-year-old children, all of whom had a disability, chose to participate in this study. The intervention consisted of one semester (or 18 weeks) of violin lessons. Children's auditory discrimination was measured using the *Selmer Music Guidance Survey*, and a control/impact methodology was employed. Children in the control group ($n=10$) received no instrumental training (from any source), while children in the experimental groups received lessons either at their school (during schooltime), privately (outside school hours), or from both.

Findings indicate that, over the six months of this study, the auditory discrimination of children receiving no music training ($n=10$) improved 3.67%. However, the auditory discrimination of children receiving private lessons ($n=4$) improved 10.42%, those receiving a combination of school and private lessons ($n=3$) 21.58%, and those simply participating in instrumental music lessons run through their school ($n=8$) 25.00%. Critically, children who had received the instrumental music training showed improvements to their auditory discrimination three to five times greater than their peers who had not received some form of instrumental music training.

Auditory discrimination is acknowledged as an important contributing factor to children's language mastery (Linnavalli, et al., 2018). In schools, considerable money, time, and effort is directed toward assisting children who have a disability and whose language mastery is ascertained as requiring support. There are always costs associated with the provision of services, and music is no different. The results of this study suggest that not only can music training improve the auditory discrimination of children who have a disability, but that using instrumental teaching structures already in place in many schools, may well be a cost-efficient and highly effective means of doing so.

(Abstract 819)

Application of Mutil-sensory linkage in the teaching of Hunan folk song "Hot girl"

Xinyi Xu
Zhejiang Conservatory of Music

For a long time, the construction of China's music education system has been deeply influenced by foreign ideology, such as Kodaly teaching system, Orff teaching system, etc. Under this background, many music educators are also constantly exploring a music education system that belongs to China, has Chinese characteristics and is suitable for Chinese students. Influenced by the ideology of "Harmony" in Chinese philosophy, Professor Xuerong Cui proposed the multi-sensory linkage teaching method after repeated practice and reflection and discussion with many scholars after the workshop "Multi-sensory linkage Teaching Method" held at the first National Music Education Conference in Beijing. "Hot Girl" is a popular folk song in Hunan province. Inspired by the multi-sensory linkage teaching method, the author intends to explore how to effectively teach Hunan folk song "Hot Girl" through the multi-sensory linkage teaching method combining literature and teaching practice. Finally, it is found that students can learn more happily and efficiently under the teaching of Multi-sensory linkage teaching method. It is hoped that more music educators can use Multi-sensory linkage teaching method to teach, and continuously put forward some valuable suggestions for improving Multi-sensory linkage teaching method. The purpose of this study is to provide more references for music educators to use Multi-sensory linkage teaching method in teaching practice.

(Abstract 821)

Enhancing music education undergraduates 'folk music cognition: a descriptive analysis

Jinyang Feng
Zhejiang Conservatory of music

As the main source of future training and cultivation for faculty, the teacher education is one of the most significant platforms for cultivating and disseminating Chinese traditional culture. Students' cognitive ability on the folk music culture has certain humanistic value and practical significance for inheriting and excavating folk music resources. In this study, the "folk music" refers to the music system that is self-produced, participated and inherited by the local people in university students' hometowns with long-term life and practice. It is not only inseparable from the local people's growth environment and history, but also an important carrier of human cultural inheritance. Therefore, the purpose of this study is to 1) investigate more than 200 undergraduate students in Music Education major from a Conservatory School of Music in China by a survey questionnaire on the cognition of folk music culture; 2) discuss their folk music cognition status and influencing factors through a descriptive analysis; 3) provide suggestions of phenomena which appears.

(Abstract 822)

Conservatoire Master's Students' Adapting to the use of Technology for Distance Instrumental Learning During COVID-19

Anna Harrison
RNCM

The COVID-19 pandemic led to lockdowns and a sudden switch to distance learning globally in 2020. For music conservatoire students this also changed the delivery of one-to-one instrumental tuition from the traditional face-to-face to distance learning in a variety of forms.

This exploratory diary study ethnographically and autoethnographically investigates three master's level violin students' adaptations to one-to-one distance learning. Collection of seven-weeks' worth of event-contingent diaries (Kaun, 2012) started two months into the first UK lockdown and tracked students' interactions with their teachers. By including my own diary entries, I acknowledge the prominence of researcher's self, reflexivity and interpersonal engagement while contextualising personal experience alongside two ethnographic case-studies (Jones, Adams, & Ellis, 2016).

This paper explores the important elements that emerged from what students wrote about the learning process at that time. Through thematic analysis (Braun & Clarke, 2006) four themes emerged from the data: 1) practicalities of distance learning, 2) interactions with teachers online, 3) student reactions to distance learning during the pandemic, and 4) the development of student autonomy. Findings suggest that these students adapted well and responded to challenges with an active seeking of solutions.

Students used a variety of technological tools to facilitate their continued one-on-one instrumental lesson programmes. This paper focuses on the students' reports of adaptations in their approach with regard to their use of technology in different types of distance learning. It examines both conscious and unconscious adaptations written about by the students. Thematic analysis of the diaries kept by the students gave clues as to how the expectation of 'coping' with the new format of lesson delivery did or did not impact on outcomes.

This paper provides a unique student perspective in discussions of one-to-one conservatoire learning. On a macro level this paper may have implications for understanding the process of distance learning.



(Abstract 825)

Feasibility analysis of Guzheng as teaching instrument in elementary school music class

Xinyao Ye
Zhejiang Music Conservatory

China has a long history of education. Since modern times, however, the development of music education in China has been deeply influenced by the West as well as the education system and ideas, and the development of national music education is slow. At present, piano is the major teaching instrument in music class while Chinese national instruments are mostly appreciated or experienced in elementary school music class. There is little research on whether Chinese national instruments can be used as the major teaching instruments in class. To inherit and develop Chinese national music education, this paper takes Guzheng which is a traditional Chinese instrument as an example, use literature research and action research methods, summarize the application status of Guzheng in elementary school music class. In an elementary school in Zhejiang Province iFIAS was adopted to analyze teaching and learning behavior in class. Based on this combining the performance skills, timbre characteristics and Teaching methods of Guzheng, the feasibility of using Guzheng as a major teaching instrument in music class is discussed. This study will provide more reference for the integration of Chinese national music and music education in elementary schools and realizes the diverse application of Guzheng or other Chinese traditional instruments in class ultimately.

(Abstract 826)

Music Education in Chinese Special Schools under COVID-19: a case study of mentally handicapped children

YURUIHU
Zhejiang Conservatory of Music

In 2020, COVID-19 ravaged the world. While online education is developing like a raging fire, people pay little attention to the news of how special schools carry out music education under the epidemic situation. Out of concern for special school-age children and thinking about the fairness of educational opportunities, the author took Zhejiang Dongyang Special Education School in China as an example, through the individuality of the school for the mental handicapped to reflect the similarity of Chinese special education system .



Based on the 6-month field observation and case study, the author combined the development process and changes of special education in China before and after the epidemic, to find the problems and dilemmas existing in the practice of online and offline special music education in China, and solutions were also discussed. Through communication and dialogue with school leaders, music teachers and students, the author examined the factors which affect the music development of students with mentally handicapped from different perspectives, and then experience the significance of special music education during the epidemic. We hope that this study will increase the attention about music education in special schools of China even the world too and contribute to the discussion of special music education in the field of content and form innovation.

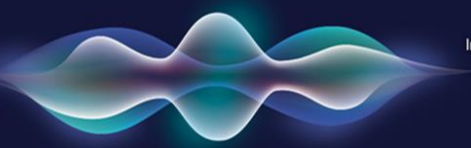
(Abstract 828)

Analyze the dualistic spirit of Tibetan Folk Music Education

xiaowentang
South China Normal University

Tracing back to the source, historical enlightenment and philosophical thinking will open up a new way of thinking for us, enlighten professional music learners and folk music lovers, and deeply understand the broad and profound national culture. For a long time, students of all ethnic groups in Tibet have aspired to learn Tibetan folk music, but it is difficult to have a deep understanding of music style. In order to find the key elements for the development of ethnic music education and promote the progress of school music education practice in ethnic areas, this article adopts content analysis and historical research methods. From the perspective of epistemology, study the dual characteristics of Tibetan national spirit and its influence on traditional national music art; from the perspective of methodology, explore the dialogue wisdom and development approaches of national music teaching and learning.

This article will report the following viewpoints: 1) the cultural roots of the dualistic spirit of Tibetan folk music, 2) the hidden wisdom of the harmony and unity of Tibetan folk music, and 3) the teaching enlightenment of Tibetan folk music communication and dialogue. Through historical analysis, we find that the philosophical spirit of "the unity of man and nature" is manifested in the contrast and unity of musical art forms. Tibetan music is expressed as a kind of peaceful and symmetrical spirit of the golden mean. The characteristic interval of pure fourth, minor third and Major second is widely used; the basic rule of the phrase is that the intensity is from heavier to lighter, and the intonation is from higher to lower; emphasizing the speed of musical structure Contrast and the ups and downs of dance moves. Because of these characteristics, some teaching methods that conform to the dualistic spirit of Tibetans can be tried in teaching, which provides a new perspective for students of different nationalities to learn Tibetan traditional music.



(Abstract 829)

Music and the “Civilizing” Mission: Connecting Contemporary Music Teaching Practices and Discourses to Their Origins

Emily Good-Perkins
Indy Urban Youth Music Academy

The aim of this paper presentation is to connect contemporary music teaching practices and discourses to their historical and ideological origins as a means to interrogate their presumed neutrality and superiority. An historical analysis dismantles and demystifies standards and methods that have been touted as ahistorical and universally applicable, thus challenging the uncritical reverence of those methods.

The purpose of this historical research was to excavate the practices and ideologies which have reified a Western classical musical hegemony throughout North America, Europe, Britain and the former British colonies. To do so, I examined and analyzed a wide range of documents, policies, and institutional strategies from the 19th century to the present. These various sources revealed a trail of hegemony that has attempted to efface the music-making and invisibilize the music-making bodies of minoritized peoples throughout the world.

Throughout history, music education has been used as a means by which to “civilize,” “discipline,” “convert,” and “tame” the “savage,” “heathen,” and “uncivilized” subject leading to cultural genocide and hegemony. To justify their actions, the oppressors used discourses of saviorism, betterment, and refinement. In North America, Western music colonialism was used as a means by which to convert indigenous people to Christianity and in doing so exert control over land and resources. Music fueled the colonial mission of Christianity and Euro-elitism, conquest and cultural genocide both in North America and as part of the British colonial mission. British musical colonialism on which American music education was founded was rampant in British colonial missions both abroad and at home. Musical moralism—the belief that music has the power to impact a person’s morality—was used to justify music education systems of instruction and assessment.

American music education was founded on discourses of character “improvement,” “cultivation” and “refinement” all of which were based on Western classical musical superiority. These discourses gave way to the 20th century ideological entanglement of standards, tastes, and character improvement. Born out of the “civilizing,” “saving” and morality of the 19th century, these practices perpetuated the believed superiority of a Western classical music epistemology, albeit in new forms and utterances. The “civilizing” mission became standardization, codification, uniformity, universality and music appreciation.

This paper presentation uses historical research to illuminate the ways in which superiority discourses remain embedded in contemporary music teaching practices and contribute to perpetuated exclusion within the field of music education.



(Abstract 830)

Study of the cognitive processes involved in the orchestra conductor's communication: the gaze's role

Adeline Stervinou
Federal University of Ceará

This paper presents the 3rd part of the integrated project *Music and Brain: communication strategies in orchestral performance* started in 2017. This current research will take place in 2022 with the aim of determining the cognitive processes involved in the communication between the conductor and the musicians through the gaze. In order to determine the cognitive processes involved in the communication between the conductor and the musicians through the gaze, we consulted references from professional conductors. One of the main points that stands out in the conductor's activities, apart from gestures and body expressions, is the use of the gaze between him and the musicians (ZIOUANI, 2010; TOKAY, 2016). The other point is the neurocognition area. To delimit the research we count on the collaboration of Professor Isabelle Peretz, professor of psychology at the Faculty of Arts and Sciences of the University of Montreal, a reference in Canada and the world in the field of music neurocognition. We will use more specifically the fNIRS technique to identify cortical responses to a wide range of stimuli in awake (ALMAJIDY, *et al.*, 2019; YÜCEL, *et al.*, 2021) during the communication between the conductor and the musicians (BALARDIN, *et al.*, 2017; VANZELLA, *et al.*, 2019). In order to focus on the gaze role we will use an eye-tracking technique to observe and store the ocular movements (BARRETO, A. M. 2012; FINK, *et al.*, 2018; VANDEMOORTELE, *et al.*, 2018) and measure the directions and eye movements of the conductors during the learning of new musical pieces. This type of device, which is still difficult to find in Brazil, is not used in music education research in the country. Several studies have already proved the importance of facial expressions and the orchestral gaze, but the usefulness of the gaze during the study of musical pieces is not evident (HODGES, D.A. *et al.*, 2006; SUANDA, 2015; POGGI *et al.*, 2020). Observing and identifying the ocular movements of the conductor and the brain activity during a communication situation, we speculate that it will be possible to determine the influence of communication through the gaze during the musical performance of the orchestra musicians. We hope, thus, to prove the indispensable role of the gaze in the conducting and in the learning of new musical pieces, proposing significant advances for the music education.

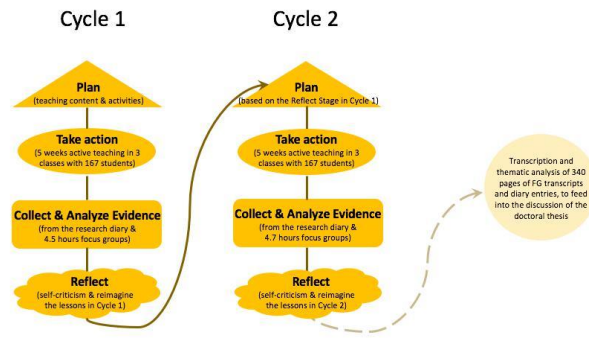
(Abstract 831)

School Inclusion Through Active Music Teaching Methods In China?

Luyi Wang and Oscar Odena
University of Glasgow

Although music education has been shown to be effective in promoting social inclusion in schools in the Global North (e.g. Odena, 2018), few Chinese studies have focused on how group music teaching approaches – especially active music teaching methods - can effectively facilitate school inclusion in China. This study explores how music education may promote social inclusion when Chinese urban and rural students are receiving music education in the same school with gaps in music learning backgrounds. Fieldwork focused on a diverse Secondary School in southeast China. Embracing an interpretive approach (Eisner, 2017) the study aimed at: a) exploring the inclusive function of active group teaching methods; b) developing the researcher's own inclusive teaching through action research - see Figure 1 below - while improving urban and rural students' sense of inclusion in the music class; and c) contributing to the growing China-based music education research literature. The study answered three research questions, including the following which is the focus of this paper: how to adjust the teaching approaches in China to create a more inclusive music classroom? The empirical data to address this question was collected from three active music teaching classes, led by the first author during a 12-weeks two-cycle action research (Baumfield, Hall & Wall, 2013) with 167 students aged between 15 and 17. The data gathering tools included participant observation, focus groups and the first author's reflective teaching diary. Focus groups were conducted twice with 20 students across three classes. Focus groups were audio recorded and transcribed verbatim in Mandarin, totaling 340 pages, which were analyzed thematically. The results suggest that a high-level interactive music classroom can be used to lay a good foundation for students to start building interpersonal networks, while the degree of improvement of students' social inclusion level in music classroom decreases with the passage of time during the semester. It was also noticed that, due to the limitations of music learning materials, it was challenging to complete the statutory curriculum goals using active music teaching methods - especially Orff- and Kodály-inspired activities throughout the lessons. In the conclusions we further reflect how music education may be used efficiently in diverse social activities beyond the classroom. We also outline how the secondary music classroom in China may be considered as a multi-functional class to enhance students' sense of inclusion.

Figure 1 Steps of the Two-cycle Action Research





(Abstract 832)

The use of feedback in studio instrumental music tuition- an Australian study

Leonde Bruin

The use of feedback is regarded as one of the most powerful strategies to improve student achievement. Benefits of teacher feedback's influence on learner performance, motivation and self-regulation are being mediated with individual, relational and environmental factors that can impact on the utility of feedback as a performance changing device. Dialogic and student centred approaches to feedback emphasise scaffolding, coaching and reflective strategies in the one to one studio lesson that draw goal orientation with empathic discourse impacting student improvement.

Using qualitative methods including document analysis, and in-depth, semi-structured interviews, this descriptive case study explored the feedback practices of thirty instrumental music teachers in Victoria, Australia across a range of instrumental teachers in one-to-one teaching environments

Challenging the notion of the lesson feedback 'ritual' this study encourages educators to view feedback as a relational/motivational system of learning, rather than discreet episodes of educators 'telling' learners about their performance, urging a need to reconceptualise feedback in terms of how it is received by learners rather than how it is given by teachers. Findings suggest that feedback encounters that are typified by learner engagement, student self-autonomy, positive relationality and calibrated goal orientations all contribute to effective feedback for learning. The lack of take up of principles of good practice serves as a route to re-examine our thinking on feedback that factors in the influence of context, culture and relationships in learning.

(Abstract 833)

Identity facets of future secondary school music teachers: each angle can shine

Marcelle Moor and Sabine Chatelain

University of Teacher Education, States of Berne, Jura & Neuchâtel

University of Teacher Education State of Vaud Lausanne

For pre-service secondary music education teachers, values of what teaching music at school entails may differ from reality (Regnard, 2010). Joliat, Terrien and Güsewell (2017) identify



four teacher identity profiles: the artist teacher, the expert teacher, the professional teacher and the educator teacher, and postulate that these identities are present in any teacher in variable proportions. Inspired by this research, Chatelain and Moor (2021) favour the concept of four identity *facets* coexisting within a teacher profile, and the idea that different identity facets can be activated at different moments depending on the environment that influences their actions.

This research aims to analyse the evolution of pre-service music teachers' professional identity facet activation over a one-year training course, using the identity facet framework, in order to evaluate the pertinence of this framework as a conceptual tool for reflection during training, self-analysis and work placement visit feedback.

Two certifying written projects and a questionnaire completed by 15 students were analysed using theory-led coding (qualitative content analysis). Verbatim accounts were attributed to one or more identity facets and difficulties and elements of change or evolution were particularly noted. This information is triangulated with data from the questionnaire concerning training needs and indications of engagement as a music teacher.

The results show two main directions taken by students who develop a new identity, to a greater or a lesser extent. On the one hand, students add new identity facets to their initial profile, for example, a student strongly identifying as a classical musician, with openness towards students' musical universes, adds professional teacher and educator facets. On the other hand, a student who has a strong identity as a future music teacher, adds professional teacher and educator teacher facets, and reinforces their initial profile. The extent to which student teachers evolve in terms of learning how to make all facets shine seems to depend greatly on their work placement environment ('easy' classes, 'difficult' classes).

The identity facet model opens up discussion and could be an efficient training tool to help students become aware of what facet to mobilise and when. Without placing undue emphasis on initial identities, discussion around activating different identity facets can help students to analyse, plan and change their practice to better suit given classroom contexts. Its use as a conceptual tool could be extended to self-analysis or self-evaluation in work placement and during post work placement visit interviews (observation and guidance).

(Abstract 834)

Instrumental Music Education in the time of COVID: intra-actions of creative pedagogies and relationality that sustain music learning

Leonde Bruin



Regular instrumental music lessons are a ubiquitous learning activity in music, that bring learner and expert teacher -practitioner together in focused attention to skills, musicality, and personal development of the student. This occurs via a unique instructional relationship with each student, in what is a dynamic and ever evolving inter-personal teaching-learning relationship. This involves the merging of class content and specified learning outcomes, but also relational and affective inter and intra-active capacities that align teacher direction with student actions, and the interpersonal behaviours and connection between the student and the teacher. This qualitative case study investigates reflections of instrumental music teachers in Victoria, Australia, exploring relational aspects of teacher practice and pedagogical creativity used and devised with students during seven months of isolated COVID enforced learning. Looking beyond music teachers as adaptors that utilise generic descriptors of critical thinking, communication, creativity, and collaboration (4C's of creativity) this study posits an alternative framework of understanding, pedagogy and practice that forefront the learning relationship and the affective/creative process possible in the instrumental music lesson. It identifies qualities of recognition, empathy, insightfulness, and responsiveness outlining a (REIR) framework to which all teachers can better shape pedagogies that engage and educate learners, signifying how relational, social, and emotional interactivity provides energised platforms from which rich learning can emerge

(Abstract 835)

Exploratory Diary Study of Conservatoire Master's Students' Autonomy in Adapting to Distance Learning during COVID-19

Anna Harrison
RNCM

This paper explores an event-contingent diary study of three postgraduate conservatoire students' experiences of one-to-one distance learning violin during the first peak of the COVID-19 pandemic in the UK. Instrumental learning, especially at master's level, requires self-direction between lessons and reflexivity during lesson interactions (Carey, Harrison & Dwyer, 2017). This requires and also promotes higher order cognition skills which sustain ongoing learning (Coulson and Harvey 2013). The use of a diary encompasses a retrospective perspective necessitating 'reflection-on-action' which happens prior to or post the action itself. It calls assumptions or beliefs underpinning practice into question, which in turn promotes the conception of new routines based on purposeful opinions about practice (Schön, 1983).

This paper explores the important elements that emerged for the learning process at that time. Collection of seven-weeks' worth of event-contingent diaries (Kaun, 2010) started two months into the first UK lockdown and tracked students' interactions with their teachers. By autoethnographically including my own diary entries, I acknowledge the prominence of

researcher's self, reflexivity and interpersonal engagement while contextualising personal experience alongside two ethnographic case-studies (Jones, Adams, & Ellis, 2016).

Thematic analysis (Braun & Clarke, 2006) indicated the development of student autonomy as a foundational theme in the diary entries. Findings suggest that even when experiencing difficulties in the overall situation these students adapted well, notably by responding to challenges by actively seeking solutions. They demonstrated strong characteristics of autonomy development through an eagerness to realise learning ideas independently at a time when there were less external interactions and direction. The use of diaries may have aided this trend, as it provided a self-reflective form of feedback in addition to that from their teachers (Finlay, 2008).

This paper also explores aspects of the student and teacher interactions during one-on-one instrumental lessons at this time. In doing so, it may highlight several essential elements within effective professional teacher and student relationships and may have implications beyond the distance learning scenario. This paper adds to the growing body of student perspective literature relating to one-to-one conservatoire learning. On a macro level this paper may have implications for understanding the process and psychology of distance learning.

(Abstract 836)

Interpreting the Music Culture: Modernity of Traditional Music Education

Hsin YenYu

Taipei National University of the Arts, Taiwan/ Hengchun Folk Folk

The purpose of this research was to analyze the combination of traditional music, Hengchun Folksong, and modern teaching methods. Hengchun Folksong was one of the most important intangible cultural heritages of Taiwan. Including six traditional tunes, the origin of it could date back to the rule of Qing Dynasty. The lyrics of six tunes were not fixed. They came from people's daily life and were passed along through oral singing with the meanings of history, identity, habitus and religion. However, because of the changing times and aging society, this culture was facing the crisis of decline. In view of the lack of effective learning and teaching methods of Hengchun Folksong, this research aimed at enhancing teachers' ability to learn the cultural knowledge of it and furthermore, translating this culture into their own teaching subject. Through interviews and data collection, I selected the four elementary schools in Hengchun Peninsula and carried out a one-school-year training project of Hengchun Folksong teaching.



This research based on three dimensions to construct the teaching methods of Hengchun Folksong. The first one was local knowledge implement; the second one was musicality and cultural interpretation, and the third one was the ability of cultural transformation and application. According to these three dimensions, we designed the basic courses to establish more thematic and systematic curricula for traditional music teaching in the future. Those courses included the walking tour, the history of Hengchun Peninsula and Folksong, the learning of tunes and lyrics, and the playing of traditional instrument.

Results showed that the schoolteachers participating in these courses had significantly improved their understanding of Hengchun Folksong and their recognition of local culture. According to the questionnaire from the teachers, there were 90% teachers expressing their willingness to integrate this culture into their subjects teaching. Finally, by examining the results of articulation of traditional culture and modern teaching methods, we took the view of modernity to see the relevance between teaching transformation and cultural interpretation.

(Abstract 839)

Music in Ghana's Basic School Creative Arts Curriculum: Stifling a visible voice

John-Doe Dordzro and Eric Otchere
University of Cape Coast

Ghana has one of the oldest (though checkered) histories of music teaching and learning at the basic/elementary school level, dating back to 1852 when the first formal educational ordinance was passed in the then Gold Coast. Successive educational reforms since then, have had telling implications on not just the philosophical underpinnings for the inclusion of music in general basic education, but also on content as well as pedagogy. In the last two major educational reforms in Ghana (2007 and 2019 respectively), music, together with dance and drama (the Performing Arts) has been combined with the Visual Arts (two- and three-dimensional art forms such as drawing, painting, printmaking, modelling, casting, sewing etc.) to constitute a new integrated subject called the Creative Arts. In over a decade of its implementation and having seen its first major revision, the Creative Arts in Ghana is still yet to receive significant scholarly attention, particularly in relation to how teachers are being prepared to handle the subject, how it is being taught, and how it is being assessed. In this paper, we explored the state of Creative Arts education in Ghana by combining the qualitative methodological tools of structured observation and in-depth interviews. Our twenty-point self-designed observation schedule covered the areas of preparation for teaching, delivery, resources, assessment, and post-teaching reflections. The in-depth interviews also focused on soliciting perspectives on the teaching and learning of the subject from 18 purposively-selected basic/elementary school teachers who have been involved in the teaching of the subject since its inception in 2007. Among other things, we found a

profound deficiency in the skill-set required by teachers to adequately handle the Creative Arts holistically, as teachers were inclined to only emphasize aspects of the Creative Arts that their respective backgrounds and training made them more competent in. We also found major deviations from the International Principles for Assessment in Arts Education in the way that teachers assessed learning outcomes in the Creative Arts. Our observations further revealed insights into the educational value each of the teachers ascribed to Creative Arts as a subject. The participants identified a number of issues that they believed compromised their ability to teach the Creative Arts effectively. In our discussion, we highlight how the inclusion of music in an integrated subject like the Creative Arts, stifles music's overall relevance in the basic school curriculum. Other implications for general music education practices are also discussed.

(Abstract 840)

Learning from and with others: Reaching for music beyond the university classroom into the community

Liam Viney, Charulatha Mani and Robert Davidson
University of Queensland
School of Music, The University of Queensland

There is a growing need in the field of music education to acknowledge that student-musicians engage with each other and with the broader community beyond cultural silos, and that interculturalism in education embodies the dynamism, precarity, integrity and fluidity of cultural identity, all at once. A viable approach to promote interculturality in tertiary music education has been to offer experiences wherein students can learn from and alongside culture bearers rather than merely about them and in settings that challenge prior knowledge constructs and expectations. Drawing on this theoretical and pedagogical background, this paper will present initial findings from an ongoing study that situates tertiary students as 'artists in the community' in a socially-engaged collaborative songwriting research project involving participants from culturally and linguistically diverse backgrounds in regional Queensland.

The research aimed to understand the various ways in which this outreach and service-learning project could influence intercultural competence, collaboration, improvisatory skills, and creativity in students while also maintaining critical reflexivity from what Camilleri (1990) referred to as a position of 'emersion' rather than 'immersion'.

Drawing on interviews, field diaries, and focus groups to collect data, the research adopted a qualitative instrumental case study approach, turning also to the music itself, as seen in the audio and video recordings of the songwriting process, to gain a fuller understanding of the contextual interactions. Reflexive thematic analysis was adopted, and using an inductive and



heuristic approach, the various strands of emergent insights were identified, regrouped, and integrated into a set of meaningful themes.

Preliminary findings indicated that students valued the roles of music and language in song as a means of social connection and self-expression. Findings demonstrated that student reflexivity in this context extended from the locus of self-identity to also consider multiple onto-epistemological standpoints. The results also evidenced the relevance and value of social justice, diversity, and inclusivity in a music student's paradigm.

Imagining music education beyond the university classroom in a culturally and linguistically diverse research context holds deep implications for music education in the 21st century. It brings into focus the needs and strengths of communities that surround us, offering complementary and decolonising lenses to consider identity, belonging, and privilege in music education, while also bridging the divide between research and learning by harnessing real-world challenges to the learner's worldview.

(Abstract 841)

The needs of live music concerts for mothers and young children: a picture book concert under a childcare support setting in Japan

Nozomi Azechi
Doho University

Music has been an important part of the child-rearing support system in Japan, and the importance of live music was recognized under the influence of COVID-19. There wasn't a strict quarantine in Aichi prefecture, but people were asked to behave appropriately, so as to not spread the disease. While quarantine was moderate, mothers with newborn babies were asked to stay at home, unless it was absolutely necessary to go out. As a result, new mothers could not get enough support from the people around them, nor child-rearing support from local government support programs, including music-related events.

Fortunately, the author and her colleagues had an opportunity to hold a picture book concert for young children and their families in February 2021 at a local community center. The concert was undertaken by a non-political organization. The number of audience members was limited to up to 10 families, and they were asked to participate quietly. The program was also affected because of coronary infection control. However, the audience, especially the mothers, looked very happy to participate, listening to the musical performance, watching their children's happy faces, and most of all, sharing the occasion and the music with the others. The opportunity to "share" was the intention of the concert. The organizer of the concert, the representative of the NPO, wanted the mothers to have opportunities to share not

only necessary information for child rearing but also emotions. And she believed a live music concert could be the best way to bring about this situation.

In this study, the questionnaires from the parents who participated the concert, and an interview with the NPO representative were analyzed. The questionnaires were filled in and returned right after the concert. The interview took place three weeks after the concert. The textual information from the questionnaires and the interview were analyzed by text-mining. The results showed the importance and function of music in child-rearing support settings. Music can be an ice-breaking activity in a group session and be a tool of communication between mother and baby. Music can ease mothers' feelings, such as isolation, and lack of self-confidence under the COVID-19 situation. Although the picture book concert could not be fully child-centered as usual, with the audience being asked to sit quietly while listening to the music, they were very satisfied to participate. To conclude, it was confirmed that music is very important in the child-rearing support setting.

(Abstract 843)

Musurgia Vocalis (1823/36): A Database of Quotations on Music from Antiquity

David Crowden
University of Queensland and TH School

This paper refers to a new database which has been compiled as an easily accessible trove of citations derived from an encyclopedic treatise written by Isaac Nathan (c.1791-1864). The first edition of the treatise *An Essay on the History and Theory of Music* (1823) was originally intended as a prospectus curriculum on the *Italian Vocal Tradition* for the Royal Academy of Music, London (1822) which commenced taking students in 1824. The second significantly enlarged edition was entitled *Musurgia Universalis*. Nathan trained in ancient languages of Biblical Hebrew, Aramaic, Chaldean, Mathematics and Rabbinical studies at Cambridge with Solomon Lyon prior to studying singing in the Porpora Vocal Tradition with Domenico Corri in London. At King George IV's Carlton House Library, Nathan applied his linguistic skills and read *Hermetica*, and *Hebraica* and he cited thousands of authors on the power of music and the value and importance of music to civilisations. The *Musurgia Vocalis* contains a trove of quotations transcribed and translated from Moses to Hermes, Homer to Byron, Plato to Aristotle, Shakespeare to Dee, Pico to Kircher, Rousseau to Mendelsohn. By creating these books, Nathan institutionalised *Hebraica as Hermetica* and promoted a modern minority morale position for Jews across Europe within this prospectus curricula on the *Italian opera tradition*. This contribution is an enactment of the principles of the Jewish Enlightenment (Haskalah) movement. In 1841 Nathan emigrated to Australia and used his treatise as a curriculum, setting up foundations for many world class opera singers (Dame Nellie Melba, Marie Carandini and Lucy "The Australian Nightingale" Chambers and infusing cultural institutions with this unique academic insight into antiquity and the *Italian opera tradition*.

Author	Subject	Quote
Plato (428/427 or 424/4...)	Plato speaks of music as useful to society; he says it has as great influence over the mind, as the air has over...	43
Aristotle (384-322 BC)	Music as Medicine	Aristotle, who agrees with Plato in his sentiments of music, calls it the medicine of that heaviness that proce...
Homer (c. 750BC)	Homer says, that the plague which afflicted the Greeks was by music stayed and appeased. He informs us th...	43
Terpander	Terpander suppressed a great sedition, and appeased the discord that reigned in Lacedaemon, by music.	43
Thales	Thales, being called from Crete, by advice of the Oracle, to Sparta, cured a raging pestilence by the same me...	43
Empedocles (c. 434 - c. 4...	Empedocles prevented murder by the sound of his lute.	43
Clytemnestra (Early Classi...	Clytemnestra had her inclination to unchastity corrected by the sound of music; and a virtuous woman is said...	43
Asclepiades of Bithynia (...)	Asclepiades reduced seditious crowds to mildness and reason by the musical combination of sounds.	43
Nieuwenyt	Nieuwenyt speaks of a musician at Venice, who so excelled in the pathetic, that he was able to play any of his...	43
Pythagoras	Pythagoras is said to have had an absolute command of the human passions, to turn them as he pleased by m...	43
Martinius Minneus Felix (...)	Music as Medicine	Martinius Capella affirms that fevers were removed by song. He assures us that Xenocrates cured maniacs by ...
Aulus Gellius, lib. ix. chap. 13.	Music as Medicine	Aulus Gellius, lib. ix. chap. 13, tells us it was a common tradition, that those who were troubled with the sciat...
Sir John Hawkins (1652 - ...)	"They who contemplate it (music) in a philosophical and rational manner," observes Sir John Hawkins, "and at...	44
Cicero	Cicero says, there is nothing more rationally agreeable to our minds than numbers and sounds, for by these o...	44
Horat. Carm. lib. ii. od. xi.	Cicero says, there is nothing more rationally agreeable to our minds than numbers and sounds, for by these o...	44
Procopius of Caesarea (c...	To this purpose we meet in Procopius with the following narration: Glicer, king of the Vandals, "Vain artice...	44
Procopius of Caesarea (c...	Farwell, friend, Pharus, and send me a harp, a loaf of bread, and a sponge." The Historian adds, "that the har...	44
Milton Paradise Lost	Love of Music	Milton, who loved music and was himself an able performer, earnestly recommends to his young disciples the ...
Milton	Treatise on Education	Toasted on education, the Poet remarks, "If wise men and prophets are not out, music has a great power ove...
Montesquieu	Montesquieu, in his "spirit of Laws," justly observes that music is the only one of all the arts that does not corr...	44
Mr Bruce (Letter published by Burney).	Letter to Burney	Mr Bruce, in his excellent letter to Dr Burney, also judiciously remarks, that "it should be a principal object of m...
Quintilian	Quintilian, speaking of music, says, "Nature seems to have given us this gift for mitigating the pains of life, as L...	44
Socrates (470-399 BC) w...	Socrates, in the decline of his age, applied himself to the lute, and recommended it to others.	44
Aristotle	Aristotle in his problems tells us, that before the use of letters, the laws were sung musically, for the better rel...	45
Martin Luther the reformer (1483-1546)	"Music," says Luther (the Reformer), "is one of the most beautiful and most glorious gifts of God, to which Sa...	45

Ex. *creenshot of the Musurgia Vocalis Database being built and tested. This can be published online before the ISME conference. The paper presenting the database can be published/presented as part of the conference*

A Copy of the Musurgia Vocalis (1836) online may be found:

Via Google

https://www.google.com.au/books/edition/Musurgia_Vocalis/g2dFAQAAMAAJ?hl=en

Via ISMLP

[https://imslp.org/wiki/Musurgia_Vocalis_\(Nathan%2C_Isaac\)](https://imslp.org/wiki/Musurgia_Vocalis_(Nathan%2C_Isaac))

A Copy of the Essay on the History and theory of Music (1823) first edition of the treatise has not previously been digitised. The book has been found and digitised as part of this study and can be published as a facsimile edition as an appendix to this presentation.

<https://www.dropbox.com/sh/62t0e0lZrbyoyvu/AAAerQLinVugIwbCGijZ2w3ia?dl=0>

(Abstract 845)

Pandora's Box: integrating visual arts and music in remote learning

Flávia Narita and Euridiana Souza

Universidade de Brasília

Universidade de Brasília/Universidade do Estado de Santa Catarina

This work focusses on a pilot project named "Pandora's Box", which has been carried out by music teacher-educators from a government-funded university in Brazil. Aiming at opening up experiences of integrated arts connecting visual artists with undergraduate music students, the project was implemented remotely, due to the COVID-19 pandemic, and targeted school pupils aged 13 to 17. A group of visual artists selected some of their artworks to be presented to school pupils. Together with six undergraduate music students, they planned and prepared

pedagogical activities. Such an interdisciplinary project required both artists, students and we teacher-educators to be open to different artistic voices in a dialogical co-construction of knowledge. According to Fazenda (2011: 21), interdisciplinarity must be lived, experienced through five principles: humility, coherence, expectation, respect and disinterest. Thus, respecting the artist's viewpoint materialized in his/her work of art, music students suggested musical practices with school pupils. One of the artworks presented pictures of cows using the size of this animal to illustrate the required distance of 1.5 metres to be kept from each other during the current pandemic. This work led us to reflect on the reciprocal influence of art into societal issues. One school pupil mentioned he is used to listening to raps, which he understood to be a social and political musical manifestation. One of the music students quickly found a recording of rap beats and invited the school pupil to improvise rhymes about the theme of pandemic, social distancing and vaccines. We were carrying out this activity through a google meet video conference and neither did the school pupil open his camera nor activated his microphone. He only participated via chat, sending his rhymes to the group. Music students and I tried to fit his rhymes into the rap beat and we discussed how each interpretation was different and carried a bit of our beliefs, choices and previous musical experiences. Although that school pupil chose not to make his own voice heard by himself, he could hear his ideas being interpreted by us. However, we should still question the type of musical experience he had. We have to remain critical about the practices that are mere palliative measures for this pandemic scenario, perhaps even contributing to some sort of exclusion to the detriment of 'education as a public and common good' (Nóvoa & Alvim, 2020: 37).

(Abstract 849)

MusicReach: A Partnership Between University and Community Promoting Musical Growth and Social Networks

Marilia Kamil
University of Miami

Outreach music programs provide public school students with significant opportunities to learn musical instruments while developing educational, emotional, and personal skills. Moreover, music programs provide opportunities for creating and maintaining social networks with shared norms and values. The *MusicReach* is an outreach program that has promoted musical development to students, while expanding the teaching experiences of undergraduate and graduate students of the University of Miami. This study aimed to describe the structures and outcomes of *MusicReach* and understand how interactions between participants shape the organization of the program and contribute to promote musical growth and social networks.



The methodology used was the case study and data were collected from interviews and content analysis, which found that the interactions between university, program administrator, and teachers are vital for the program, promoting musical growth and social networks. The Dean facilitates the connections between administrator and sponsors, and administrator connects with schools and teachers, who connect with the community by working with students. The university provides undergraduate and graduate students who provide their musical expertise, while the administrator matches the teachers and schools, and is responsible for relationships with the community besides overseeing the teachers and to assure the musical development.

The benefits presented by the *MusicReach* are: mentoring to public school students, helping them to succeed in school and in music; preparation of undergraduate and graduate students for teaching, providing them with hands on experience that will help to develop their identity and competences as a teacher and musician; finally, the program helps to amplify scholarship opportunities and professional development for current and prospective students of the university.

The *MusicReach* provides a valuable example for the music education field of how universities can support their student's development as music teachers, while contributing to the community by providing excellent music education to public school students. For undergraduate and graduate students without previous music teaching experience, *MusicReach* offers unique opportunities to develop teaching skills, and to foster connections through music learning/teaching, besides receiving scholarships and stipends that will support their studies. For some performance majors it may be an opportunity that will open their horizons for music education. For the children receiving the instructions, the *MusicReach* can provide support to grow and excel in music and school by receiving mentoring, and it may be especially important for high school students who may consider music as a career option.

(Abstract 850)

StreetSounds: An Example Of Deterritorialization In Australian Community Music

Laura Flanagan
Texas Tech University

Created in 2015 as part of a Community Music Victoria project, StreetSounds established ten community music ensembles in rural and urban Victoria, Australia. Ensemble participants were not required to have any prior musical experience and an open welcome was extended to all. As a requirement for project funding, a short film, *Dancing Down That Road*, was produced to document the first year of the project. In the documentary, StreetSounds ensembles are portrayed as loud, full of enthusiastic movement and bright costumes. One of



the StreetSounds organizers explained that the project was “actually not just about making a big unskilled noise,” leaving the viewer wondering what the actual intent might be (Melvin, 2017, 07:57). Using the documentary video of the StreetSounds project and promotional workshop materials, this study proposes viewing StreetSounds through the philosophical model of deterritorialization and reterritorialization as presented in Deleuze and Guattari’s *A Thousand Plateaus*.

Variant definitions of community music arise partly because what community music looks like and acts like itself varies. This is true not only of the practitioners, their musical styles, and musical pedagogies, but also of organizational structures. A potentially useful redefinition comes from the *Oxford Handbook of Community Music*, whose editors’ note leaders in the field suggest that, “rather than ask what community music *is*, we should be asking what community music *does*” (emphasis, Bartleet & Higgins, 2018, p. 14). In other words, community music is best understood through its intentions, processes, and functions rather than repertoire or performance product.

With this in mind and drawing upon Deleuze and Guattari’s model, I suggest that a way of understanding StreetSounds intentions, processes and functions is through the lens of deterritorialization. This occurs in three simultaneous spaces: 1) the acoustic space of instrumentation, 2) the physical space of movement within performance and 3) the visual landscape of each groups’ identifying dress and design. Additionally, deterritorializations of ensemble structure and expectations occur in two aspects: 1) redefinition of participant skills and 2) leadership structures.

This close examination and critical application of Deleuze and Guattari’s philosophical concepts is proposed as a starting point for conceptualizing insights into community music programs like StreetSounds. These insights include two new possible lines of inquiry: 1) viewing musical ensembles and practices themselves as being in a constant state of deterritorialization/reterritorialization and 2) musical ensembles as territory assemblages which are functioning to create community both within and beyond the ensembles themselves.

(Abstract 851)

Applications of Self-Determination Theory in Music Education: A Systematic Review

Julia Weinstein and Julie Myung Ok Song
University of Florida

Researchers in music education have conducted systematic reviews to study how motivation has been studied in music education (Oliveria, 2021) and investigate relationships between



psychological theories and musical outcomes (Varela et al., 2016). However, no systematic review has investigated self-determination theory (SDT) and how results of studies that use SDT as a research frame might inform music educators and researchers. The purpose of this research study is to examine the results of past studies to determine how a students' psychological needs fulfillment and motivation profile according to SDT relate to their music learning experience. Research questions include:

- 1.a) Is there a relationship between student psychological needs fulfillment according to SDT and music experience variables (amount and quality of practice, decision to continue playing, engagement, performance ability, overall experience)?
- 1.b) Is there a relationship between a student's motivation profile according to SDT and music experience variables?
2. Is there a difference in motivation profile according to SDT between students of different grade levels, genders, type of music class, and/or culture?

This study is in progress and will be completed in the fall of 2021. Research studies will be systematically included or excluded for analysis based on specified criteria and will be chosen from search results of specified databases. These include ERIC (EBSCO & ProQuest), Dissertations & Theses Global (ProQuest), JSTOR, Music Periodicals Database (ProQuest), PsycINFO, RILM, and Academic Search Premier. This selection may expand as research progresses. Search keywords will include: (*self-determination theory AND music education*) OR (*music AND classroom AND self-determination theory*) OR (*music AND learning AND self-determination theory*) OR (*motivation AND music education*) OR (*psychological needs AND music education*).

To be selected, articles must be related to one of the research questions, empirical research studies, and written in English. The authors must have applied some aspect of self-determination theory as a theoretical frame and studied music students. Articles will be excluded from analysis if they are reviews of literature, practitioner articles, meta-analyses, systematic reviews, or not empirical.

Results of this study could have implications for music education practitioners seeking to motivate music students using SDT as well as researchers in the field of psychology and music education as it will compare what has been learned about SDT to determine trends and significant findings.

(Abstract 853)

Musician Profiles in the Classroom: Historical and Contemporary Issues of Metadata and Mediation



Clayton Dahm
University of Washington

In the twentieth century, with the advent of new and increasingly available sound recording and reproduction technologies, listening became an increasingly common modality of musical engagement in classrooms. Soon, music history and appreciation emerged as common features of general music lessons as well as entire courses in their own right, dedicated to a review of the musical canon - the masters and their works. Still today, music educators tap the power of listening practices, though many are moving into more praxial applications of listening (Regelski, 2006), including the use of technology to expose students to a variety of musical cultures.

As music curricula are being revised and revisited, teachers, researchers, and curriculum designers are bringing forward fresh voices and artist profiles to be featured in classrooms. Some endeavors have turned to archival ethnomusicological recordings in order to feature a variety of musical cultures and bring forward musicians from around the world (Campbell, 2016). Other movements such as Popular Music Education, are turning to contemporary musicians to increase representation of diversity of race, gender, and sexuality (Koza, 1999; Powell et al., 2019).

Both efforts, however, face their unique issues of mediation and metadata that make the inclusion of these artists difficult in practice. Historical recordings made by ethnomusicologists have their own issues of representation - a lack of metadata of artist names, locations, backgrounds, contexts, lyrics and translations. Furthermore, there are issues of biases, originating in the work of the ethnomusicologists and subsequently institutionalized in these collections. Contemporary artists that align with Popular Music Education efforts often lack transparency of information concerning the producers, artists, and audience, all of which require decoding so that teachers can frame these representations responsibly. For educators looking to move away from material grabs, contextual information is needed about both historical and contemporary musicians for responsible instruction and inclusion in the classroom.

This paper features case studies of musician profiles as designed for classroom study, discusses the issues of metadata and mediation unique to each artist, and outlines resources, cautions, and promises for engaging with historical and contemporary musician profiles. As educators continue to expand lessons that center listening and learning about the musicians behind the music, this pedagogy can be a powerful way to increase the representation of artists and their identities, if only these issues of metadata and mediation can be addressed.

(Abstract 854)



Playing The Ice And The Trees: Improvised Music Making As Liberatory Spiritual Praxis

Gareth Smith
Boston University

In this paper, the presenter builds on burgeoning scholarship on drumming, improvisation and groove (Archibald, 2021; Smith, 2021) to describe their personal artistic practice and its implications for music teaching and learning. Following a brief explanation of the interpretive autoethnographic approach taken to this study (Denzin, 2014), rooted in a tripartite model of arts praxis (Nelson, 2013), the presenter shares audio-visual examples of their practice as a music maker, playing blocks of ice and drumming on trees. The purpose of this presentation is to discuss a developing musical practice and its potential implications for promoting and embodying a music education ethos grounded in people, place and process, rather than in perfecting products for prescriptive performance programs.

This work situates improvised drumming as a music making praxis that operates as a doorway to transcendence. Building from foundations established by scholars including Pauline Oliveros (2005), Salomé Voegelin (2010), Daniel Shevock (2018) and Tawnya Smith (2021), the presenter uses June Boyce-Tillman's (2020) five-part model of Spirituality to describe improvised drumming that simultaneously grounds the player while elevating them to a magical nexus (Shorner-Johnson, 2020). Following Boyce-Tillman (2020), the presenter describes:

- Materials (the environment – olfactory, acoustic and tactile – and the sensory experience of playing musical and natural objects);
- Construction (dynamics, timbre, pace, duration and form);
- Values (reflecting on a musician's place in the world and how we exist as integral parts of, not apart from, our surroundings);
- Expression (the musician's comportment, identity, ideas and sense of purpose, manifest in music making);
- Spirituality/Magic (Materials, Construction, Values and Expression combine to produce transcendent experience).

The presentation concludes with description of a free improvisation course the presenter developed for music education students at a major research university, followed by students' responses to that class, in relation both to their own music making and to their work as music teachers and facilitators. The permission and resources to be creative, alongside the focus on process in the present and listening deeply with one's peers, present an immersive, richly communal way of being that is quite different from those nurtured in many music classrooms where the focus is on repetition, replication and outcomes. Students reported affirming and freeing experiences in the class, and a newfound willingness to incorporate such potentially liberatory praxis (Freire, 1970) into their teaching. The presenter invites discussion with colleagues.



(Abstract 855)

Online environment as a music learning resource for adult choir from the perspective of self-regulation

Sandra Regina Cielavin and Adriana N. A Mendes
University of Campinas

This work is part of a doctoral research based on the Social Cognitive Theory (Bandura, 1978) that aims to investigate how an online learning environment applied to choral singing could be developed from the point of view of self-regulation of learning (Zimmerman, 2000). In addition, some issues related to the design of instructional material in multimedia environments will be pointed out from the perspective of information processing and the principles that involve cognitive demands. This study proposes the continuity of the Master's research, in which a survey and the application of digital technologies that could contribute to the development of musical perception, expansion of the musical and cultural universe of the choir, as well as organizational and administrative aspects related to conductor were carried out. In its entirety, for the method, the doctoral research aims to develop a study of mixed methods through a quasi-experiment applied to a sample of non-professional adult choristers in an online learning environment. This article specifically, focuses on addressing some issues related to the use of online learning environments, as well as taking a survey to explore the potential and the resources that could be used in a hybrid way in music education, especially in the choral area based on self-regulation. As results, some resources of a Learning Management System (LMS) and its possibilities of application of activities to choral singing developed from the point of view of self-regulation were explored and described. It is expected that the instructional material be designed in a way to manage cognitive processing of choristes, as well as contribute to the development of self-regulation. Furthermore to cognitive issues, the work will encompass aspects involving metacognition, emotions and motivation of chorus singers in order to increase the engagement and motivation of choristers. Regarding the implications for music education, the use of these resources could be extended to other areas of music education, such as musical instrument teaching, music and schools and early childhood music education, This research may contribute to the development of online learning environments applied to music education.

Keywords: choral singing, hybrid teaching, self-regulation, online environments.

Introduction

Digital technologies can be used as a supportive tool for learning in music education. Non-professional choirs can be developed in different places, such as schools, communities, churches or companies and are usually made up of volunteers who are music amateurs. Choral singing is a space that contemplates the potential development of singers in rhythmic, melodic, harmonic and even emotional and social aspects. The practice of choral singing has

been severely affected during the coronavirus pandemic. However, the use of video communication service such as Zoom, Google Meet, Microsoft Teams and other resources allowed the continuity of meetings and virtual rehearsals with the choirs.

This work is part of a doctoral research based on the Social Cognitive Theory (Bandura, 1978) that aims to investigate how an online learning environment applied to choral singing could be developed from the point of view of self-regulation of learning that, according to Zimmerman (2000, p. 14) “refers to self-generated thoughts, feelings, and actions that are planned and cyclically adapted to the attainment of personal goals”.

Zimmerman (2000) structured a cyclical self-regulatory phases that are forethought phase, performance phase and self-reflection phase. The forethought phase precede action and refers to task analysis and the establishment of goals and strategies considering self-motivation beliefs, such as self-efficacy and outcome expectation. The performance phase is related to self-control and take into account the self-instruction and attention focusing. This phase occurs during the learning process. The self-reflection occurs after performance and includes self-judgment with self-assess and self-reaction. After the actions are carried out, there is a process of self-reflection, which in turn influences the forethought that involves planning and defining strategies, completing a cycle of self-regulation.

This study proposes the continuity of the Master's research, in which a survey and the application of digital technologies that could contribute to the development of musical perception, expansion of the musical and cultural universe of the choir, as well as organizational and administrative aspects related to conductor were carried out. The research was applied for three months with a college adult choir and involved face-to-face and virtual activities. The environment that integrated all the resources used was the Google Classroom platform. The study was accomplished before the coronavirus pandemic and was based on Technological Pedagogical Content Knowledge (TPACK) framework (Mihra & Koehler, 2006).

In its entirety, for the method, the doctoral research aims to develop a study of mixed methods (Creswell, 2014) through a quasi-experiment applied to a sample of non-professional adult choristers in an online learning environment (Campbell & Stanley, 2015). Considering the wide possibilities of musical studies that could be carried out by the choir singers through an online platform during the week, even after the return of the in-person rehearsals, this article specifically aims to address some issues involved in using online learning environments, as well as taking a survey to explore the potential of online learning environments and describe some resources that could be used in a hybrid way in music education, especially in the choral area based on self-regulation.

Hybrid teaching and information processing

Linder (2017, p.12) indicates that “hybrid education is an additional way that instructors can ensure that students are engaged with the course content by incorporating online learning communities, synchronous and asynchronous discussion, and a variety of online



collaboration methods”. This type of approach can promote the singer's interactions with their peers, as well as with the conductor during the week, creating different possibilities for musical learning.

In addition to the hybrid teaching proposal, this study considers the information processing from a constructivist perspective. Information processing assumes that human mind forms mental representations and is based on the existence of the visual and auditory channels, limited processing capacity in working memory, active processing that requires student engagement during learning and knowledge driven which concerns the integration of knowledge established in long-term memory (Mayer, 2012).

Information processing assumes the existence of three cognitive demands: extraneous processing, essential processing and generative processing. Extraneous processing refers to cognitive processing brought about by instructional design that does not support learning objectives, as well as unproductive instructional design. Essential processing is related to the content to be assimilated. Content with more complex aspects will require more essential processing load. Generative processing is a cognitive processing that will make sense of the material and is related to the student's motivation to learn the content (Mayer, 2014).

Considering the aspects involving the three cognitive demands, the amount of information circulating in different types of media, such as applications, social networks, web pages and the non-linear characteristics of online environments, students need to pay attention to what is essential so as not to overload the working memory. “A principal cause of "disorientation" and "cognitive overload," often cited in open-ended hypermedia learning environments, has been the quantity of simultaneous information which a learner needs to process (Iyohsi & Hannafin, 1998).

With the objective of creating and using multimedia instructional environments, three principles were developed in order to conduct the three demands of cognitive processing: reduce extraneous cognitive processing which refers to frees up cognitive capacity for essential and generative processing, manage essential cognitive processing which is intended to provide more space for generative processing and foster generative processing which aims to encourage the student to engage more deeply in learning (Mayer, 2014; Mayer, 2012).

Self-regulation of learning encompasses cognitive, behavioral and social aspects that act together and that can interfere with the actions of individuals (Usher & Schunk, 2018). Although cognitive issues related to information processing must be taken into account in the design of an online instructional environment, musical learning in choral singing also involves emotional and motivational aspects of singers. Thus, the conception of an online learning environment that promotes singers' self-regulation must consider, moreover to the cognitive processing issues involved, the singers' metacognitive, emotional and motivational aspects.

Learning Management System

The elaboration of a specific environment for choral singing that could be used in a hybrid way, would demand the existence of financial resources or sponsors, as well as the formation of multidisciplinary teams involving the areas of music education, computing, information technology in education, among others. Another issue involved is related to the software's intellectual property, which would make access difficult for a large number of educators. On the other hand, open source software projects may eventually be discontinued for different reasons.

A learning environment can be defined with the concept of Learning Management System (LMS), which according to Paulsen (2002, p. 5-6) is used to define “systems that organize and provide access to online learning services for students, teachers, and administrators. These services usually include access control, provision of learning content, communication tools, and organizations of user groups”. Additionally to the resources relevant to a learning platform, it is possible to incorporate music software and websites, such as digital audio workstation (DAW), music notation software, video sharing service using the software ecosystem concept which can be defined as “the interaction of a set of actors on top of a common technological platform that results in a number of software solutions or services” (Manikas & Hausen, 2013, p. 1297).

There are currently several paid LMS, such as BlackBoard, D2L-Brightspace, Canvas and Schoology, as well as open source platforms like ATutor, ILIAS and Modular Object-Oriented Dynamic Learning Environment (Moodle). It is worth mentioning that the proprietary software platform, Microsoft Teams, besides to its business use, provides educational resources and has been widely used in schools and colleges.

The purpose of this article is not to classify which would be the best LMS to be used, as this will depend on the partnerships that the school or university in which the educator works makes with the companies that supply these services. However, as a way to expand the possibilities of using for choir conductors who are not linked to a school or university, some features of LMS Moodle will be explored, which is an open source environment that has been widely used in schools and universities and it has a community of developers, educators and administrators around the world.

Resources applied to choral singing in aspects of self-regulation

First, the design of the instructional material intends to consider the principles of reduce extraneous cognitive processing, manage essential cognitive processing and foster generative processing, so that choristers can focus on learning music.

Considering the structure of cyclical phases of self-regulation of learning, in forethought phase, the student could plan the objectives to be achieved, as well as the strategies to be used. The conductor could assist in setting the goals, as well as proposing deadlines for carrying out the activities. In this sense, the calendar feature could be used, as well as the assembly of a Google G Suite table or spreadsheet, here applying the concept of software



ecosystem. The calendar is a useful resource for sending choristers reminders about dates and activities (Copeland, 2009).

During the learning process, in performance phase, there are different types of tools that could be explored in individual activities as well as in collaborative tasks. The lesson is a resource that allows the insertion of different types of content and questions and can be programmed so that the singer is directed to a more basic or more advanced level, depending on the results of the tests performed. When performing an activity that is easier, the singer with little experience can gradually improve their self-efficacy, as well as those who already have more experience in the activity can move on to more challenging activities (Schunk, 2012). This type of resource can help balance the learning of heterogeneous choir students regarding musical experiences.

In performance phase the conductor could use the file folder feature and upload audio files from the repertoire, choir videos, sheet music, lyrics, among others. The file folder could be associated with the task resource in which the chorister would be asked to send the analysis of a song or even the recording of a piece of the repertoire to be later evaluated by the conductor. The musical performance process can lead students to reflect on what was produced (Bauer, 2014).

Other resource that can be used in performance phase is wiki that is a collaborative tool and allows students to build activities collectively. A possible application of the wiki would be to develop a creative music listening activity with students. Kratus (2017), for example, proposes that students listen to a song and that (in this specific case it could be a recording of a choir) seek to develop the elements of fluency, flexibility, elaboration and originality.

In the fluency aspect of listening, students could write a list of things they thought or felt. After this step the singers could share their notes with other members on the wiki. In the development of flexibility, singers would be asked to listen to a recording, write at least one rhythmic, melodic, harmonic and even an imaginative aspect about the music that could be represented in an image or story. In the elaborative aspect, the singer would be encouraged to perceive contrasting aspects in the music and to register them simultaneously. In terms of originality, the student would be stimulated to listen to the music and write something he or she imagined or felt that no other member would write. At the end of each stage, the singer would be asked to make changes to the wiki and to observe the way in which the other members perceived and felt the same music (Kratus, 2017).

As a collective activity, choristers can research musical terms, composers and different types of choirs and can use the glossary resource. In order to share ideas about activities relevant to the choir, such as rehearsals, trips and get-togethers, the forum resource could be used. This resource could also be used to foster musical issues among the group (Weidnaar, 2013). In the self-reflection phase, the choristers may be invited to write in the diary tool their impressions about the activities developed in a given period, as well as reflect on their development and on the need to change or try another strategy in carrying out the tasks. The



self-reflection activity can allow the student to assess their facilities, difficulties and challenges in a given topic.

Another resource that could be used in the three phases is the questionnaire. This tool can provide feedback to the chorus singers about the development of the activity, which could encourage self-reflection. In this sense, the importance of evaluation and formative feedback is highlighted. Carless et. al (2011) point out that feedback can contribute to the self-regulation of learning and that it needs to be carried out continuously in activities to support students to foster future activities.

Conclusions and implications for music education

This article proposed to discuss some points involving the use of online learning environments applied to adult choral singing. It turns out that there are some Learning Management System (LMS) open source that could be used in a hybrid way in teaching an adult choir. The online learning environment would expand the possibilities of interactions with the group and the conductor and would allow the development of multiple musical skills due to the time that could be devoted to learning different concepts.

As results, some resources of the LMS and its possibilities of application of activities to choral singing developed from the point of view of self-regulation were explored and described. The learning environment could be cyclically assessed and improved. These resources could be extended to other areas of music education, such as musical instrument teaching, music and schools and early childhood music education, for example.

It is expected that the instructional material be designed in a way to reduce extraneous cognitive processing, manage essential cognitive processing, and foster generative cognitive processing of choristers and contribute to the development of self-regulation. Beyond to cognitive issues, the work will encompass aspects involving metacognition, emotions and motivation of chorus singers in order to increase the engagement and motivation of choristers. This research may contribute to the development of online learning environments applied to music education.

(Abstract 859)

Music Teachers' Philosophical Beliefs and Their Implementation in Practice

Julie Myung OkSong
University of Florida

In music teacher education, the considerable benefits of having a music education philosophy have been widely discussed (Austin & Reinhardt, 1999; Bowman, 1998; Elliott, 1995). Music



education scholars and researchers have argued that developing a solid music education philosophy can improve critical thinking (Raiber & Teachout 2014), self-criticism (Jorgensen, 1990), and self-reflection (Allsup, 2010; Schon, 1987). Having a cogent music education philosophy can also convince both oneself and others of the significant value of music education, improve decision-making in designing lesson plans (Abeles et al., 1995), and foster a productive learning environment with appropriate learning goals (Hodges, 2017). However, music teachers rarely recognize how a teaching philosophy is explicitly and implicitly connected with the practical implications of the philosophical choices that they make on a daily basis (West, 2015). Moreover, due to unfamiliar content, the ambiguous connection between philosophy and practice, and a lack of evidence-based applications, music teachers are often skeptical, even believing that [music] education philosophy is irrelevant to what [music] teachers do (Beck, 1974; Cholbi, 2007). This lack of appreciation of music education philosophy may stifle discussion and thereby prevent sharing of philosophical ideas among music educators. Yet, our understanding of music teachers' perceptions and beliefs is underdeveloped, particularly with respect to philosophical beliefs.

The purpose of this study was to address this gap in our knowledge by examining music teachers' philosophical beliefs and their application of those beliefs in their teaching of music. I developed a survey instrument based on three major music education philosophies (utilitarian, aesthetic, and praxial philosophies) to examine music teachers' philosophical beliefs. The following research questions guided the study: (a) do K-12 music teachers significantly differ in their beliefs among utilitarian, aesthetic, or praxial philosophies? (b) do K-12 music teachers significantly differ in the implementation of their beliefs among these three philosophical views? (c) do K-12 music teachers' philosophical beliefs align with the implementation of their beliefs in teaching (d) what are the challenges music teachers confront in applying their philosophical beliefs. Participants will be recruited through the National Association of Music Education (NAfME) email database, targeting K-12 school music teachers in the USA. Appropriate statistical analyses will be used to examine the differences between philosophical beliefs and the use of those beliefs in teaching. In my presentation, I will share the detailed results and discuss implications for improving the quality of music education.

(Abstract 860)

Anthems in Middle Childhood: Negotiating Musical Experiences and National Identities

Sandra Adorno
Florida International University

Music is an omnipresent part of life for children in much of the United States. With transitions relating to "intellectual reorganization, expanding relationships, and changing

conceptions of self and of society,” the ways children experience music in their middle years shifts as well (Minuchin, 1977, p. 1). For the first time in many of their lives, those in middle childhood experience greater independence and opportunities for autonomous decision-making (Bosacki et al., 2006). They begin to think for themselves and make musical choices based on their expanding social contexts and what they know, want, and like. Children’s music preferences reflect in part their developing values, conflicts and developmental issues, whereas their music habits also play an active role in shaping their developing identities, including their beliefs and values” (Bosacki et al., 2006).

Children’s national identities are particularly influenced by socialization and enculturation (Barrett, 2006; Cheoung & Li, 2011). Children in middle childhood are immersed in their immediate social contexts, which often leads them to identify with a community, city, or region more strongly than the nation in which they live (Barrett, 2005). Since children often conceptualize and recognize nationality in concrete terms and symbols (Howard & Gill, 2001), exploring children’s musical experiences and preferences can shed light on the ways they conceive, develop, and express national identity.

This qualitative case study explores the various musical experiences and perspectives of a diverse group of children, ages 9-12, who are members of an after-school music program in Miami, FL, USA to gain greater insight into the meaning and functions of their musical experiences as well as the role it plays in exploring, developing, and expressing their national identities. Data was collected over the span of four months through student-generated artifacts, conversations, and observations during program meetings as well as semi-structured student interviews and focus groups. Data was analyzed through a constant comparative approach with social identity theory (Tajfel & Turner, 1979) and social identity development theory (Nesdale, 1999) as guiding frameworks. Since music serves as one of children’s primary sources of social learning, integration, and acculturation (Gaunt, 2006), the results of this study can inform music educators, parents, and the like in understanding how children use music to express themselves and understand the world around them.

Worchel (Eds), *The social psychology of intergroup relations*. Monterey: Brooks/Cole

(Abstract 863)

Fostering Self Authorship in Higher Education Music Programs

Brian Kaufman
University of Maryland Baltimore County

This presentation explores the need for higher education music programs to be viewed as contexts for youth development. Literature on emerging adulthood is reviewed and the role of self-authorship is examined. Self-authorship reflects the development of identity, beliefs and

values of emerging adults (Baxter Magolda, 2014; Kegan, 1994). Approaches university educators can take to support students self-authorship development includes:

- respecting [learners'] thoughts and feelings, thus affirming the value of their voices;
- helping them view their experiences as opportunities for learning and growth; and
- collaborating with them to analyze their own problems, engaging in mutual learning with them. (Baxter Magolda, 2009, p. 251)

Ways music curricula could be reimagined to more comprehensively support the cognitive, social, emotional, and artistic development of university music students are discussed. Opportunities to develop a unique musical voice, through mediums such as improvisation and composition, and collaborating with musically diverse others are approaches that appear to support the development of musical self authorship are explored. Reflection is also identified as a powerful tool for supporting musical self-authorship. How might music courses be reimagined to focus on the development of self authorship? A case study example examining student experiences in a beginning conducting class are explored through the lens of self authorship development. The role of developing a growth mindset and the potential contributions of project-based learning are discussed. Ways such approaches might impact the mission and practices of higher education programs are considered. Reimagining higher education music programs can lead universities to more comprehensively support the cognitive, social, emotional, and artistic development of university music students during college and beyond.

(Abstract 864)

Representations Of The Meter: Time Signatures, Ordered Set Notation And The Ski-hill Graph-Preliminary Results

Andrea Calilhanna

Western Sydney University, MARCS Institute for Brain, Behaviour and Development

This paper develops the work in *Designing Music Pedagogy and Learning for Inclusion Through Ski-Hill Graphs* (Calilhanna, 2021) to present a solution for inclusion in music education. This paper aims to provide novel insights into student learning, music pedagogy and notation of the meter. The paper reports on preliminary research experiments that test the meter's representations, including time signatures, ordered set notation and the ski-hill graph (Cohn, 2001, 2020). The project, which includes a qualitative approach, provides practical solutions for the pedagogy of the meter and raises interesting questions about learning, pedagogy, notation of the meter, and testing methodology of the meter. In addition, the paper



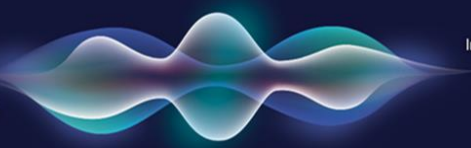
argues for the introduction of the ski-hill graph in music education to achieve inclusion and acknowledgement of cultural heritage. The research discusses how the information students report through the ski-hill chart enables a psychoacoustic approach to learning music through accurate representation of temporal processes such as the meter. Research in the pedagogy and notation of the meter is under-researched essentially, arguably, due to the previous absence of a comprehensive theory of the meter, which is based on a psychoacoustic approach, that is, one which does not default at any time to the notation to understand the meter. The notation may provide clues for the experience of pulses and meters, but any system which requires notation to define a temporal auditory experience is inherently flawed. By contrast, Cohn's (2020) theory of the meter meets the conditions of being based on auditory-based and embodied psychoacoustic temporal experience evidence. For this reason, I have chosen to test these theories to develop a process of teaching the meter through the ski-hill graph with my students, and the goal of this paper is to discuss those benefits with a view to further research.

(Abstract 869)

Freeing the inner voice: Singing to learn musicianship, composition, and performance in the lower secondary school

Anthony Young
The University of Queensland

There is a considerable body of research in the United States and the United Kingdom dealing with singing in the lower secondary school. Much of this material deals with choral contexts. More recently in Australia, progress has been made in using singing to teach musicianship, composition and performance in "classroom" or "general" music informed by Kodaly inspired pedagogical strategies. A case study to examine this work was undertaken involving two classes of students in their first year of secondary school at an Australian boys' high school. The aim of the project, which was couched in terms of action research, was to improve learning outcomes and to gauge student attitudes to a mode of instruction which had group singing at its core. A mixed method approach was taken which involved discourse analysis of transcripts of semi-structured student interviews taken at the start and end of the course in small groups. This material was supported by accounts of progress in the form of musicianship quizzes, and evaluation by expert practitioners of recordings of class singing at the beginning and end of the course. As the teacher was the researcher the ongoing practice of the teacher was developed in line with the findings as they arose. Overall, the study found promising results in learning outcomes, attitudes to singing, and attitudes to classroom music. Accordingly, the findings from the study suggest a greater role for class singing in lower secondary school music learning experiences and, perhaps, a re-evaluation of junior secondary school pedagogical assumptions.





(Abstract 870)

Researching and reflecting on enactments of Kodály-inspired professional learning in Australian secondary schools

Annavan Veldhuisen

Though Kodály's work in Hungary in the first half of the 20th century was a distinctly national endeavour, up to 19% of Australian music teachers surveyed in the 2005 National Report into School Music Education identified themselves as associating with the Kodály approach (Pascoe et al., 2005, p.67) and the Kodály Music Education Institute of Australia continues to deliver professional learning courses across a number of states annually (Kodály Music Education Institute of Australia, 2021). Recent critics have argued that the "subsequent ritualisation, systematisation, and codification" (Benedict, 2009, p.215) of approaches such as Kodály's have led to these methods being employed in a sometimes prescriptive, unthinking, and over-zealous manner (Regelski, 2014). However, there is a paucity of research that documents how teachers understand and enact the Kodály approach today.

Considering this, and as Kodály-inspired teacher myself who has grappled with contemporary applications of this approach in a diverse range of school contexts, I have been driven to explore how Australian secondary music teachers enact the Kodály approach in their own classroom settings. My current doctoral research takes the form of a multiple case study, exploring through narrative inquiry how five Kodály-inspired educators enact their experiences of this professional learning in their teaching. The work of Ball and his colleagues (Ball, Maguire, Braun, & Hoskins, 2011; Maguire, Ball, & Braun, 2010a, 2010b) is being employed as a theoretical model for understanding teacher enactment as a personal process of interpretation and translation. In this presentation, I will share diverse stories of Australian Kodály-inspired secondary teaching practice from my research participants and my own classroom, exploring a) how and why this Australian Kodály Certificate program has such an impact on participants, but also b) how participants' own backgrounds impact the way they enact their learning from the course back in the classroom.

(Abstract 874)

Musical Communication with China: An International Dialogue

Jiaying Xie and David Hebert
China Conservatory of Music
Western Norway University of Applied Sciences



How does music enable intercultural communication and dialogue in education? From a traditional Chinese perspective, music is composed of three levels: form, function, and metaphysical dimensions. Musical communication and dialogue are thereby believed to originate from these three levels, which may serve as a framework for understanding interactions with the West. By the year 1600 Mateo Ricci had performed western music in China, but it was only since the 1840s that Western music began to profoundly influence Chinese music culture with varying intensity according to the evolving sociopolitical situation. Across generations, Chinese musicians have actively participated and reflected on the three delineated levels, but after nearly 200 years of intensifying musical “communication” how much do most Western people understand about Chinese music, even during this “information age”? We will examine specific cases of interaction between Chinese and Western musicians that have sought to improve intercultural understanding and reflect on ways of evaluating the educational and social impact of such endeavors. Our account will take into consideration the arguments of notable Chinese international relations scholars, including Xiaoying Qi and Yaqing Qin, as well as perspectives of musicologists from China and other countries. One important development in this area was the establishment of institutions for learning Chinese musical instruments in Europe, but we note that enthusiasm for Western music in China has generally been stronger than enthusiasm for Chinese music abroad. When it comes to musical collaboration between China and Norway, for instance, we identify specific phases of development (e.g. 2000-2009, 2010-2019, etc.). In our view, robust intercultural exchange in music requires not only performances and symposia, but also in-depth dialogues, including co-authored publications of the kind that we are developing across years of collaboration.

(Abstract 875)

American Music Teacher Education: Current Challenges, Relevance and the Space and Organization of Music Teacher Education

Daniel Hellman
Missouri State University

Several contemporary challenges to advancing music teacher education appear insurmountable. Music teacher education has long advocated an agenda of both active and subversive resistance in light of being located in schools, divisions or departments of music based upon a 19th century conservatory model. However, in recent years, the number of music education candidates enrolling in university music education programs in the United States has declined. Similarly, the number of those candidates who go to a career as a music educator has also declined precipitously. Several recent sociological and policy shifts in American schools and universities are significant for music teacher education. The demographics of American public schools are increasingly diverse, but this is not reflected in



the teaching force or in the makeup of music teacher education candidates. Furthermore, the amplification of significant political agendas aimed at reducing the recognition of diversity and culture and its relevance for curriculum in schools have furthered complicated these discourses in music teacher education and have contributed to the view that music teaching is a less than desirable outcome for many music teacher education candidates.

Discourses around the nature, functioning and costs of higher education are also significant for music teacher education. Governmental funding community college has increased, which has led to more music education candidates transferring to universities after two years of study as well as imposing limits on the number of credits allowed in university degree programs. American music education programs have historically attempted to balance the competing concerns of a conservatory curriculum, a liberal arts higher education tradition and state teaching requirements. These competing concerns have also been shaped by professional accrediting associations, state departments of education and universities themselves. Significantly, in most institutions, American music teacher education programs have been located in music departments, divisions or colleges, but there has been very little examination as to whether this actually serves music teacher preparation as well as or better than other possibilities.

In this paper, I will examine the current state of the discourses shaping American music teacher education with an emphasis on the ways a variety of sociological shifts and circumstances are relevant for music teacher education. In the paper, I will interrogate the suitability of university music units as the primary delivering agent for music teacher education programs. I will also explore whether university colleges and schools of education could foster more productive discourse given the challenges of music teacher education programs as well as examine the capacity, potential and pitfalls of agencies outside of universities for delivering music teacher education programs. This exploration will examine critically how different possibilities for music teacher education programs may expand the diverse of future music teachers and possibilities for change in music education in American schools and the resulting effects for music education in other countries.

(Abstract 876)

Homage à R. Murray Schafer: The SingAble Elements | Fire Earth Air Water

Ardelle Ries
University of Alberta

With a vibrant compositional career spanning half a century, iconic Canadian composer, R. Murray Schafer (1933-2021) has served to inspire and intrigue. His unique perspectives on listening and acoustic ecology and his progressive approach to music education have engaged and influenced generations of composers, performers, educators, and audiences around the

world (Schafer 1994). An accomplished visual artist, Schafer created innovative graphic notation choral scores which could be considered as true manifestations of voices made visible. (Schafer 1986, 1973, 1969).

This paper documents the genesis, creative and pedagogical process, and production of a unique performance art project as explored during the 2021/2022 academic year by *SingAble*—a Canadian multigenerational community inclusion choir at the University of Alberta for choristers at any age or stage of life, any ability, other ability, or socio-economic status. Inspired by and in homage to Schafer's profound consideration of music, music education, and the natural world (Schafer 1994; Schafer 1976), *The SingAble Elements* project was designed to collectively explore the theme of the classical elements—fire, earth, air, and water—through vocal and instrumental improvisation and graphic notation representations on canvas. Through a scaffolded approach (Chan) to vocal and movement improvisation, *SingAble* choristers were sequentially guided (Mead 1959; Paynter 1970, Powell 1972) to establish a foundation for music literacy by examining various approaches to graphic notation (Cage 1958, Colgrass 2004, Erman 2011, McQueen 2006, Schröder 2009), and of text scores (Oliveros 2013). Based on the success of other collective compositional projects created by *SingAble* in the past (*SingAble* 2019), the project was constructed with community building, cross-generational discourse, awareness, empowerment, and engagement through creative processes, freedom of singing and verbal expression, and collaborative musicking. Guided by a composer in residence, visual artists, undergraduate student researchers and supported by an instrumental ensemble, improvisations based on the *SingAble Elements* graphic notation canvases were juxtaposed and performed alongside thematically related songs and readings.

Through an ethnographic approach based on conductor-composer-chorister-audience perspectives and observations, this paper will provide a detailed description and analysis of the creative, pedagogical, and social processes involved from the time of project conception through to completion. Designed to provide a diverse community of choristers with deeper awareness of a Schafer-inspired compositional landscape and soundscape, *The SingAble Elements—Earth, Air, Water, Fire* serves as an important initiative for the promotion of inclusion and diversity and for the essential visibility of the creative voices within.

(Abstract 879)

Opening up for a visible voice: Fishermen songs in Ghanaian music education

Eric Otchere
University of Cape Coast

Within the ever-burgeoning discourse of decolonizing education, the attainment of a visible voice in and for music education requires more than ever, an increased effort to bridge the



research and practice gap. Decolonization, in many African contexts, largely means the 'Africanization' of the music education curriculum, through the 'curriculumization' of African musics. While this may sound simple and straightforward, it belies the *mélange* of challenges which impede the attainment of this goal. In a multi-ethnic and musically diverse nation like Ghana for example, the problem of whose music to teach, or in other words, whose musical voice becomes visible, is an ever-present one which if not handled delicately, may have the potential of perpetrating the dominance of one ethnic group over another and counteracting the cultural supremacy ethos which decolonization strives to bring down in the first place. As a way of navigating around this dilemma, I propose in this paper, the use of musical examples which, although stereotypically Ghanaian by virtue of their unmistakable identical markers (described fully in the paper), transcend specific individual ethnic boundaries. By using the example of music performed by Ghanaian indigenous seine fishermen in the context of their work, I demonstrate how the values of learning *in*, learning *with*, learning *through*, and learning *about* music can help bridge the gap of enhancing decolonization efforts and promoting national unity. I situate the discussion within the framework of formal, material and categorical didactic theories to interrogate how some musical traditions which have largely received little intellectual attention may have far reaching positive implications for advancing the goals of music education practices. The research on the music of the Ghanaian indigenous fishermen is an ongoing one which employs the qualitative methodological approach of polyvocal ethnography. Insights from this methodological approach are also discussed in relation to how music educators can bridge the gap between research and practice. It is worth mentioning that as far as the study of traditional musical forms in Ghana go, the focus has predominantly been on specific ensembles owned and performed by specific ethnic groups. The proposal to curriculumise such musical traditions as those of the fishermen open up new possibilities and present new opportunities for attaining a more visible voice in Ghanaian music educational practices.

(Abstract 882)

Chinese traditional custom education thought and its creative application in Chinese modern music education

yuanyang peng
Hunan normal university

China is a unified multi-ethnic country with a history of more than 5,000 years of civilization and multiculturalism. There is no shortage of historical facts and expositions on music education in Chinese history and culture. After thoroughly sorting out and analyzing relevant ancient books, documents and historical materials, we find that the mainstream music education in ancient China has always attached great importance to the relationship between music and social ethos, secular education and custom culture, and our music education still attaches great importance to this point today. This paper will focus on the thought of custom



education contained in Chinese traditional "Yue education" and "sound education" culture and explore the possibility and specific ways of its creative application in modern music education in combination with the present situation and national conditions of Chinese music education. Promote the inheritance and development of traditional folk music culture in modern society, and understand the artistic spirit, cultural connotation and aesthetic principles of Chinese ancient music culture. This study employed a mixed-method approach. Before further discussing Chinese traditional customs education thoughts under "Yue education" and "sound education", it is necessary to clarify the specific meanings and development of "Yue education", "sound education" and "music education" in Chinese cultural context by means of historical research, methodological semantic research, textual research and comparative research. Although there is some semantic overlap among them, they are far from each other in cultural connotation and artistic spirit. They belong to different historical stages and cultural contexts and have different cultural connotations and characteristics of the times. This study will analyze the collected data and texts through descriptive research, social observation and qualitative research, and discuss the specific implementation path from three dimensions: school music education in the new era, traditional folk art inheritance, social aesthetic education and mass music education. This paper demonstrates the necessity and feasibility of developing the localization practice of music education and holds that music education should pay more attention to the emotional connection and cultural resonance brought by collective activities and customs and culture.

Key words

Chinese traditional music education , Confucian culture, religious culture , social custom

(Abstract 885)

Validity and reliability of the Musicians' Health Literacy Questionnaire (MHL-Q19)

Christine Guptill
University of Ottawa

Background: Many musicians experience significant physical and psychological health problems. Recent systematic reviews consistently report prevalences of over 80% among professional musicians(1-3). Several studies have indicated that over 70% of university music students experience musculoskeletal pain and disorders (4-6), as well as stress, anxiety and depression(5, 7-9).

The Musicians Health Literacy Consortium (MHLC) was formed in 2018 to investigate musicians' health literacy and to develop effective, accessible strategies for delivering musicians' health education. Using a consensus development process and the European



Health Literacy Survey (HLS-EU) as a model, we designed the Musicians' Health Literacy Questionnaire (MHL-Q19). This presentation will report the results of a study to test the validity and reliability of this questionnaire.

Aims: Measure construct validity and test-retest reliability of the Musicians' Health Literacy Questionnaire (MHL-Q19).

Method: 421 students at thirteen tertiary institutions worldwide participated in this study, using an online survey administered on the Qualtrics platform. The study received approval from the research ethics boards at each institution. Five validated tools were used to determine convergent/divergent validity: HLS-EU-16 general health literacy(10); Musculoskeletal Pain Intensity and Interference Questionnaire for Musicians (MPIIQM)(11); RAND 12 Quality of Life(12); and General Self Efficacy Scale (GSE)(13). Our hypotheses are as follows:

1. HLS-EU-16 and HLM-Q19 scores are weakly related, as HLM-Q19 is designed specifically for musicians' health;
2. MPIIQM pain interference is moderately related to HLM-Q19. We anticipate that musicians who have more symptom interference are more motivated to seek health info, and thus have higher health literacy;
3. We expect that the Physical Component Summary of SF 12 is more strongly related to HLM-Q19 than the Mental Component Summary, because musicians may find physical health information more accessible;
4. We expect a moderate relationship between GSE and HLM-Q19, because the literature has shown that self-efficacy and health literacy are related constructs.

Results: Data collection is complete, and we are currently in the analysis phase, which will allow us to determine convergent and divergent validity as well as test-retest reliability. With a large international team of health researchers and music educators and grant-funded staff support, we are confident that this will be complete prior to the conference deadline.

Conclusion: This presentation will provide evidence of validity and reliability of the HLM-Q19. This questionnaire can help guide health education strategies toward the greatest need, to prevent and reduce the impact of health conditions on music students and professionals.

(Abstract 886)

Musical Learning Exchanges: A New Model for Intercultural Engagement

Mary Cohen, Adam Harry and Liz Hollingworth
University of Iowa

Based on the “Community Learning Exchange” model from Guajardo, Guajardo, Janson, and Mitello (2015), we created a Musical Learning Exchange model that intentionally cultivates a space for personal and social engagement, using group singing and partner conversations as our connecting activities. In our research, we analyzed the effectiveness of this community musical learning exchange (MLE) that occurred inside a medium security male U.S. prison. Two think tanks, one inside the prison and one outside the prison, prepared in advance of the MLE, discussing what theme would be most appropriate. The groups decided upon “Changes We Choose” for the theme. To prime the participants in advance of the MLE, we invited the participants to consider the idea of affirming a past choice, and the South African concept of “ubuntu,” or “a person is a person through other people. The participants (N=290) in the MLE included members of the Soweto Gospel Choir (n = 17), Soweto Gospel Choir Crew (n = 3), prison choir incarcerated singers (n = 41), prison choir non-incarcerated singers (n = 41), and community guest-participants (n = 188). We investigated these research questions: To what extent did respondents engage in singing and conversations during the learning exchange? To what degree did the respondents perceive the various components of the learning exchange helped them reflect upon the theme? What similarities and differences existed among various groups regarding these perceptions? Results suggested the MLE model was effective for intercultural sharing and the majority of respondents engaged in singing and conversations. The guided conversations within a musical event were not common practices for respondents, with the majority describing these as effective to connect with others and engage with the theme. Respondents noted that spoken reflections from prison choir members and singing together most effectively helped them engage with the theme. We offer suggestions for music educators to implement MLE in their programs and we offered recommendations for future research.

(Abstract 888)

Subverting Disempowerment in Music Education During Times of Rapid Change

Andrea Maas, Cara Bernard and George Nicholson
The Crane School of Music, State University of New York, Potsdam
Neag School of Education, University of Connecticut
University of New Mexico

Punctuated equilibrium theory suggests that institutional change occurs during quick and powerful *reorientation periods*, where external factors—or exogenous shocks—instigate new institutional values, strategies, structures, and mechanisms of control (Murphy, 2006). Following reorientations, institutions enter *convergence periods*, long periods of policymaking stability where “anticipatory actions or skilled work after impact” are utilized

to bring “the internal dimensions of the organization ... into alignment” (Murphy, 2006, p. 288).

Recent reorientations have repositioned schools towards neoliberal operations, where policy has deprofessionalized (Santoro, 2013) and disempowered teachers (Tsang & Qin, 2020), limiting the agency and meaning teachers found in their work. This view suggests a top-down process, distancing teachers from policy change. Yet, teachers as “actors” in policy implementation carry out the new values, strategies, structures, and mechanisms of control in educational institutions through their actions (Schmidt, 2019). Scholars have explored how teachers make decisions as a result of policy changes (e.g. Abril & Gault, 2020; Shaw, 2020). This study explored how teachers “act” during moments of rapid change, potentially influencing reorientation and convergence. Questions guiding this study were:

1. How do music educators describe their lived experiences in their K-12 teaching settings during moments of rapid change?
2. How are K-12 music educators’ experiences reflected in their described decision-making processes?

To investigate the questions, we employed a phenomenological focus group study (van Manen, 1990). Participants included fifteen in-service music educators in their mid to late career (Feiman-Nemser, 2001), who taught in K-12 settings in urban, rural, and suburban districts in the U.S. Data included semi-structured focus groups (Kamberelis & Dimitriadis, 2011) pertaining to topics around curriculum, instruction, and policy, as well as researcher notes. Interpretive Phenomenological Analysis (Smith & Osborn, 2003) was used to analyze the data, observing, and connecting themes, then attending to how experience is interpreted from language and text.

Data challenged assumptions from the literature. Instead of focusing on perceptions of disempowerment and deprofessionalization, teachers were agile amidst potential obstacles. Teachers’ agility emerged through a *codex of mechanisms* or set of actions utilized to navigate change. Mechanisms were informed by teachers’ values and implemented via relationships with families and administrators. The codex counteracted exogenous shocks, serving as a tool to create meaning in the work of teachers. Findings suggest that teachers may benefit from opportunities to identify values and name their own codex of mechanisms to imagine curricular possibilities, as well as how they may be participant actors ready to navigate the next convergence period

(Abstract 891)

International Principles for Assessment in Arts Education

Timothy Brophy

University of Florida

The World Alliance for Arts Education (WAAE) held its 10th World Summit, *Assessment in Arts Education – Context Matters*, virtually from October 11-15, 2021. Over 200 delegates attended and represented every continent. The purpose of the Summit was to address assessment and evaluation in arts education and develop a set of international principles to guide arts assessment (music, dance, theatre, and visual arts) across the world.

The WAAE World Summit is in progress at the time this proposal is being written, and the final set of international principles are still in development. The principles will give assessment a *visible voice* not only in music education but in all arts disciplines. In this session I will present the principles that have emerged from the Summit and engage the delegates in discussion of the principles and their operationalization.

The WAAE principles are being developed from the *International Principles for Assessment in Music Education* that were established at the 6th International Symposium on Assessment in Music Education (ISAME6, 2017, convened in Birmingham, U.K.) and presented in the two-volume *Oxford Handbook on Assessment Policy and Practice in Music Education* (2019). While the WAAE principles have not yet been finalized at the time of this proposal, the ISAME6 principles are listed here as a frame of reference.

The *International Principles for Assessment in Music Education* are grounded in the beliefs that:

- all students are inherently musical,
- assessment of music learning is best when it is ongoing and not episodic, and
- assessment reflects the multidimensional nature of music learning

- **Principle of Shared Language.** Assessment in music education should be discussed using commonly accepted definitions of assessment, measurement, and evaluation.
- **Principle of Quality.** Assessments developed for music education must adhere to internationally accepted norms for validity, reliability, and fairness, and focus on student learning.
- **Principle of Alignment.** Assessments must arise from the curriculum for which they are developed and in which they are operationalized.
- **Principle of Authenticity.** Assessment in music education must be authentic and appropriate for the context in which it is administered
- **Principle of Purpose.** Assessments in music education must have a clear purpose, identify who is being assessed, and define clearly how the results will be used to improve student music learning.
- **Principle of Operability.** Methods used in music education assessment must be clear, simple to understand, and easy to implement and use.
- **Principle of Social Justice.** Music curriculum and its associated assessment must be made available to and appropriately adapted for all students.

- **Principle of Valuing.** Assessment should be valued as a means to improve student music learning and guide instruction. (author & Fautley, M., 2017; author, 2019).

(Abstract 893)

Impact of Collecting Student Growth Data on Secondary Music Teacher Assessment Practices

Peter Hamlin
Gonzaga University

Music Teachers in many US states are facing substantial change in how they are being evaluated. In the state of Washington, for example, recent legislation requires that “student growth must be a substantial factor in evaluating the summative performance of certified classroom teachers” (“Student Growth Overview,” 2016). Rubrics for student growth were developed for use statewide to provide consistency in how the evaluation procedures were implemented. The rubrics describe both the establishment of goals and the outcomes of student learning. Since classroom-based assessments are to be used as data collection tools in the measurement of student growth, it is, therefore, important to know something about the assessment practices of teachers and how those have been impacted by the need for student growth data.

To answer the research questions, an online survey of secondary music teachers in multiple states was conducted. The measure used in the study asked participants to provide information regarding their teacher evaluation model, teacher-held attitudes toward the need to collect student growth data, and how their assessment procedures have been impacted. Results indicate that assessment practices have been affected by the need to collect student growth data and that teachers have some mistrust as to how the data will be used, felt the data was not a full indicator of their students’ learning, and felt assessment was taking significant amounts of additional time with the need for student growth data. Teachers also expressed interest in finding structured ways to work together to develop best practices and desired more training in assessment practices.

(Abstract 900)

A Transformative Learning Approach to Decolonizing Post-Secondary Music Education

Yona Stamatis



University of Illinois Springfield

The intersection of Western art music and colonial studies is rarely a focal point of post-secondary music education. Across the disciplines of music performance, music theory, and musicology, curricula traditionally center around a canon of great musical “masterpieces” that is shaped by long-standing assumptions about the unique merits of Western civilization. In recent years, calls to declonize the music classroom have gained increased momentum as students and faculty alike question how they might begin to undo the legacies of colonialism and prejudice that shape higher education. A central focus is the reevaluation of course content and design: how might faculty begin to unravel the unequal and oppressive narratives that shape course curricula and pedagogical approaches and continue to perpetuate economic, political, and cultural inequities?

In this paper, I offer one pedagogical approach to reimagining the post-secondary music classroom as a space for meaningful anti-colonial work. This approach is based on John Mezirow’s seminal transformative learning theory, a step-by-step approach that encourages young adult and adult learners to apply a critical lens to course content and to question preconceived assumptions and beliefs. A transformative learning approach to the decolonization of Western art music education would have as a main learning objective, student reevaluation of the meaning schemes that shape the conventions of post-secondary music education and the ultimate formation of new critical interpretive frameworks. Successful application of this approach would include purposeful diversification of the curriculum, allowing for meaningful exploration of alternative epistemologies, and creating guided opportunities for critical self-evaluation. A central conclusion of this paper is that a transformative learning approach to Western art music teaching is not only an ethical imperative for the 21st-century faculty member but will better position students for success in the globalizing world.

(Abstract 902)

Global disparities in online music learning during COVID-19: A machine-learning approach based on data from the web-based DAW Soundtrap

David Knapp, Gareth Smith and Bryan Powell
Syracuse University
Boston University

The COVID-19 pandemic prompted a sudden rethinking of how music was taught and learned. Portable computer technology, widespread Internet access, and online music-making software enabled a previously-unthinkable shift in music education praxis. By mid-spring of



that year, the Coronavirus had forced many out of their classrooms, and technology made teaching and learning online a viable, and in some instances, mandatory mode for teaching.

Recent research has documented the extent by which music educators moved their teaching practices online in response to the pandemic (Cayari, 2020). In the United States, music educators used online music creation platforms in unprecedented numbers to either replicate extant teaching practices or deliver new curricula online. [Authors] investigated the use of the web-based digital audio workstation (DAW) Soundtrap during the pandemic (under review). By examining anonymized server logs made available by Spotify—Soundtrap's parent company—they deployed machine learning methods to determine whether or not usage of the platform changed during the pandemic, and if so, to what extent? First, this study used a changepoint detection test to identify March 17, 2020 as the most likely date for a change in daily usage rates (Hinkley, 1970). Based on this date, the authors then created a Seasonal Autoregressive Integrated Moving Average (SARIMA) model based on data prior to the changepoint to forecast expected daily usage following the changepoint. Results demonstrated daily usage during the pandemic that were highly anomalous based on pre-pandemic data (Figure 1).

The present study is an international replication of [Authors] study of the United States (under review). Following similar changepoint detection and SARIMA modeling, this study sought to understand if there were any differences in the adoption of Soundtrap based on users' country. By utilizing the Organisation for Economic Co-operation and Development's Purchasing Power Parity adopted by the International Society for Music Education, the present study asked if there was a different level of adoption of the web-based DAW Soundtrap depending on the economic tier of the country.

Results speak to global disparities in responding to teaching during COVID-19 based on countries' economic power. Online learning tools like Soundtrap have the potential to mitigate extant music education disparities in the United States due to their virtual and asynchronous delivery, and lower barriers to participation. However, while music education continues to

change in response to the pandemic, and perhaps in ways that persist beyond the present crisis, music educators need to consider how these equities map onto global economic differences, and how these tools can be further leveraged to strengthen equitable learning.

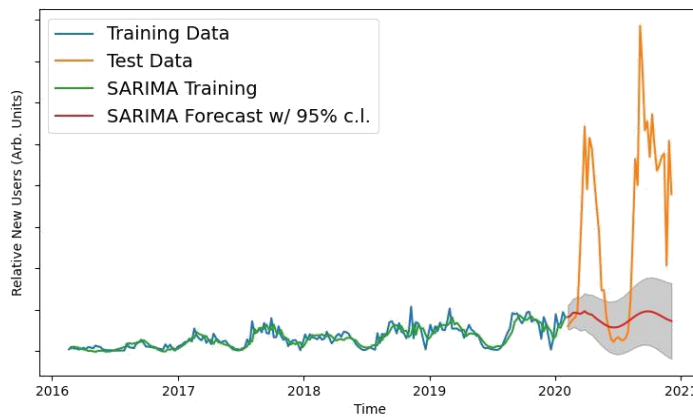


Figure 1. SARIMAX forecast of daily new educational users for Soundtrap in the United States, with COVID test data superimposed.

(Abstract 903)

Music-Making in U.S. Prisons: Listening to Incarcerated Voices

Mary Cohen and Stuart Duncan
University of Iowa
University of Connecticut

Over the last decade, scholars and activists have challenged assumptions that prisons and pervasive punishment keep society safe. Although many people have proposed and initiated approaches that focus on accountability and healing such as Danielle Sered's Common Justice Model emphasizing accountability without incarceration in the U.S., the complexity of the prison industrial complex and the lack of awareness of innovative approaches toward conflict management, combined with the overburdening of mass incarceration in the U.S. have impeded meaningful changes. In this presentation we examine the roles music-making has and may play in prison contexts. We highlight research from an upcoming scholarly book on this topic.

Our synthesis of historical research, contemporary practices, and pedagogies of music-making inside prisons reveals that prior to the 1970s tough-on-crime era in the U.S., choirs, instrumental ensembles, and radio shows bridged lives inside and outside prison walls. Mass incarceration negatively impacted once thriving programs. Despite this setback, current programs testify to the potency of music education to support personal and social growth for people experiencing incarceration and as a means of deepening social awareness of the humanity behind prison walls.

We argue that music-making creates opportunities to humanize the complexity of crime, promote meaningful relationships between incarcerated individuals and their families, and build social awareness of the prison industrial complex. Our research combines scholarship and common-sense approaches to guide music educators, music aficionados, and social activists to create restorative social practices through music-making.

(Abstract 906)

Facilitating Eudaimonia Through Music Interactions in Early Childhood

HEATHER WATERS

Adelphi University Workshop:

Background:

Eudaimonia is often succinctly characterized as human flourishing (Elliott, 2020), and relates to a deep enduring happiness and sense of meaningfulness. Conceptions of eudaimonia can be considered in relation to adults as well as young children (Estola, Farquhar, & Puroila 2014; Mayr & Ulich, 2009). By acknowledging that young children are capable of conveying their personal sense of well-being (e.g., Johansson & White, 2011; Estola, Farquhar, & Puroila, 2014), adults can engage in behaviors that positively shape children's sense of eudaimonia and contribute to states of flow (Csikszentmihalyi, 1975) through music. Adopting child-centered, constructivist approaches that embrace the emergent and transient nature of well-being (Mashford-Scott, Church, & Tayler, 2012) potentially highlights young children's multiple musical languages and promotes meaningful growth via positive "musical-emotional" (Elliott, 2020) experiences.

Objectives/purposes:

Following the examples of "well-being narratives" of young children (Estola, Farquhar, & Puroila, 2014), this workshop will highlight children's voices related to their own musical well-being. The purpose of this workshop is to share examples of facilitating eudaimonia in early childhood music education contexts, and to explore strategies for adults to consider when promoting eudaimonia via musical interactions.

Content:

Narratives from the presenter's interactions with young children will be used to represent fluid and flexible approaches to musical experiences. Specifically, the narratives will center on the following:

1. Challenges inherent in adult interpretations of children's subjective well-being
2. Children's multiple musical languages
3. Characteristics of musical well-being



4. Children's expressions of their well-being
5. Strategies for promoting holistic well-being through musical interactions

Methods, approaches or modes of inquiry:

Narrative excerpts will be provided that prompt discussion and interaction among participants. This workshop will include small group reflection and discussion with a particular emphasis on connections to participants' own teaching contexts and experiences.

Applications for music education:

Heightened reflection and self-awareness from adults interacting musically with young children potentially contributes to children's sense of eudaimonia. Highlighting young children's visible and audible voices via musical interactions ideally promotes musical as well as holistic well-being.

(Abstract 907)

Singing in a virtual choir: an unusual experience

ANA LUCIAGABORIM-MOREIRA
UFMS - UNIVERSIDADE FEDERAL DE MATO GROSSO DO SUL

This study is about experiences and some implications of the COVID-19 pandemic in Brazilian choir activities. Since the pandemic became established in March 2020, choir directors quickly had to change their traditional methods and techniques towards a more technological perspective. At the same time, they had to keep their choristers engaged, considering that singers "have been told to not carry on their beloved practice" (Naunheim et al., 2020, pp.

765). This study was based in the practical experiences of different kinds of choral groups: children, youth, female adult voices, undergraduate music students and aged voices. Each group had its own singularities, preferences and difficulties, but during this period of social isolation, they all had much in common: both directors and singers had to adapt their practices and build a new conception of "choir". ACDA's Report confirms that "choral directors are resilient, resourceful, and exemplary leaders" (2020, pp.5) and this was essential to ensure that the choral activities were sustained. However, singing in a choir has provided social, cognitive, affective and biological benefits (WELCH & ADAMS, 2003), even when it is made in an on-line way. Both choristers and directors learned how to deal with technology (such as videoconferences, audio resources, recordings); they had to create strategies to rehearse without the experience of a normal choral sound experience; they had to recreate public presentations using the internet and its social networks. Thus, choristers learned much more than music and singing they had to develop autonomy, self-esteem, independent studies, and greater proprioception about their own voices in this novel situation. Directors,

in turn, had to deal with psychological aspects, such as motivation and resilience while they were making

music with their choristers. They had to create new practices, such as bringing innovations in each rehearsal, developing an environment of well-being, and seeking to enable their choristers to feel satisfied. As a result, we had “virtual choirs” appearing all over the world, watched for millions of people. It was an unusual experience for the most of choristers, directors – who also became video editors – and the public. For this study, on-line questionnaires about their experiences were completed by 648 choristers and choir directors. In addition to the above cited sources, the main theoretical references of this study are works of choral conductors (BARTLE, 2003; KOHLRAUSCH, 2015; GARRETSON, 1993), researchers in education (MORIN, 2002; TIBA, 1998) and music education (SWANWICK, 2005; WELCH & ADAMS, 2003).

Keywords: choir conducting, choral singing in the pandemic, virtual choir

(Abstract 914)

How Japanese and American band directors define and achieve success

Mia Nunokawa
Butler University ISME abstract

Culture and societal beliefs influence music pedagogy and often determine music education outcomes (Barton, 2018). Yet, upon comparing students’ motivations for the band and academic courses of university-level band students between the United States and Singapore, Tan and Miksza (2018) found no difference in motivation. Japan and the United States maintain thriving band programs, and I ask, what cultural values most influence secondary band education in both nations? Though some research contributes to general music and collegiate music education (Takeshi, 2002; Tokie et al., 2016), few studies investigate the cultural influences of Japanese and North American school bands despite their international reputations.

This qualitative study compares Japanese and American band programs to explore the definitions of success and how they achieve that success. I utilized a multiple case study methodology (Yin, 2014). Four middle and high school band directors from each country were interviewed in their primary languages. The participants were controlled based on their age, gender, and competitiveness of their programs. Semi-structured interviews examined the structure and overarching goals of the bands. The first round of coding included in vivo coding and process coding with the second round of coding utilizing descriptive coding (Wick, 2017). The interview questions centered around two main ideas: 1) How do Japanese

and American band directors define success, and 2) How do Japanese; and American band directors achieve their defined success?

Results from interview data analysis suggested that Japanese band programs based success upon audience's reaction. American programs emphasize individual students' musical and personal growth. These findings reflect the different characteristics of collectivistic and individualistic societies (Tan, 2014). Two factors contribute to how these bands achieve their defined success: the role of the teacher and the role of the students. In the USA, the teacher decides both logistical and musical decisions such as chair placements and facilitating rehearsals and sectionals. Japanese directors, however, mostly make musical decisions such as selecting the literature and facilitating rehearsals. Japanese students have greater autonomy and decision-making powers compared to the American band students whose responsibility is to execute the instructions given by the teacher.

The findings propose potential expansions for Japanese and American band pedagogy by incorporating more student autonomy for American bands and defining success by individual growth for Japanese bands. Further research may reveal how cultural collectivity and autonomy influence structures and processes within the broader field of music education.

(Abstract 915)

Place-(re)making through music: Connecting loneliness, community music, and U.S. music education standards through place

Charles Cevallos
Boston University

Loneliness has gained increased attention as a problem in modern U.S. society, with more than one out of every five (22%) U.S. adults reporting serious loneliness in 2018 (DiJulio et al., 2018). The problem of loneliness has been exacerbated by the Covid-19 pandemic, with the rate of U.S. adults experiencing serious loneliness increasing to just over one-third (36%) in October 2020 (Weissbourd et al., 2021). Recent research has revealed public health implications of loneliness, including an increased risk of mortality and connection to addiction and mental health disorders (Holt-Lunstad et al., 2010; Murthy, 2020).

Potential causes of modern loneliness include a decline in participation in civic organizations (Putnam, 2000) and the loss of deeply rooted connections to community and place (Murthy, 2020). A strong sense of place is important not only for orientation ("where you are"), but also identity ("how you are") and spirituality ("who you are," as a part of something larger than oneself), providing the basis for a strong, rooted connection to one's community (Roberts, 1998). Participation in community music presents an opportunity to grow

connections to community and place (Moser, 2018), but researchers in music education have observed a gap between the school-based music education system and community music practices (Mantie & Tucker, 2008). This gap may be caused in part by “placeless” educational standards that prioritize individual achievement in content objectives over socially contextual learning relevant to live outside the classroom (Gruenewald, 2003; Stauffer, 2012).

In this presentation, I begin by connecting the problem of loneliness with a potential response through place, specifically focusing on lifelong community music participation as a place-centered and place-making experience. Next, I consider critiques of the music education system as not preparing students for a place-centered community music experience. Finally, I pair this literature review with an analysis of U.S. national and state music education standards in order to illuminate immediate opportunities for music educators to utilize place-based approaches to music education in the classroom through a place-oriented interpretation of the standards. Underlying this research is the idea that because educational practices used during the first portion of students’ lives shape the remainder of their life experiences, orienting the U.S. music education system toward lifelong community music-making can create a healthier and more meaningfully connected society.

(Abstract 916)

Positioning Higher Music Education in the Competency-Based Curriculum for a Decolonised Music Classroom

Emily Akuno
The Co-operative University of Kenya

In the competency-based curriculum (CBC) in Kenya, learning is clustered around Science, Technology, Engineering and Mathematics (STEM), Humanities and Social Sciences and the Performing Arts and Sports. There are several misgivings about this arrangement, including questions on over-specialisation too early.

Teacher education has embarked on training educators for the primary school. Higher music education will enter this space after 2023. As with most new things, one aspires to redress previous wrongs. In the music education sector, faulted for its Eurocentricism (Kidula, 2019), one cannot help but wonder if this change that focuses on building competencies might not be the much hoped-for opportunity to make music education culture-responsive and sensitive, an education that bears the identity of the context of the practice of the music at its centre. The questions that this presentation will aim to tackle are:

1. How can educators decolonise the Kenyan higher music education classroom through CBC?

2. How do CBC procedures integrate with indigenous music teaching and learning processes?
3. What philosophical orientations best situate music education to drive Kenya's CBC agenda?

The study will apply mixed methods to gather and interrogate data towards answering the questions above. A reflective segment will analyse crucial planning documents and reports towards profiling characteristics of the education process in both CBC and indigenous structures. A descriptive approach will interrogate the experiences of educators and learners in purposively sampled teacher education institutions to provide data on the implementation, learner responses and expectations of the CBC processes.

The study is grounded on communal-participatory principles of teaching and learning (Akuno, 2021) and social constructivism (Creswell 2009). The discussion will navigate concepts around contexts, what and how learning takes pace, hoping to proffer a conceptual framework for positioning higher music education within the CBC framework towards a decolonized music education experience.

Keywords: Communal participatory, competency, constructivism, curriculum, decolonization, higher music education

(Abstract 917)

Inside the Piano Studio: What teachers say about performance training, perfectionism, and performance anxiety

Charlene Ryan, Jessica Tsang and Diana Dumlavwalla
Ryerson University
New York University
Florida State University

Music performance anxiety (MPA) is a problem experienced by many musicians, both adult and child. With wide-ranging behavioral, physiological, and psychological manifestations, it can be distressful to the performer and detrimental to their performance. Many researchers have examined the issue, focusing on factors related to MPA and strategies that may help minimize it (e.g., Burin & Osorio, 2017). In recent years, attention has turned to child and adolescent musicians, in the hopes that understanding MPA in the young might help in the development of strategies to reduce its impact as they mature (e.g., Papageorgi, 2020). The role that teachers play has only begun to be considered, with indications that students feel unsupported and ill prepared for differences between making and performing music (e.g., Fehm & Schmidt, 2006; Ryan, Boucher, & Ryan, 2021). These findings beg the question as to whether or not teachers see things in the same way, as it is possible that students are not

always aware of the nuances of teachers' practices and intentions. The current study was undertaken to examine teachers' approach to performance training and anxiety navigation.

240 piano teachers from across Canada and the United States participated in an online survey comprising both open- and closed-ended questions regarding their teaching practices, performance training, and MPA. Qualitative analysis of responses indicate that teachers are keenly aware of the differences between teaching to play and teaching to perform, and they employ numerous performance training strategies. Although many reported that they require their students to perform from memory, they also indicate using a variety of strategies to prepare students for memorizing and dealing with memory issues. While some indicated that note-perfection is a common expectation of the field, many said that they do not intentionally perpetuate this as a goal, focusing instead on musicality and performing at one's personal best. Almost all teachers noted that some students have been open with them about experiencing MPA, and that they have tried to both reassure them and normalize the MPA experience. These findings suggest that it would be important now for the research community to develop effective anxiety-mitigating strategies, and train teachers to use them, in the hopes of developing a next generation of musicians who are not only comfortable disclosing their anxieties but are also prepared to navigate them.

(Abstract 918)

Friendship, Solidarity, and Confrontation: Spinifex Gum and Culturally Sustaining Music Pedagogy

Jason Vodicka
Westminster Choir College -- Rider University

Gloria Ladson-Billings (1995) coined the term culturally relevant pedagogy to describe the practices of highly effective teachers of African-American students in urban settings. Culturally relevant pedagogy has three requisite components: high student achievement, the development of cultural competence in a student's own culture and at least one other, and sociopolitical awareness. Culturally sustaining pedagogy as proposed by Paris and Alim (2014) builds on culturally relevant pedagogy's foundations, suggesting that culture is individualized in nature, and that educational institutions should be directly involved in developing cultural practices. Although adopted widely (Muñiz, 2019), studies consistently show that such models are rarely enacted with fidelity (Bond, 2017).

This case study illustrates how culturally sustaining pedagogy might be enacted in a music education context. The Marliya choir is comprised of young female singers of indigenous Australian backgrounds. The ensemble performs as part of the Spinifex Gum Collaborative, group of contemporary musical artists who bring issues of systemic racism such as mass incarceration and land rights to light through musical performance. Data for the study were

collected from interviews with performers and from digital artifacts. Analysis of the data shows that the ensemble meets many of the criteria of culturally sustaining pedagogy, including high achievement, the development of cultural competency in both indigenous and popular music traditions, and socio-political engagement through the public performance of politically-charged works. In addition, participants contribute to the furthering of musical culture through the performance of traditional indigenous songs and dances set for concert performance (in cooperation with culture bearers), performance of new works in the contemporary popular idiom, and through involvement in co-writing new compositions. Although singers appreciated learning about certain cultural groups, developing an individualized understanding of culture proved to be outside of the scope of this project.

This case illustrates both the impact and the complexity of culturally sustaining music pedagogy. The case demonstrates how multiple forms of cultural competence might be developed through the use of discussion-based strategies and culture bearers while also revealing the limitations of the musical ensemble format for the development of individualized cultural competence. The project also demonstrates how socio-political engagement might be enacted within the context of a community-based music ensemble, and how a comprehensive music program might lead to the sustainment and enhancement of multiple cultural practices.

(Abstract 920)

Multicultural Singing Games Through the Lens of Social Emotional Learning

Beth Mattingly
University of Nebraska at Kearney

Singing games are found in many cultures as an important component of the folk literature, requiring participants to sing a song or repeat a rhythmic chant as they play a game. There are many benefits to music educators using these games within their curriculum. This qualitative grounded theory research study focuses on determining aspects of singing games that address concepts described in Social Emotional Learning (SEL). SEL has become an important part of education in the United States. In 2016, the Collaborative for Academic, Social, and Emotional Learning (CASEL) was developed to provide support for educators. The main components of SEL are described as self-awareness, social awareness, responsible decision-making, self-management, and relationship skills. Singing games build a sense of community, helping children establish social skills while maintaining self-discipline and realizing the relationship between themselves and the group.

These ideas are not new to early childhood music education. Friedrich Froebel (1782-1852), known for his development of the kindergarten, encouraged the use of his book, *Mother*

Songs, a collection of songs, games, and exercises designed for mothers to use with their infants and young children that encourage bonding and connectedness. Katalin Forrai (1926-2004), known for her development of early childhood music education, described the psychological and social benefits of singing games for early childhood. She recognized the importance of joint aesthetic performance through these games and the way in which they encourage a feeling of security within the group.

Recent psychological studies have been conducted concerning the benefits of group singing. These benefits are associated with the synchronization of body movements; not only outwardly appearing movements, but also laryngeal muscles and respiratory patterns. This is especially true in the case of rhythmic entrainment, where performers internalize an external rhythmic pulse, further enhanced when singers intentionally modify the timing of their movement with others who share the goal of entrainment.

Incorporating multicultural singing games into a music curriculum provides the opportunity for students to gain multicultural awareness. Through music activities that involve songs from various cultures, students can build empathy and an understanding of similarities and differences among themselves, their community, and the world. The music classroom is an environment where much more than the fundamentals of music are learned. In addition to the vast span of musical knowledge they gain, students develop important social skills they will carry into their future, as they realize the valuable lessons of Social and Emotional Learning.

(Abstract 926)

Dialogue as Catalyst for Empowerment and Engagement in the Choral Music Setting

Jason Vodicka
Westminster Choir College -- Rider University

Western choral pedagogy developed out of the need for the quick and efficient preparation of music for performance in church and concert settings. Originally designed for professional or semi-professional singers, choral rehearsals are typically conductor-centric and designed for the passive rather than active engagement (O'Toole 2005). In the educational setting, this approach leads to rote imitation, or what Paulo Freire (1970) described as "banking education," where a teacher deposits information in the student's mind for later retrieval. Though it is widely recognized that such learning is rarely meaningful or long-lasting, choral music pedagogy still relies heavily on this type of learning. The use of the choral rehearsal as an educational tool requires a shift from traditional conductor-centered, product-based thinking, to a singer-focused, process-oriented perspective. Dialogue, one of the primary teaching strategies employed by Freire, can also be used by choral educators to empower

students and transform the rehearsal process from passive to active, from mindless to mindful.

The purpose of this workshop is to reveal to participants the value of dialogue in the choral music education setting. The workshop will consist of a mock-rehearsal in which participants will learn a piece of music using rehearsal techniques based in dialogue. Through active participation, participants will learn specific techniques for engaging in dialogue with their students, including the use of circular formations to encourage visual, verbal, and musical communication; think-pair-share and prediction strategies to engage prior knowledge and social learning skills; experimentation exercises in which singers debate interpretive options; and physical engagement techniques such as indicating musical hierarchies through the use of levels in the body and communicating musical ideas through conducting gesture. Participants will then discuss the applications of dialogue experienced during the mock rehearsal, adaptations for choirs at various learning levels, and general implications for music teaching and learning. Through discussion and direct experience, participants will encounter rehearsal strategies that promote deep understanding and engage students in shaping musical ideas, while opening their own minds to the possibilities of a pedagogy shaped by dialogue.

(Abstract 927)

Experiences of Students of Color in an Undergraduate Music Education Program in the United States

Vanessa Bond and Julie Hagen
Rowan University
University of Hartford's The Hartt School

The experiences of Students of Color (SoC) in higher education have been documented within the field of general education, with issues of discrimination, retention, graduation rates, and experiencing racial microaggressions being among the most common concerns articulated throughout the literature (see Davis et al., 2004; Harwood et al., 2018; Williamson, 1999). Prior researchers have found that SoC can experience harassment at higher rates than their White counterparts (Rankin & Reason, 2005) and feelings of unfairness, isolation, connection, invisibility, and supervisibility (Davis et al., 2004) as they navigate the “fortified,” “contradictory,” and “counter” (Harwood et al., 2018) spaces within a university campus. Although documented to a lesser extent within the music education literature (see Fitzpatrick et al., 2014; Lechuga & Schmidt, 2018; McCall, 2018; Robinson & Hendricks, 2018), shared findings reveal a concerning picture in which SoC face barriers to college admission, feelings of isolation within preparation programs, and obstacles to teacher licensure. Having witnessed attrition firsthand that seemed to affect SoC disproportionately, we wondered how student experiences aligned with or differed from those present in the literature, and hoped that by sharing their narratives, we might alter policies and practices to

better support students from underrepresented populations. The purpose of this narrative inquiry was to explore the detailed experiences of Students of Color in an undergraduate music education program. Our research questions were (a) what are the experiences of SoC in an undergraduate music education program? (b) what factors provided a pathway toward success in the music education program? and (c) what barriers to success are encountered in the music education program? We collected data following Seidman's (2013) three-interview approach, meaning we gathered a life history as it pertains to the research focus to provide context of the participant's experience in the first interview, asked questions about their current experiences in the program in the second interview, and asked participants to reflect on the meaning of their experiences in the final interview. Through a critical narrative approach (Barone, 1992), we wrote and re-wrote narrative texts anchored around a pervasive quality, eventually arriving at a potential representation of each participant's restoring. We will briefly share excerpts from this constellation of stories during the research session prior to stating our commentary on the narratives through our lenses as music teacher educators and researchers. We will also highlight connections between stories as related to the literature and through Yosso's (2005) model of community cultural wealth.

(Abstract 929)

Assistive Technology resources in Music Education classes for Autism Spectrum Disorder students

Roger Vieira Cunha and Adriana do Nascimento Araujo Mendes
University of Campinas (UNICAMP)

This work presents the results of a Scientific Initiation research contemplated by the Scientific Initiation Scholarship from xxxxx University of xxxxxxxxx (xxxxxxx) in xxxxxx in which we proposed a study on the teaching/learning of Autism Spectrum Disorder (ASD) in music education aided by Assistive Technology using bibliographic research methodology with a qualitative approach (Penna, 2015), seeking to highlight significant, analytical and reflective elements of the use of Assistive Technology in Music Education classes.

This research's main objective is to study how Music Education with the assistance of Assistive Technology can contribute to the development of people with ASD. Its specific objectives are: a) to investigate how the musical teaching/learning of students with ASD takes place; b) to search in the bibliographies musical activities adapted for people with ASD, and c) to propose how the selected Assistive Technology resources can help in the accessibility of these activities.

We present the diagnosis of ASD and the specificity about the teaching and learning of these students. Then, we present musical pedagogical proposals and Assistive Technology



resources that will help teachers to apply these activities to generate accessibility and independence for these students in making music.

Assistive Technology is a term that defines devices and/or services that alleviate or cancel the difficulties encountered by people with motor disabilities and/or cognitive restrictions, providing or expanding skills so that they have more autonomy (Louro, 2018).

For this article we used GenVirtual, which is a free Brazilian musical, educational and therapeutic software. It uses augmented reality in which students interact with the game solely by body movement. These students can create and play musical excerpts through cards printed with musical notes in which a camera captures the image and creates colored blocks as if the virtual images coexisted with the physical environment. The software allows teachers to work with rhythmic, melodic and musical notation activities.

The games allowed in GenVirtual help in the Theory of Mind as it needs abstraction to understand it and it allows sensory integration for students with sensory hypersensitivity. Both of these specifics are inherent for ASD.

In this paper, we sought proposals to develop the autonomy and independence of these students. Also, we direct teachers to reflect about music education based on the specificities of their students and to seek, plan and apply Assistive Technology for ASD people in the classroom allowing the real inclusion of these students.

(Abstract 933)

Mentoring Beginning Music Educators Towards Culturally Responsive Practices

Erin Zaffini
Longy School of Music

Prior to the pandemic, discussions of culturally responsive practices—defined as recognizing the importance of supporting students’ “cultural integrity while succeeding academically”—were occurring daily in our staff meetings, and within local, national and international music education associations around the world. Now, more than ever, we continue to strive for responsive and inclusive practices within music education. However, as many music teacher preparation programs perpetuate a hidden curriculum within its mandated admissions procedures and teacher education coursework, many early career music teachers are not trained in culturally responsive pedagogy. Beginning music educators often cite a lack of training in culturally responsive practices as a primary reason why they choose not to teach in locations or schools that are different from what they are accustomed to. Similarly, their

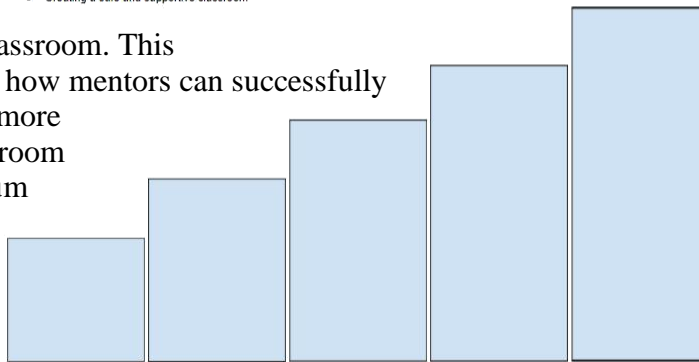
assigned music mentors might also need development in culturally responsive pedagogy as well.

The
provide

Beginning Teacher Culturally Responsive Progress: September to June

- Knowing my students (viewing students through assets-based lens)
- Learning about cultures
- Connecting to community
- Challenging the way I was taught (hidden curriculum)
- Knowing myself (my positionality)
- Student-centered (responsive) curriculum
- Creating a safe and supportive classroom

music classroom. This
focus on how mentors can successfully
become more
the classroom
curriculum
music



purpose of this session is to
strategies and resources for music
educator mentors so that they might better assist their
mentees towards instilling more culturally

responsive practices in the
interactive session will
mentor their mentees to
culturally responsive in
through addressing hidden
commonly encountered in
education and music
teacher education
programs, as well as
through providing
beginning teachers what

they specifically need during their various stages of teacher development (surviving, striving and thriving). Participants will practice mentoring techniques through role play and will be given specific tools to use to promote mentee reflection and development within their culturally responsive practices. Specific techniques that will be addressed include collaborative mentor-mentee reflection, shared professional development, documenting mentee progress through the lens of culturally responsive pedagogy, mentor-mentee conversation starters, observation strategies and mentor feedback, and supporting mentees as they strive to include practices beyond repertoire selection. At the culmination of the session, participants will be able to successfully promote culturally responsive practices within their mentees, so that we may continue to disrupt the cycle of hidden curriculum within music education.

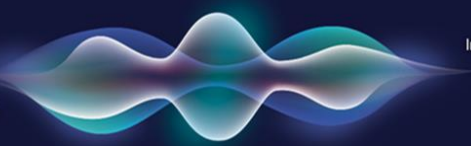


Figure 1. Culturally responsive progress tracker (by Author)

Mentor-Mentee Weekly Collaborative Guided Reflection Log		
CRP Attributes	Mentee reflection	Mentor reflection
Knowing myself (my positionality)		
Knowing my students		
Learning about other cultures		
Understanding my school culture		
Creating a safe and supportive learning environment		
Making connections with the community		
Challenging the way I was taught		

Figure 2. Mentor-mentee weekly guided reflection for culturally responsive teaching (by Author)

(Abstract 935)

Turning the lens on India: Visibility and accountability in music education.

Sandra Oberoi and André de Quadros
Harmony-The Music School, India; Institute of Education, UCL, U.K.
Boston University

Turning the lens on India: Visibility and accountability in music education. Traditionally rich, culturally diverse, socially dynamic, politically complex, and geographically vast India is truly a land of many ideas, ideologies, inequities, and idiosyncrasies. In a country of close to 1.4 billion people, the arts – on the one hand are celebrated, while arts education - particularly music education - is systemically neglected. Through a phenomenological enquiry and their intergenerational lived experiences in the Indian subcontinent, the presenters share an auto-ethnographic account of their reflections while drawing attention to the stark contrasts between an idealist India and one that currently is - a country that overtly celebrates a nationalism of sort, glorying in its ancient history, while chained to some particularly contentious and impractical archaic beliefs.

The focus of this presentation is on music in schools, where education has been largely privatized, and schools lack expert music educators who can critically construct a music curriculum that engages and empowers students. While there may be several reasons for this situation, the complexities that lie within the organisation of a *guru-shishya parampara* (teacher-student/disciple tradition) - where a guru is next only to God, the lack of pre-service education and professional development opportunities for educators are arguably the largest causes. The non-existence of a single tertiary institution that offers internationally recognized, or even locally accredited, degrees in music teacher training, the dearth of resource materials for guided practice, the absence of accountability – anyone can decide to teach music, and the unavailability of professional music organizations and networks are all contributing factors to this mammoth problem the country presently faces. Although there is a body of literature on the traditional teaching of Indian classical music in the *guru-shishya parampara* tradition, there are no data on the realisations of music curricula in schools.

For substantial reform to take place in music education presented across Indian schools, the presenters argue that urgent emphasis must be laid on creating and implementing a broad sweep of changes from policy formulation, and pre-service provision to professional development programs across the country that focus on both critical and philosophical enquiry and practical skill building. Currently, and in sharp contrast to many other countries, the consumption of British graded music exams may well exceed the number of school students who participate in general classroom music.



The authors aim to present an analysis of school music as evidenced in some school systems, and project what they might regard as micro-solutions based on a few examples of innovative practice.

(Abstract 936)

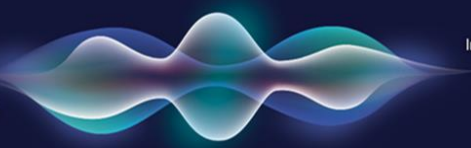
“If You Want to Write It Down You Can”: Notational Ambivalence in Rock Music Camps

Kayla Rush
Dublin City University

Contemporary developments and trajectories in popular music education have critically questioned the centrality of notation in music teaching and learning. Christine Carroll (2019), for example, has compellingly argued that emphasising ‘musical literacy’ as the ability to read notation – and thus creating a value-laden dichotomy between ‘literate’ and ‘illiterate’ music learners – is a method of enacting power, and of delegitimising musics with traditions of oral/aural transmission. Meanwhile, Peter Dunbar-Hall and Kathryn Wemyss (2000) have suggested that introducing students to alternative, non-stave modes of notation such as chord charts can disrupt and unsettle hegemonic, colonially rooted understandings of music in productive ways.

What does this movement away from notation look like in the everyday practices of popular music education? How do individual teachers and learners interact with and value (or de-value) musical notation? Based on an ethnographic study of a series of summer rock music camps for children and teenagers in Dublin, Ireland, in 2021, this paper examines the ways in which these musicians interacted with and discussed notation in their own musical practices. It suggests that attitudes toward notation in this setting can best be described as ambivalent, with both teachers and students acknowledging the value and cultural primacy of oral/aural learning in the rock music tradition, while also recognising the usefulness of notation systems for sharing and preserving music, especially with regard to the original songs written by student bands. It examines several instances in which this notational ambivalence was openly discussed or enacted, interrogating the different values assigned to notation in these moments. It also examines the ad hoc, non-stave-based notation systems that teachers created during the camps, suggesting that while these were valued differently than stave-based writing, they were still presented and experienced as a type of notation.

This paper arises from a larger study of rock music teaching and learning in private, fees-based, extracurricular rock music organisations. As these institutions have historically been under-studied in popular music education research, these findings are especially valuable in their ability to illuminate issues and areas of music learning that may not be clear in research conducted in schools-based and schools-related settings. The methodological grounding in ethnography, moreover, and in particular the uniquely positioned insider/outsider gaze of the ethnographic researcher, provide opportunities for insights into and reflections on the ways in which notation- and non-notation-based systems of musical transmission are taught and experienced by popular music students in contemporary Ireland.





(Abstract 938)

Practice-based Research for Inclusion and Participation in Sweden's Art and Music Schools

Adriana Di Lorenzo Tillborg
Malmö Academy of Music, Lund University

This research project aligns with practice-based research by establishing collaboration between researchers and practitioners to develop the practice field. Thus, it has the potential to raise the voice of practitioners in research and the voice of researchers in practice.

The aim of the project is to develop knowledge on what inclusion of all children and pupil participation mean for teachers in Sweden's Art and Music Schools. A further aim is to contribute to the development of practice-based research. Inclusion and pupil collaboration have been emphasized and problematized in recent research and national policy documents.

The project is divided into two subprojects. One focuses on inclusion in a specific Art and Music School. The other focuses on pupil participation in four different Art and Music Schools. One teacher from each of the five schools are collaborators in the research process.

The research process consists of cycles of practical activities that are planned, enacted, discussed and analyzed by the collaborators in workshops. The activities are based on policy, practice and research. The data consist of interviews with the teachers, recordings from the workshops and reflection notes from the collaborators.

The design builds on recommendations from collaborative action research, CAR, such as: researchers and practitioners build a common ground; the researcher writes reflection notes during the process; researchers and practitioners build a democratic arena for knowledge development for all participants; and the results and analyses are communicated to both the research and the practice field.

Since this is a collaborative research project, it calls for specific ethical aspects to be considered. Confidentiality, for instance, applies to the pupils but not to the teacher-collaborators. Self-reflection and transparency are particularly important in research conducted in the own practice.

The theoretical analysis draws on collaborative action research and on policy theories. A model for enacting policy as practice is applied in the process and in the analyses.

The results come from specific local contexts where teachers try certain models and activities for inclusion and participation, as well as models for the development of practice-based research. By connecting the specific practical activities with theoretical knowledge from research and policy, the results have potential to be relevant to music educators and

researchers around the globe, particularly to those interested in developing the connections between practical and theoretical knowledge. This project is intended to be a step forward to enhancing human lives through inclusive and participatory music education.

(Abstract 941)

Assessment of Singing in the Lower Secondary School – A Qualitative Interview Study

Gabriel Imthurn

University of Applied Sciences and Arts Northwestern Switzerland

In the German-speaking region, empirical research on singing is mainly limited to children's singing (Bojack-Weber, 2012), the perspective of boys' choirs (Fuchs, 2020), and choral singing in general (Schaumberger, 2020b). Studies on singing at the lower secondary school are not known. Furthermore, there are no established and accepted concepts for performance assessment of singing (Schaumberger, 2020a). In addition, Brunner (2014) points out that singing diagnostic skills are rarely observed among music teachers and he reports that successful singing lessons are mostly based on intuitively developed methods. However, secondary teachers' goals for singing and how they evaluate it have not yet been explored. The presentation will introduce an interview study among German-speaking music teachers that explores their perspectives on singing instruction. Earl's (2013) concept of assessment for, as, and of learning is used as the focus of inquiry to examine the collected data on singing instruction. In addition, poorly received studies from the English-speaking area (Cooksey, 2000; Ashley, 2015; Gackle, 2019; Welch, 2019; Harrison & Williams, 2019; Freer, 2020) are used to frame the central challenge of singing at the lower secondary school. The research method used is a multi-perspective qualitative content analysis according to Mayring (2015). The category system achieved a value of Kappa $\kappa_n = .83$ in the intercoder reliability test and can thus be considered a stable basis for the further analysis steps. A first step of analysis showed the expected dominance of teacher-centered singing instruction (Pezenburg & Dyllick, 2018). Nevertheless, half of the teachers developed task formats in which group work and monoeducational teaching also accounted for a significant portion of instructional time. This indicates that monoeducational instruction not only makes sense theoretically (Hess, 2018), but also based on empirical data. In a second step of analysis, individual portraits showed that teachers either put more emphasis on vocal development or identity building through singing. In the third step of the analysis, it became clear that most teachers use summative assessment as an opportunity for formative feedback, described by Fautley (2010) as the formative use of summative assessment. The form suggested by Earl (2013), where formative assessment serves as preparation for summative assessment, is hardly developed in some teachers due to a lack of methodological know-how (Ashley, 2015). Although some teachers place great emphasis on encouragement, individual student



demands are rarely focused on. In the presentation, the results will be discussed in depth and with regard to development goals.



(Abstract 945)

Working Towards Diversity, Inclusion, And Policy Change in A Global Music Education Context

MARIA ARGYRIOU

Department of Pre School Education & Educational Design, University of The Aegean

Cultural diversity has grown in European societies due to numerous reasons, least of all globalization flow and migration. Importantly, cultural differences can, if not properly cared for, lead to radicalization and paralyzing forms of conflict. Because of this, we can harness the potentials to celebrate music diversity as a positive factor for innovation and development. Still, doing so necessitates serious consideration.

This paper examines general music teachers who, traditionally, assume the greatest responsibility of a district's multicultural mandate. Additionally, certain recommendations from a national curricula are made that aim to stimulate music education and music teacher training to bridge gaps between professional music training and music professional practice regarding issues connected to cultural diversity.

Thus, three policy documents are investigated: the UNESCO (2005) Convention on the Protection and the Promotion of the Diversity of Cultural Expressions, the Bonn Declaration (2011), and the European Agenda for Music (2nd edition, 2018).

To foreshadow some of the results of this study:

- I. The internationalization of the music curriculum was stunted, with elementary music teachers increasingly engaging with music of the world into suitable forms for performance for their young students;
- II. In a host of instructional packages by professional societies and publishing companies, music has been arranged and created to bring musical diversity to classrooms and ensembles in Kindergarten, elementary and secondary school; and
- III. In shaping music education in this time of cultural transformation, there great progress, but simultaneous concern that the profession may become complacent with its accomplishments in diversifying the music curriculum.

In order to confront challenges for music education—taking into account various cultural disciplines—it is important that the specifics of a respected global agenda for diversity and equity be highlighted. Should International Organizations, the European Union or national governments want to make decisions embracing music in policy priorities, a universal alliance will provide a solid ground and a united sector to which they belong.

(Abstract 946)

An Investigation of the Relationship Between Private Music Instruction and Adolescents' Development of Grit

Heather Lofdahl
University of North Carolina Greensboro

Grit has been identified as one of the most important skills related to student success, but not all students demonstrate grit regularly. Researchers have investigated the relationship between music instruction and IQ, reading skills, mathematical skills, attention, and other academic and cognitive skills (Devroop, 2012; Roden et al., 2014; Scott, 1987; Slater et al., 2014.) Few researchers have investigated the relationship between music instruction and grit. The purpose of this quasi-experimental study was to examine the relationships between private violin, piano, and voice instruction and the development of grit, defined as “perseverance and passion for long-term goals” (Duckworth et al., 2007, p. 1087). Specific research questions included: (a) Is there a relationship between grit and students' choice of instrument and (b) Is there a difference in task perseverance among students who participate in violin, piano, and voice lessons?

Participants in this study ($N = 30$) include students 12 to 15 years of age who take private music lessons on only one instrument: violin ($n = 10$), piano ($n = 10$), or voice ($n = 10$). Data collection is ongoing. Independent variables include type of music instruction (violin, piano, or voice), years of experience, and gender identity. Dependent variables include student scores on Duckworth's 12-Item Grit Scale and time and number of attempts on a perseverance task (a series of difficult and impossible anagram puzzles). Student and teacher demographic information are also being collected. Data will be analyzed using a three-way repeated measures factorial ANOVA with three between-subjects variables (instrument type, gender identity, and years of experience). If the assumptions of the ANOVA are violated, then data will be analyzed using a MANOVA.

Results of this study may help teachers, parents, and students better understand the relationship between music instruction and grit. This may benefit children's future learning. If perseverance and grit can be increased through music instruction, then this information may greatly benefit private lesson teachers, public school music educators, students, parents, and curriculum and instruction design.

(Abstract 949)

Benefits of Incorporating Standards-Based Activities in Secondary Instrument Technique Courses

Alvin Simpson
Eastman School of Music

Preservice music education majors in the United States engage in a plethora of courses designed to prepare them to be competent music educators (Forsythe et al., 2007). When preservice students enter the field as in-service teachers, they must then follow standards issued at the state and national level designed to foster comprehensive music literacy for all students (National Association for Music Education, 2017). The activities within these standards have numerous benefits for students (Azzara, 1992; Menhard, 2015; Randles, 2009; Snell, 2012; Strand, 2006; Stringham, 2010). However, while the National Standards stress the importance of teachers incorporating standards-based activities such as arranging, composing, and improvising into their teaching, a disconnect exists between these policies and actual teacher practice (Stringham, 2016). Despite in-service teachers agreeing these standards-based activities are learnable, this disconnect between policy and practice is not surprising when many in-service teachers indicate only moderate comfort engaging in them (Bernard, 2013; Bernhard & Stringham, 2016). Secondary instrument techniques courses (SITCs) are important to successful music teaching (Alsayegh, 2019; Conway et al., 2007; Davis, 2006; Groulx, 2016; Hourigan & Scheib, 2009; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997). Music education students who engage in standards-based activities (SBAs) during SITCs report increased intrinsic motivation, performance ability, teaching confidence, and awareness of future student perspectives (Alexander, 2015; Eros et al., 2020; Lucas et al., 2021). Despite these benefits and the belief that SITCs are important to successful music teaching, preservice programs typically do not include SBAs in coursework (Piazza & Talbot, 2021; Snell & Stringham, 2021; Stringham et al., 2015). Increased preparation is likely to increase comfort, success, and the likelihood that the preservice students will incorporate these practices into their future teaching (Hopkins & Pellegrino, 2020; Simpson, 2021). The purpose of this in-progress study is to examine the benefits incorporating standards-based activities in secondary instrument techniques courses has on preservice music education majors. Research questions guiding this inquiry include: What is the relationship between standards-based student performance achievement and comfort on secondary instruments? To what extent does engaging in standards-based activities within a secondary instrument techniques course effect preservice teachers' anticipated comfort teaching standards-based activities? To what extent does engaging in standards-based activities within a secondary instrument techniques course effect preservice teachers' performance ability on a secondary instrument? To what extent does engaging in standards-based activities increase intrinsic motivation?

(Abstract 950)



The Shallow End of the Pool: An Analysis of Postsecondary Audition Repertoire

Adam Grisé, Allison Reisinger Durbin and Bri'Ann Wright
University of Maryland
University of Maryland
Univeristy of Maryland

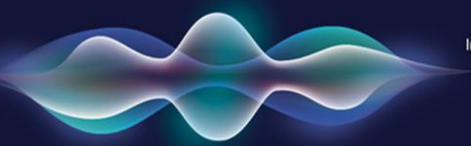
Many researchers have criticized postsecondary music audition processes as exclusionary and favoring Western European cultural sensibilities (Bowman, 2007; Bradley, 2007; Koza, 2008; Palmer, 2011). Although scholarship has focused on the audition process (Koza, 2009; Bradley, 2007, Palmer, 2011, Rickels et al., 2013; Fitzpatrick et al., 2014; Thornton, 2018) and the outcomes of audition processes (Kelly, 2003; Parkes & Jones, 2010; Elpus, 2015; Grisé, 2019), there is little research examining the content of postsecondary music auditions. We sought to elucidate the characteristics and consequences of postsecondary audition repertoire selections, guided by the following questions:

1. What is the demographic profile of composers chosen in postsecondary music audition repertoire lists in terms of race, sex, national origin, and birth year?
2. Are there associations between applicant demographic characteristics and the demographic traits of the composers they select for their audition repertoire?
3. Are there associations between composer demographic traits and applicant admission outcomes?

In order to address our research questions, we created three unique datasets from archived application and audition records from a school of music at a large east-coast university. We used a combination of descriptive statistics, logistic, and linear point estimate regression modelling to explore collective audition repertoire characteristics and ascertain possible relations between applicant demographics and the demographics of the composers that these applicants selected to perform for their auditions.

Results showed profound demographic homogeneity among the composers in audition repertoire lists (table 1). White composers made up an overwhelming majority (86%) of the unique composers dataset. We found composers of color were included slightly more frequently (+1.4%) by BIPOC applicants, although, this difference was not statistically significant at an alpha of .05. However, when isolating individual racial categories, we did find significant differences in composer selection by race (as shown in figure 1). We also found that applicants who included at least one composer of color in their repertoire list did not fare significantly differently from applicants who chose exclusively White composers ($t = -0.36, p = 0.72$).

Audition repertoire demographic homogeneity in itself is but a symptom of larger diversification challenges postsecondary music and music education writ large currently face.



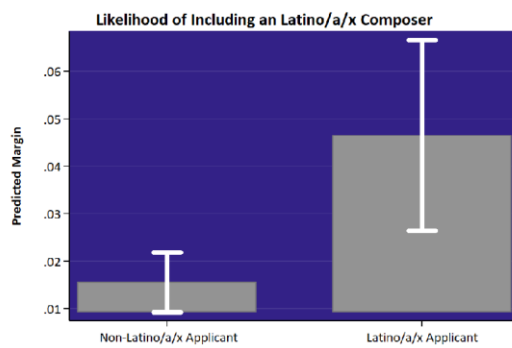
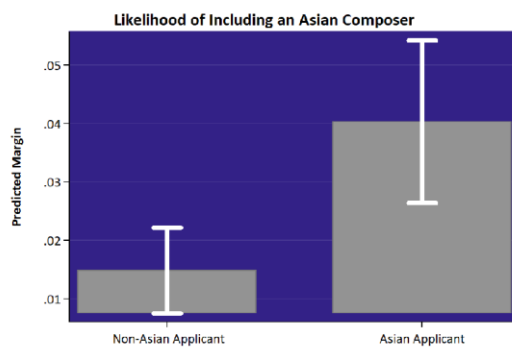
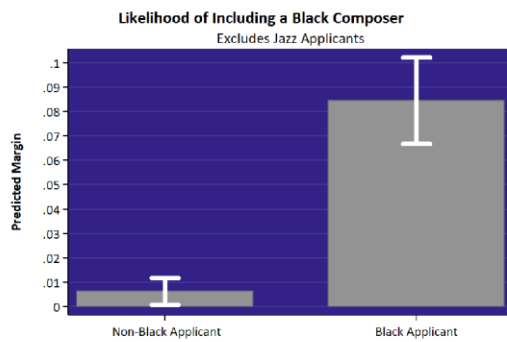
Findings from this study may inform postsecondary music faculty, administrators, and other gatekeepers as well as prospective audition candidates. We hope this project may serve as a model for other institutions to critically examine audition requirements, repertoire choices, and potential inherent biases in the audition process.



Appendix Table 1

Composer Demographic Frequencies and Percentages by Unique Composer and Audition Repertoire Selection Representation

Demographic	Composers		Selections	
	Count	Percentage	Count	Percentage
Race/Ethnicity				
White	619	85.85	6,839	96.79
Black	49	6.80	145	2.05
Latinx	22	3.05	36	< 1%
East Asian	24	3.33	31	< 1%
West Asian/ North African	2	< 1%	8	< 1%
South Asian	1	< 1%	1	< 1%
Southeast Asian	1	< 1%	1	< 1%
Multiracial	3	< 1%	5	< 1%
African	-	-	-	-
Indigenous Peoples	-	-	-	-
Gender†				
Female	51	6.98	106	1.50
Male	680	93.02	6,976	98.50
Birth Region				
Europe	418	57.81	5,946	84.15
North America	248	34.30	1,017	14.39
Asia	31	4.29	47	< 1%
South America	12	1.66	40	< 1%
Caribbean & Central America	8	1.11	8	< 1%



Africa	2	< 1%	2	< 1%
--------	---	------	---	------

Australia & Oceania	4	< 1%	6	< 1%
---------------------	---	------	---	------

Note. Column subtotal disparities represent missing composer demographic data.

†There were no non-binary composers included in the audition repertoire data.



Figure 1
Predicted Margins of Applicant Preferences for Composer Race/Ethnicity Matching

(Abstract 952)

Creating Spaces for Complex Conversations in Music Teacher Education

Melisa Ryan
University of New Hampshire

BACKGROUND:

Conflict is inevitable when people engage with one another, especially concerning personal opinions, underlying biases and assumptions, and fundamental worldviews. Engaging in music-making and music teaching brings these topics to the surface, as the human relationship to music is often deeply personal. Additionally, life experiences, identities, cultural backgrounds, and social and political beliefs come to the surface when future music teachers begin to interrogate their own personal philosophies of music teaching (Lind & McKoy, 2016). Therefore, conflict amongst and within students will certainly arise in the university classroom, leaving students not feeling entirely “safe.” Is this inescapable conflict and discomfort something to avoid? I argue that a mediated sense of disequilibrium and danger in music teacher education spaces can be an unequivocal opportunity for musical engagement and personal growth.

Some higher education professionals offer a term “brave spaces” as ideal places in which both students and teachers are required to be “brave, vulnerable, exposed.” (Boostrom, 1998, p. 407). Music-making, teaching, and learning can often involve a certain amount of “danger” and risk-taking (Higgins, 2012), so bravery is needed in order to possibly “[give] up a former condition in favor of a new way of seeing things,” (Boostrom, 1998, p. 399) which is the essence of learning. This may make us feel uneasy, uncomfortable, or possibly “unsafe.”

OBJECTIVES:

While it is useful to discuss “brave spaces” in theory, practical applications to the university classroom are valuable and necessary. Thus, the purpose of this workshop is to provide a concrete framework for music teacher educators to create brave spaces in the university classroom.

CONTENT:

To create brave spaces, music teacher educators must plan for meaningful interactions amongst their students. I offer a framework to create this plan: look inward, look outward, listen-speak-learn, and reflect.

METHODS:

In this workshop, participants (music teacher educators) will ...

1. reflect on past experiences of complex conversations in music teacher education classrooms (small group discussions & individualized reflection time)



2. participate in activities that foster brave learning spaces (empathy mapping; completing a social identity wheel; co-creating community norms; anonymous public writing; etc.)
3. apply the framework to create a plan for brave spaces

APPLICATION TO MUSIC EDUCATION:

This workshop will provide music teacher educators a framework for creating a space for difficult discussions with preservice music teachers. In addition, I offer specific resources and activities that music teacher educators can implement in their university classrooms.

(Abstract 960)

Steps Toward Centring Indigenous Perspectives in Canadian Postsecondary Music Education

Laurel Forshaw and Lori-Anne Dolloff
University of British Columbia
University of Toronto

As Canada has been called to engage with Indigenous nations and issues, to actively participate in the reparation and healing process, Canadian universities are playing a critical role in reconciliation. Indigenous scholar Sheila Cote-Meek (2014) writes that, “The structures that hold together the academy are colonial and therefore influence what is taught, how it is taught and who teaches it” (p. 63). Since the publication of the Truth and Reconciliation Commission of Canada’s report (2015)—the result of a three-year inquiry into the inter-generational effects of government-sanctioned Indian Residential Schools—many universities in Canada have explicitly increased their commitment to Indigenization. This work, however, is still relatively nascent and troublingly absent from postsecondary music education beyond the work of isolated researchers and faculty members.

This research examines the challenges and risks of researching Indigenization efforts within the context of postsecondary music education and the issues involved with researching within this emotionally and politically charged issue in Canada. The ability to do this research is marred because non-Indigenous people are dealing with settler guilt (Regan 2010, Schick 2010) and the power of settler colonialism (Battell Lowman & Barker 2015; Mackey 2016) while realizing the significant changes that will have to be enacted in their own practices in order for Indigenization to occur in postsecondary music education. At the same time, Indigenous peoples, epistemologies, and ontologies have been largely excluded from the academy, resulting in limited numbers of Indigenous faculty members and heavy demands on them to support the process of decolonization.



Within the context of music education, Indigenous music cannot simply be added to the canon of music currently dominating postsecondary music education, but rather, Indigenization of music faculties will necessitate a complete rethinking of the academy, curricula, and modes of delivery, in tandem with the decentering of whiteness. At the same time, we need to reconsider the ways in which we engage in research with stakes so high and when the sense of urgency is great.

This research serves a dual purpose—first, to examine the ways in which the authors have taken steps toward centering Indigenous perspectives within their postsecondary music education courses and research practices, and second, it is a report on the process of engaging in these Indigenization strategies. The research demonstrates the precariousness for both Indigenous and non-Indigenous peoples to speak out and the challenges of engaging in Indigenization efforts in postsecondary music education.

(Abstract 961)

Fostering the Performer-Teacher: Introducing Music Education Courses into Performance Degree Curricula

Asher Carlson
University of South Florida

As the landscape of music employment continues to change, students around the world graduate and enter the job market with degrees in music performance. This has led to an industry saturated with qualified young musicians searching for a way to make a living.

While a minority of these students ultimately find ways to support themselves solely through performing, others often turn to teaching as a way to continue their lifelong involvement with music while supporting themselves financially. Even those who become renowned soloists or are gainfully employed by performing ensembles are frequently required to engage in educational outreach and other types of learning situations. If this involvement with education is so likely in the lives of professional musicians, then it is prudent for college faculty and administrators to ask themselves how well their music institutions are preparing college students in performance degree programs to become adept educators. This article examines the state of current performance degree programs for the purpose of preparing students as future performer-educators and describes the possible employment outcomes for a newly graduated professional with a degree in music performance. This leads to a discussion of the resources available to incorporate teaching-centric courses into performance degree programs and the possible ways that an abundance of qualified performer-teachers could have on the futures of music performance, music education, and community music.





(Abstract 962)

Reflections of Reflections: The stories of two community music students intertwined

Nathan Stretch and Niki Kazemzadeh
Kitchener Public Library
WRDSB

Niki and I were classmates in the inaugural full-time MA Community Music program at Laurier University in Waterloo, Ontario, Canada. Since graduating, we have continued to work and publish together as we explore an overlapping interest in institutional and personal decolonization. Niki and I are not *particularly* similar to one another, and it is reasonable to suggest that we might never have met — much less accomplished anything meaningful together — had we not attended the same program. Niki is a trained flautist and a celebrated elementary school music teacher. My passions include liminal community development and punk rock music. The set-up as described creates a titillating, if contrived, starting point for a middling American sitcom — but is ultimately revealed to be a false binary here in the real world. We can reasonably agree instead that the meaning of our confluence lies somewhere in-between: in the disrupted and fertile space created when individuals are able to approach one another free of preconceived notions and in the spirit of reciprocity. “Reflections of Reflections...” explores the journey of two students and their experience in an interdisciplinary arts class. The paper is made up of individual reflections we wrote and submitted to our professor as a requirement for satisfactory completion of the course. The reflections are arranged artfully to showcase like and disparate learnings, shared and individual emphasis. The reflections have been coded to a musical scale and converted to midi — triggering a musical version of the data. We contend that the content, form, and musical interpretation of “Reflections of Reflections...” is a useful contribution to the emerging story of Community Music academia and practice in Waterloo, and that they showcase a reflective journey through autoethnography towards arts-based research as a methodology more suitable to the esoteric experience of reciprocity: of being more than the sum of our parts.

(Abstract 963)

How musical learning contributes to flourishing and the development of socioemotional competence for diverse populations

Valerie Peters and Josiane Bissonnette
Université Laval



The theoretical framework of this project focuses on the intersection and potential synergies between *musicking* (Elliott & Silverman, 2015) and the social and emotional underpinnings (the development of social and emotional competencies; emotion regulation) where the life course is characterised by flourishing, including a sense of coherence (SOC, sautogenic model of health, Antonovsky, 1987). Our methodological approach is also multidisciplinary, including a meta-analysis and the identification of quantitative measures (Baudry, 2016), grounded in psychological traditions, systematic observations (Dunkel & Sefcek, 2009) and narrative approaches (Pianta, 2008) that have been used more extensively in educational settings. This project also brings together experts in both the field of music education and psychology in a context of multidisciplinary collaboration that will build on the expertise of these two areas.

Objectives: this development grant focuses on flourishing, emotion regulation and the development of social and emotional competencies through *musicking* across the life span: (1) early childhood; (2) youth; and (3) older adults.

During the first phase of this project, the team carried out a critical analysis of the literature (meta-analysis) relating to the potential for music education within formal and informal contexts to function as a vehicle for fostering and sustaining flourishing (Ryff & Singer, 2003) and the development of social and emotional competencies across the life span. A meta-analysis is a systematic review of the existing literature combining the results of statistical analyses of multiple scientific studies (Baudry, 2016). Three variables were considered: (1) musical programs (type, frequency, length, person responsible for delivery); (2) populations (age, gender, vulnerability); and (3) outcomes for flourishing, emotion regulation and social and emotional competencies (measures).

The results of the first meta-analysis regarding emotion regulation will be presented. Research designs and measures of effective music education practices that promote flourishing and the development of social and emotional competencies with diverse populations will be discussed. The goal of this research is to engage public discourse and engagement that reflects deeper theoretical understandings of the importance and value of *musicking* for flourishing across the life span. Evidenced-based public policies (cultural, educational, etc.) that support well-constructed, reflective music programs in the contexts of formal and non-formal education as a vehicle for developing and sustaining social and emotional competencies across the life span will positively impact the well-being of diverse populations.

(Abstract 969)

Adult amateur cellists engaging in individual lessons: a narrative inquiry

Annabel Marais
NWU

The purpose of this narrative inquiry was to understand the stories that six adult amateur cellists in South Africa tell of their engagement in individual cello lessons, and in the process make the voices of the participants visible related to learning, playing and engaging with the cello as an adult.

These stories include their inspiration for commencing and continued participation in individual cello lessons and their experiences of these lessons. Literature on inspiration and motivation were investigated, as both aspects are possible reasons why adult learners commence with a new musical instrument. In general, literature on adult amateurs' stories of engagement in individual cello lessons are limited. The findings of this narrative inquiry could fill this gap by combining aspects of playing the cello, individual lessons and the adult amateur.

A qualitative research method underpinned the study to understand individuals' voices and make them visible for the reader to learn from and be encouraged by them. I was able to retell the participants' stories as they told them, and their voices could be accurately heard through the narrative design of the study.

The findings of the study focus on the stories of each participant.

1. Stories of inspiration on why they commenced with lessons: For one participant it was after the loss of her father, for another it was a childhood dream.
2. Stories of continued engagement in lessons: One participant started with cello lessons five years ago, and now she joined a cello ensemble and have a wonderful time musicking with others.
3. Stories of lesson experiences: One participant told a story about how her teacher inspired her to continue with cello lessons, even when she repeatedly
4. wanted to give up.

Eight themes that emerged from a cross-case analysis of the participants' stories were: making music together; inspiration, motivation and dreams; the cello teacher; adult lives and the cello; past musical experiences; musical development; COVID experiences and cello challenges. This research could contribute to the lives of adults with similar dreams but who need external motivation such as the voices of adult amateur cellists. Each individual's voice is visible through their own story, and no person's story is the same.





(Abstract 971)

Entrepreneurship & the Academy - Deinstitutionalizing your expertise to unlock possibilities for personal growth.

Kat Reinhert and Sarah Gulish
Kat Reinhert INC
F-Flat Books

Teaching and learning in higher education (HE) spaces has changed dramatically in the past decade. Although HE institutions have traditionally been the hallowed place for accessing domain-specific skills and knowledge, more and more, people are seeking out alternative - and financially viable - ways to gain knowledge and make connections. Alongside this, technological advances and availability for online learning have changed the landscape of possibility. And although academy experts are no longer relegated to sharing their work in the traditional classroom space, few are stepping out to explore the myriad entrepreneurial options currently being utilized by other experts in the field, such as those found on Monthly^(TM) or Masterclass^(TM).

Too often, academics are given narrow trajectories following a Ph.D. or other terminal degree. As we examine these assumptions as to what a “successful” career means for an academic in music or music education, we question the notion that success lies in an activity that can only be completed within the walls of an institution. Instead, could we take a more holistic view of personal success to mean the pursuit of meaning, wholeness, and achievements that align with one’s aspirations? Additionally, could this kind of work encourage a broader view of the notion of “career” and help alleviate some of the challenges associated with balancing work and life (Bennett, 2013)? The awareness and ownership of creating something unique to share with the broader world outside academia cannot be overlooked. The single biggest transformation in this work is moving from a focus on singular identity to a focus on multiple identities, while using acquired skills to broaden the type and scope of an individual’s work (Kelsky, 2015).

This presentation aims to discuss, problematize, and unlock ideas for musical academics to explore alternative means of leveraging their degrees and expertise in multiple avenues of self-expression. We argue that such means will reach a larger demographic of people, encourage the exploration of personal creativity and provide opportunities not normally found within the academy.



(Abstract 972)

Holistic assessment through a digital portfolio exemplified by vocal development in adolescence

Elina Bächlin and Gabriel Imthurn
University of Applied Sciences and Arts Northwestern Switzerland

Digitization in music teaching has made great strides in certain areas. Digital portfolios are offered by various companies, which promote musical learning and enable the assessment of performance. However, this hardly meets the requirements of formative assessment, which places great importance on metacognitive aspects in the learning process (Earl, 2013; Schmidt, 2020). Especially in singing, there are several hurdles to overcome during adolescent voice change that affect self-concept and self-efficacy (Freer, 2015; Sweet, 2018) and go beyond feedback on singing performance or ear training. A look at the German-speaking countries shows a need for development in various respects. On the one hand, the idea of formative assessment is not yet widespread in music education (Lehmann-Wermser, 2019), and on the other hand, there are no established solutions for digital music portfolios in music education. In particular, there are hardly any efforts to develop digital learning tools for vocal development so far (Imthurn, 2020). The goal of the present project is to develop a digital portfolio that places an emphasis on metacognitive aspects by making the learning process visible (Hattie, 2009) and attempts to work on elements of self-concept (Fiedler & Hasselhorn, 2020) and self-efficacy (Bucura, 2019). In the presentation, two examples of singing lessons will be outlined, following the concept of 'possible selves' (Markus & Nurius, 1986) that Freer (2015) proposes for working with boys during voice change. The module 'Sing, sing, sing! Yes I can!' is developed for students who claim they cannot sing. This self-concept often develops in boys in 4th/5th grade (Ashley, 2015) and is addressed in the module through playful exploration of the students' own singing voices. Self-tests and reflections provide steps at the sensory, motor, and cognitive levels to break through the negative self-concept and believe in one's own self-efficacy. The module 'My Voice Becomes Adult' accompanies adolescent students in the sensitive phase of voice change and identity discovery by going through steps of conceptualizing possible selves through observation tasks and singing in the adequate vocal range (Fuchs, 2020). The two modules are part of a learning environment based on the narrative of a city that students inhabit, explore, and take ownership of through their learning activities with an avatar, with the city itself evolving as more modules are developed. The modules give teachers the opportunity to support their students with formative assessments and to intentionally plan their lessons along the musical learning of the students.

(Abstract 974)

A Retrospective of the Children's Choir Movement in *The Choral Journal*, 1979-1999

Donna T. Smith
University of Alabama ISME Poster Submission

In 1979, Dr. Doreen Rao was asked to enlist a group of choral music educators to form the first American Choral Directors Association (ACDA) children's choir committee. This research examined the development of the children's choir movement as evidenced in the first two focus issues on children's choirs in *The Choral Journal*, the professional journal for members of ACDA. The first focus issue was published in 1989 and the second in 1993. Authors in these special focus editions represented choral music educators around the country who were actively involved with children's choirs, who were like-minded in their desire for choral excellence among young singers capable of performing challenging repertoire, and who were dedicated to the idea that children's choirs should be acknowledged as a designated and respected ensemble. The goals of the early children's choir movement included educating choral music educators on the child's singing voice, identifying and cultivating quality repertoire for young singers, and promoting collaboration opportunities between children's choirs and adult and professional choral organizations. This research supports the leadership's impact during the span of 1979-1999. The two ACDA special focus issues on the children's choir movement encapsulated the growth and strides made that propelled and solidified the children's choir movement.

(Abstract 975)

Improvisation-in-teaching: Improving communication with your students

Livia Helenade Moraes
University of Miami

Great teachers are often great improvisers. Teaching is a dynamic process in which students and teachers communicate and create unique spaces for students' reactions to construct understandings. Without dynamic engagement, teaching is limited to a set of rigid instructions. Therefore, music teachers should improvise; they should consider ways to be more creative in engaging and interacting with students. Draw on practices of Orff-Schulwerk, and research literature; this workshop will provide practical exercises and discussions about improvisation-in-teaching for music teachers. First, participants will be invited to share their ideas about improvisation by writing responses in a collective word

cloud. Then, the presenter will provide a brief overview on how scholars (Mæland & Espeland, 2017; Espeland et al., 201

have presented improvisation-in-teaching as an important teaching practice. Third, participants will engage in activities related to three improvisation-in-teaching categories: dialogic, sequential, and exemplary improvisation (Aadland et al., 2017). Finally, the Brazilian presenter will share how improvisation-in-teaching abilities was an excellent asset when teaching in a different country for the first time. Participants will be invited to ask questions and share insights about the applicability of improvisation-in-teaching in music education.

Content

I. (15 min.) What does improvisation-in-teaching mean?

The presenter will:

1. Lead a Brazilian rhythmic improvisation based on call and response form.
2. List various types of improvisation present in daily life activities and in different art forms. Ask participants to collaborate by inserting in a word cloud different situations in which they had to improvise.
3. Encourage participants to improvisation with the classic “yes, and...” drama game. Then, the presenter will indicate what other researchers identified as benefits of improvisation-in-teaching.
4. Discuss the importance of improvisation-in-teaching to enhance communication with students.

II. (30 min) Practicing improvisation-in-teaching

1. **Dialogic Improvisation.** Presenter will write on Google Jamboard a musical topic and describe a fictional classroom. Then, participants will collectively fill in a mind map and explore questions that stimulate communication with students.
2. **Sequential Improvisation.** Presenter will share a copy of a lesson plan and ask participants to adapt the sequence of the lesson according to a fictional situation. Presenters will suggest ways to write lesson plans to facilitate sequential improvisation.
3. **Exemplary Improvisation.** Participants will be divided into groups and asked to create three different examples to explain a given musical concept. They will have 30 seconds of preparation and one minute for each explanation. Throughout the activity, presenters will provide images of different learning environments and students. Participants will need to take this into consideration to create their examples.

III. (10 min) Discussion



In what ways can you embrace improvisation in a music lesson?

(Abstract 976)

Music Learning and Moral Development -A Case Study of A Chinese Kindergarten

xiangyi tao and Yeow Tong Chia
The University of Sydney

Background

As is remarked in Analects “be inspired with poetry; be established with the rituals; become mature with music” (*xingyu shi, liyu li, chengyu yue*, , , , , , , , , , , , , , ,), music plays an important part in the Chinese tradition (Law & Ho, 2009, 2011; Murray, 2012; Pinar, 2014). This paper explores children’s musical learning and identity development. Studies acknowledge music has a vital role in facilitating children’s positive sense of identity (Niland, 2019) and can be pathways to the social world (Ilari, 2016). In response to the advocate for respecting cultural diversity in early childhood music education (Ilari, Chen-Hafteck & Crawford, 2013; Lum & Whiteman 2012; Niland St. John 2016), this study extends the scope of research and focuses on the Chinese context. A multi-disciplinary perspective contributes to insights of this paper which refers arts-based inquiry (Knowles, Promislow & Cole, 2008) and moral education theories (Narvaez, 2013).

Method

The research adopted qualitative case study methodology using the socio-cultural theoretical framework (Vygotsky, 1978). The idea of crystallisation (Settlage et al., 2005) contributes to a synthesis enabling the consideration of variation and complexity in different perspectives. This research examines both the “curriculum intentions” suggested in policies and the practices. To understand the intended curriculum, document analysis was conducted to examine early childhood music education policies. Empirical data came from a 3-week field study at a Kindergarten in Shanghai including 15 classroom observations, three teachers’ interviews, conversations with 15 children.

Results

Informed by a cross-lens synthesis, the main findings suggest: 1. Musical play can form a supportive “peer culture” that helps develop a sense of belonging. 2. Musical play becomes a ZPD for children to explore ownership, empathy, problem-solving and strategic sharing. 3. Confucian values, e.g. benevolence and filial piety are reflected in children’s preferences of music activities. 4. Young children may enrich their “self-awareness and a sense of awe and beauty” (Wu & Tan, 2020) as aesthetic appreciation is innated in their *musiking*.



Conclusion

The significance of this study lies in making the children's voices heard. Beyond investigating "how children are spoken to, how they are expected to behave and participate" (Young, 2018, p. 130), children's opinions about their *musicking* are reflected, which shed insights into understanding their reasoning and emotions (Narvaez, 2013). This study would propose a multi-disciplinary perspective in the future to nurture children's *musiking* as part of their holistic development.

(Abstract 977)

Soft War and Its Anxieties in the Everyday Musical Practices in Iran

Nasim Niknafs
Faculty of Music, University of Toronto

While music education scholarship has embraced anti-oppressive practices in music classrooms, and the impact of policies on music learning, few have hitherto considered transformative approaches to music education through the discourses of cultural diplomacy, soft war, and their local and global affective outcomes. Questions central to this presentation include how such discourses can make music education either a powerful means of expressive communication or an obsolete practice in the bedrock of governmental tendencies toward outwardly displaying attractiveness through public diplomacy while inwardly conveying force. Considering Iran, a country where music has been a contested sphere since the 1905 constitutional revolution, through a theoretical approach embedded in anthropological analyses I examine how top-down cultural policies through means of soft war and cultural diplomacy have inadvertently provided opportunities for the flourishing of vibrant musical and educational movements. The aim of this presentation is not so much to dwell on authoritarian cultural policies through soft power and soft war, but rather their actual effects on the ground, and to consider whether such policies conceived as propaganda can inadvertently create uncontrollable spaces in which musicians can thrive.

Employing popular means through cultural production or nationalistic and spiritual sentiments, I present the regime's *selective* leniency toward music and cultural policies on the ground. This outwardly acceptance of the youth's culture in Iran is not merely a soft war strategy, but an implicit inclination toward expanding cultural practices in the country that sees a shift in "power distribution" amongst the cultural workers of the regime and public. Irrespective of the ruling regime, nuclear quagmire with the western nations, media's unequivocal influence on the circulation of factual and fake information, and public relations' contested domination over the cultural narratives on the ground, the everyday influences of the soft war within the country should be examined from a more empirical outlook rather than an abstract binary of official cultural policies and diplomacy vis-à-vis grass-roots



endeavours of the public. These open spaces of cultural practice afford citizens the means to decipher

(Abstract 979)

To B or B sharp: Introducing the C major method for learning the ukulele

Fiona King
University of Melbourne

In this article I introduce an innovative method for learning the ukulele. The method, known as the C major system, is a constructivist approach to instrumental teaching focusing on a single tonality and improvisation. It was devised between 2019 and 2020 by a professional bass musician during the peak of a profoundly serious illness in which he was incapacitated with highly restricted movement. He turned to the ukulele as a light-weight instrument to focus his creative musicianship and the outcome was the development of the system. The system is specifically for ukulele and focuses on C major tonality, song writing and learning the note names across the fretboard. Inspired by the musician's determination and creativity, and by the philosophy of the system, which raised questions about my own music improvisation and teaching practices, I began lessons in early 2021 and kept a detailed practise journal. I adopt the methodology of practitioner research and take an inquiry stance to interrogate my practice in improvisation and ukulele playing. The research occurs in the wake of my PhD completed in 2020 about creative processes for music educators. Through reflection I seek to construct an outline of the system and to connect with literature around creative process and pedagogy. The article introduces the system with respect to improvisation particularly. The system may have potential professional learning capacity for classroom music teachers working with the ukulele for personal or teaching-related ukulele practice. It also has relevance for music therapists for music in hospital settings and for other purposes of rehabilitation with practising or beginning musicians.

Introduction

Whilst Melbourne battled lockdown in 2020 and 2021 (Australian Broadcast Commission, 2021), I witnessed a different set of life events. During the latter part of my PhD, a long-time music colleague, a professional musician of forty years, battled a serious illness. He was homebound for weeks at a time, in a type of personal lockdown, from 2019. Fiercely determined, yet unable to rehearse or perform (or to hold the bass guitar), he focused his bass-playing creative musicianship on a new instrument for him: the ukulele. The musician's admirable drive sparked an interrelated series of events in my own life, resulting in an unexpected shift of research focus from creative process for music educators – my PhD topic – to my own creative process practice.

It is with an inquiry stance (Cochran-Smith & Lytle, 2009) that I engage in practitioner research (Ravitch, 2014) to examine my practice of ukulele playing – not my main instrument – from the viewpoint of musician and improviser. Originally a classically trained oboe player, this altered in 2001 when I became entrenched in popular music and improvisation. As a professional wedding singer and flute player for many years, I performed improvised

instrumental solos. Other access points to improvisation have been in groove-genre rehearsals to learn electric drumkit, in playing bass guitar in blues and popular music settings and in music classroom contexts. A music teacher since 1997, I am an advocate of creativity and praxis in music education, in face-to-face or online settings. My prior experience of ukulele playing has been limited to classroom music teaching – in primary and tertiary settings – and focused on chordal work, occasional single string riffs and primarily functioning as an accompaniment to singing.

The ukulele is a prime instrument for “inclusive music activities” (Kruse, 2018, p. 604). It is affordable, lightweight, has just four strings and fosters relatively easy access for playing chords and singing along instantaneously. The ethnomusicological background of the ukulele is rich and diverse (Tranquada & King, 2012). The ukulele features in music therapy (Negrete, 2021), music in the community (Giebelhausen & Kruse, 2018; Perlmutter, 2015b; Reese, 2019) and for ensemble playing (Perlmutter, 2013). The ukulele has gained popularity in music classrooms in recent decades (Kruse, 2018) with prior prevalence in Canadian music programs (Szego, 2015). One method is to “begin ukulele instruction by teaching songs to sing with chords” (Giebelhausen, 2016, p. 39) such as in popular music styles with standard beginner chords of C, F and G (Giebelhausen, 2016) similar to my own prior teaching practice.

In this article I introduce the system through scholarly reflection (Ravitch, 2014) and position the system as a complementary method for learning the ukulele. The article enables us to ‘see’ a different voice in music education. That voice is present in the descriptions of the previously unheard innovation of the C major system, shared through permission and encouragement from the musician (his choice of pseudonym). My description is subjective, and highly person and context specific (Lincoln & Guba, 2013). The article seeks to generate interest, “dialogue and inquiry across communities” (Ravitch, 2014, p. 5) within the music education field. The musician’s dedication, musicianship and the creativity inherent in his approach to ukulele playing is refreshing and insightful. It links practical and theoretical aspects of music and provides improvisation support for learners of any age group. The melding of musician-improviser is exemplified in his practice.

Methodology

I adopt practitioner research (Ravitch, 2014) to investigate my professional practice as a musician and improviser in exploration of the C major system on the ukulele. Ravitch (2014) identifies practitioner research as a methodology that involves “systematic research procedures and practices that foster critical reflection and action in the context of professional practice” (p. 5). I ‘critically reflect’ on my practise sessions notes to render a description of the system and to secondarily consider my creative process experiences in connection with literature. In following, I ‘act’ on these reflections by honing composition ideas and other educational prompts that emerge in my rendering of the system. The research into my music practice informs my philosophies of teaching and learning, and my research interest in

creative processes for music educators. The three viewpoints are subjectively and inextricably linked.

Practitioner research has been adopted in resonance with “generating local, practice-based knowledge that is deeply contextualized and meaningfully embedded in a specific milieu” (Ravitch, 2014, p. 5). The C major system reflects local and contextual knowledge emanating from the practices of a professional musician living in the outer northern suburbs of Melbourne, Australia. The context of the development of the system, which occurred during and following incapacitation with serious illness – in the backdrop of lockdown – hones the milieu in which the system may be placed, that is: instrumental and improvisational development for any learner of ukulele including others in similarly physically restrictive circumstances. Whilst I cannot relate to the physical incapacitation potentiality of the system, which I suggest is worthy of deep research, I view it with an improvisation and self-directed practise focus

Inquiry stance is integral in practitioner research (Cochran-Smith & Lytle, 2009; Ravitch, 2014). The philosophy and literal sound of the musician’s playing resulting from the system intrigued me and prompted questions about my own practice as an improviser (why don’t I ever ‘noodle’?) and as a ukulele player (in classrooms) ‘how can I incorporate finger picking into my own ukulele playing?’ The inquiry stance prompted deeper questions, ‘how can I improve my ukulele playing?’ and ‘how can I learn more about the system?’ which led me to engage in practitioner research.

Introducing the C major system

The system has a constructivist philosophy (Lincoln & Guba, 2013) with elements of inquiry learning (Murdoch Wilson, 2003) and self-directed learning (Gülten Feryal & Kiyemet, 2016). The analogy of character roles in narrative (Keen, 2003) is useful to explain the interrelationship of components in the system. C major is undoubtedly the protagonist, the main character, representing the full tonality of C major including the relative modes. Song writing is the confidant or sidekick (a main role in this scenario) of C major, ever-present alongside the protagonist. The antagonist – a positive version of the traditional – is the underlying inquiry question: “What are the notes of the ukulele across the entire fretboard?” The tertiary characters are style, genre or influence, present in the prior or current experiences of the player and interacting with the main characters (an element of the system pursued in other writing).

C major: The protagonist

The beginning of the system is C major.

1. The ukulele is a C instrument. The strings of the ukulele are tuned to a C6 chord. The tuning of the ukulele supports playing in the tonality of C major. Play and learn the names of each open string.
2. The pattern of C major is introduced on the C string by playing up the fretboard, where a tone is the distance of two frets, and the semi-tone is the distance of one fret. The pattern (to be memorised) is demonstrated on the ukulele and verbally described:

- tone, tone, semi-tone, tone, tone, tone, semi-tone (referred to herewith as TTSTTTS) or, with the terms 'whole-step' and 'half-step'.
3. Play the pattern of TTSTTTS up the fretboard along the C string. The semitones E to F and B to C, are emphasised for memory support for students new to the pattern. The pattern is learnt aurally, visually and by verbalising the note names. Ensure the pattern is understood, including the open string to the second fret as a tone. The pattern is the basis of the system.
 4. Two new concepts are introduced and are closely intertwined. First, song writing (the confidant) is introduced as one explores the pattern. Allow musical ideas to emerge. Any style. Teacher demonstration is useful here to show potentiality. Secondly, the inquiry question (antagonist) is introduced as a long-term goal but persistent guide: "What are the notes of C major across the entire fretboard?" Start the process of 'finding' the notes, on the E string (E phrygian) by working in the C major pattern along the string. Explore the sound; create melodies by 'finding' the notes. Continue with this on the A string (A aeolian) and the G string (G mixolydian). The inquiry focus is enacted alongside the song writing element.
 5. It becomes clear that the beginning and end of C major is not the note C. Rather, there is no end, only the reoccurring pattern of TTSTTTS starting and finishing whenever and wherever the player chooses, retaining and reinforcing the pattern. The modes are viewed primarily through the pattern of C major, starting in different places in the pattern. The modes are also named as the modes.
 6. One can always locate the note names across the instrument once one knows the C major pattern and how to find 'C' on each string.

Discussion: The musician chose to stay in the key of C major – the tonality of the instrument. The musician decided against learning the two five ones in every key and all the relevant scales and modes, which he describes as his usual approach to learning an instrument. He chose deliberately to stay within the tonality of the ukulele. I remarked later in my journal that the ukulele was 'born' for C major.

Song writing: The confidant or sidekick

Ever-present in the system, song writing is positioned as the confidant or sidekick of C major. The protagonist and confidant support the development of one another. After initially finding (playing and naming) the notes of TTSTTTS starting on the C string, song writing is introduced.

Akin to noodling or improvisation, this element has been called 'song writing' by the musician in application to the system. Emergent songs in the system are identified as a type of 'feel', a word derived from jazz, associated with rhythm when referred to as a 'swing feel' or 'triplet feel' (Datseris et al., 2019). The musician has been a professional jazz and swing player. He borrows the concept of 'feel' and applies it to all songs, across genres. As such, each song represents a specific 'feel' which goes beyond only rhythm to encompass character also. In a good performance, the 'feel' is identifiable the moment the song begins. As a professional wedding singer, the understanding of a song's 'feel' was essential to convey

song meaning and to instantly spark audience recognition of the song's inherent character, such as joy, celebration or longing. One is encouraged to go beyond politely strumming through a chord chart towards seeking to express and convey the 'feel' of the song.

Inquiry question, "What are the C major notes names across the fretboard?": The antagonist

This section is more significant as I explore song writing in correlation to noodling to articulate the function of the inquiry question (antagonist). Song writing is placed in the system as a form of focused 'noodling' - an improvisatory music making experience described poignantly as "a pastime that's potentially rich with musical benefits – a-discipline, or maybe non-discipline, that can reveal hidden reserves of creativity and lead to previously unseen directions" (Perlmutter, 2015a). For years I have observed (and encouraged) musicians and students to noodle and yet I wondered why this marvellous and involving experience never happened to me, thus prompting my inquiry stance.

In the three practice sessions following my first lesson, I avidly wrote down every tiny composition or 'song writing' moment as they occurred, such as short two bar motifs or two-string plucked chordal melodies. These musical ideas began to emerge so often, however, that I gave up writing them down. In a subsequent lesson with the musician, as I was playing a self-set challenge to create a descending arpeggiated pattern in E phrygian across the fretboard in a classical inspired/popular music ballad 'feel', the musician observed and offered a friendly diagnosis: I was noodling. I confessed to have given up writing these little ideas down. He replied, "That is because you realise that there will always be a music idea, they just happen. Once you start, they are always there. That is noodling."

The noodling anecdote demonstrates the inquiry question in action – the player is always seeking to know the notes of C major across the entire fretboard. The combination of song writing with the inquiry question also urges one to pose smaller problems or invent exercises on more 'local' levels such as the descending arpeggios in E phrygian. Problem finding (Runco, 1994) is encouraged in the system. In these scenarios, I would enjoy finding solutions to invented challenges which would inevitably lead to other musical ideas to either pursue or ignore. The inquiry question led to playing across the fretboard, up the neck and across octave ranges. The concepts of song writing, noodling, finding the C major notes across the fretboard enable a self-propelling experience in one's practise routine which the musician has called progressive exploration.

There are multiple rationales for learning the note names of C major across the ukulele. First, one may confidently play modes across the fretboard without a 'wrong' note which increases the scope of improvisation and composition. A second rationale is chordal construction. One experiments to find chords through song writing (noodling) and in following, one names the newly 'found' chords through knowing (or decoding via the system) the notes of the fretboard. Chordal improvisation is experimental and interesting. The musician explains, "the song writing ability of finding chords is akin to exploring a new town, of building a map in one's mind." Chordal 'constructivism' supports timbral choice (alternate chord positions) and

easily leads to the concept of inversions. Players new to chordal structure and inversions may find this an enjoyable way to 'construct' that knowledge. I found it empowering to create chords rather than just read the chord symbol charts. A third rationale is that knowing the notes of the instrument is important towards knowing the instrument one is learning.

Creative processes and pedagogy

Providing a structure for creative work and initiating problem finding are integral to the C major system. Csikszentmihalyi and Custodero (2002) speak of music composition as a "personal balance between artistic freedom and perceived order – imposed by the structural characteristics of the musical content and by conscious choices to shape that content" (p. xv). The structural characteristics are highly evident in the system, as are the conscious choices to develop and explore musical ideas, demonstrating "thought and action" (Lubart, 2018, p. 3) in the creative process. The emergent ideas are at times transient (Shamas & Maker, 2018), such as noodling, yet they contribute to skill development, repertoire of ideas and composition.

Within the overall structure, one sets smaller challenges or exercises – a type of 'problem finding' (Runco, 1994) or 'problem posing' (Murdoch & Wilson, 2003) which is important to the system to guide technique development. This connects to inquiry learning where "the students are both problem posers and problem solvers" (Murdoch Wilson, 2003, p. 1), and brings to mind Csikszentmihalyi and Custodero's (2002) poignant statement of the teacher's role to devise ways for "students to create musical challenges for themselves" (p. xvi). When the musician was a child, he would climb the Norfolk pines that stood in a row along the fence of his primary school. High up in the branches, he would devise imaginative challenges: the earth had turned to lava forcing him to move from tree to tree via the branches only. In a less daring manner, this is a great analogy for the challenges one sets oneself within the system.

Self-directed learning is pertinent to the discussion about progressive exploration. As a pedagogical approach, it has been described as "autodidactic, self-regulated learning, self-planned learning, autonomous learning and independent learning" (Gülten Feryal & Kiyem, 2016, p. 104). I experienced these learning traits during my practise sessions and attribute them primarily to the system.

Potential of the C major system

Ukulele is often taught primarily with a focus to sing and play chords. The C major system may provide complementary learning experiences to support these chordal methods. The description and reflection of learning experiences may be useful to music teachers to support their own creative process practice and skill development on the ukulele. The system is open-ended yet adequately structured so that once taught, it may stimulate self-driven practise routines. It has capacity for a range of styles and musical interests (the scope of which will be discussed in future writing), it supports individual music making and creating, and prompts chordal players to incorporate finger picking. The method has a strong theoretical base grounded in constructivism to support students to develop music language and an understanding of tonality – aurally and theoretically. In the backdrop of lockdown, the system



provided a peaceful and fun approach to playing the ukulele. I gained a new understanding of 'noodling', a renewed love of instrumental music practise and am dabbling in composition. I am indebted for the experience.

Conclusion

The article introduces the C major system as a new method for learning the ukulele. The system was devised by a professional musician during a serious and incapacitating illness. The system focuses on playing the ukulele in a single tonality, exploring song writing (through improvisation) and learning the note names across the fretboard. Practitioner research has been adopted as the methodology. I take an inquiry stance as a musician and improviser and write with a post-doctoral lens of creative process for music educators. The article aims to render an introductory outline of the system drawn from reflections on my learning experiences. The system is underpinned by constructivist and inquiry pedagogy and features a self-driven practise technique called 'progressive exploration'. The system inspires improvisation, composition and self-directed learning. It has implications for music education in any setting to support improvisation and practical music experiences. The C major system has further implications for learners who may be incapacitated through illness to spur individual practise routines, and ultimately, to foster a love of improvisation and composition, no matter the circumstances, through playing the ukulele.

(Abstract 980)

Music students' experiences of Body Mapping as somatic learning: Activities, teaching outcomes, and integrated applications

Bridget Rennie-Salonen
Stellenbosch University

Background

Body Mapping (BMg) may be valuable for the musculoskeletal anatomy, movement, and proprioceptive training in musicians' health education. The goals of somatic learning, such as BMg, Alexander Technique, and Feldenkrais, are to improve biomechanics and movement efficiency through optimising balance, posture, and alignment, and to promote mind-body awareness. Musicians' health promotion interventions which include somatic methods, mindfulness, and movement training, have shown positive results because they target common risk factors in musicians' performance-related health problems, such as poor posture, overuse, excess muscular tension, perfectionism, and extreme pressure to succeed. BMg focuses on musicians' needs and facilitates music educators' integrated teaching of musical technique and artistry with embodied movement awareness. Musicians learn more biomechanically efficient body use by being taught relevant anatomical information and proprioceptive skills [1-4].



Objectives

The purpose is to present practical BMg activities for musicians, underpinned by empirical research findings, enabling both knowledge and skill acquisition for the participants as follows: Understand the role of somatic methods in musicians' health education; identify the main principles of BMg for musicians and their application; apply posture and movement efficiency concepts in music performance and teaching; teach a more integrated sensory awareness, including proprioceptive skills; demonstrate an improved understanding of the respiratory mechanisms; and understand how to effectively embody musical artistry and technique.

Content

Research findings from a study incorporating BMg in musicians' health education will be presented to give voice to student musicians' experiences of BMg as somatic learning. BMg activities will be taught and demonstrated, including the main principles of BMg and their application; the role of somatic methods in musicians' health education; posture and movement; proprioception; sensory integration; the mechanisms of breathing; and the integration of musical intention and movement.

Approach

Core learning areas in the BMg approach include 1) The importance of movement for musicians; 2) The use of the kinaesthetic, tactile, auditory and visual senses; 3) The development of integrated bodily and spatial awareness; 4) Identifying one's conception of the structure, function and size of a particular musculoskeletal area in one's body; 5) Competency in postural corrections and awareness; 6) Understanding of the breathing mechanisms and their integration with whole-body awareness; and 7) Understanding upper limb biomechanics, and the interaction and coordination of the hip joints, knees and ankles.

Applications for music education

Participants will gain knowledge, practical skills, and clear understandings of the application of BMg and somatic learning in music education.

(Abstract 986)

Motherhood and Academia: Visions of Gender Equity in Higher Education

Bridget Sweet and Kate Fitzpatrick-Harnish
University of Illinois at Urbana-Champaign
University of Michigan

Issues of gender inequity are often demonstrated within women's experiences with parenthood and academia. Women with children are less likely than men or other women to achieve tenure, more likely to experience discrimination on the basis of family status (Mason & Goulden, 2002; see also Mason, Goulden, & Wolfinger, 2006; Wolfinger, Mason, Goulden, 2008), and to report higher levels of occupational stress, as gendered expectations leave women to experience heavier workloads within an often non-supportive climate (Kossek et al., 2012; Michailidis, 2008). Ward and Wolf-Wendel (2012) advocate for a "culture of care" within academic spaces, arguing that for "work and family policy to be integrated, utilized, and normalized" there needs to be an examination of "workplace norms for all members of the academic workplace" (p. 212). Within music education, equity issues may be even more profound, given the often gendered stereotypes associated with particular fields, levels, and specializations of music teaching (Eisenmann, 2004; Fitzpatrick, 2013; Gould, 2001; Grant, 2000; Sheldon & Hartley, 2010).

To foster an international "culture of care" regarding gender equity and diversity in the academy, this workshop will provide participants the opportunity to collaborate, discuss, and engage with issues related to motherhood and academia.

As attendees enter the virtual space, they will list two obstacles, two joys, and two "wishes" related to motherhood in academia on a virtual bulletin board. Attendees will then dialogue with others in small groups (virtual break out rooms) and discuss their own obstacles and joys both during and after pregnancy at their institutions (15 minutes). Small groups will report back to the larger group (10-15 minutes) with 1-2 talking points for each category. Following this sharing session, conversation will focus on "wishes" related to being a mother in academia, and how these experiences compare internationally. In addition, participants' "wish list" items will initiate conversation on ways institutions might better support academic mothers (10-15 minutes).

Beyond the session, attendees who desire to continue conversations and share resources will leave their email addresses with the presenters, who will facilitate an international "culture of care" of academic mothers beyond the workshop.

An explicit goal of the workshop is to initiate an international dialogue regarding issues of equity and diversity that will continue beyond the conference. We further aim to assist in remediation of issues for academic mothers within the academy, studies in music education, and the broader music education community

(Abstract 988)

Community Choirs as Empowering Spaces for Individuals With Disabilities

Elizabeth Parker and Bridget Sweet
Temple University
University of Illinois at Urbana-Champaign

The purpose of this multiple case study was to examine meanings of safe space for participants in inclusive community choral programs. We limited to two purposive heterogeneous cases: Choir #1 enrolled youth with disabilities under the age of 18 and volunteer mentors; Choir #2 enrolled intergenerational youth and adults with disabilities and team members. Data included 18 interviews and observations with 32 different participants from Choir #1 and 20 interviews with 24 different participants in Choir #2.

We propose that community choral settings represent uniquely equitable contexts where individuals with disabilities experience agency, community, and empowerment. We argue traditional institutions, such as public schools, mostly reflect the medical model of disability where individuals' impairments are viewed as a personal deficit, one that requires medical intervention in order to be cared for, relieved, or cured (Mertens, Sullivan, & Stace, 2011). Many participants discussed music programs that limited them based on diagnosis or disability; several felt disempowered by public school experiences.

Community choral programs viewed disability with the social model (Oliver, 1996), in which individual differences are assumed and society is constructed accordingly. Within the examined settings, participants highlighted a human connection; for example, Eliza said of her community music facilitator, "She doesn't think of us as people with disabilities. She thinks of us as people." Community music facilitators universally designed spaces and interactions foregrounding the capabilities of individuals, therefore increasing their feeling of safe space. As Boostrom (1998) argued, safe space stretches beyond places of physical safety into where people feel psychologically and emotionally free to take risks, be themselves, and openly participate.

In this paper, we explore three themes from this research: agency, community, and empowerment. Agency included how individuals felt they had both the tools and capabilities to express themselves musically. Community focused on embracing participants' visions of a plural world in which individuals are seen and acknowledged for what they give to one another. Empowerment centered on how participants, mentors, and facilitators' shared purpose was to grow one another and experience joy through their musicking. The connective tissue among all three themes prioritized the "who" in our world using music as a means to develop human connection rather than focusing on the "what" or products of musicking. We share the choices facilitators made to build and sustain these spaces and include implications and critical questions for our international colleagues.

(Abstract 992)



Exploring Immigrant Students' Experiences in Music Teacher Education

Sandra Adorno, Crystal Gerrard and Julie Myung Ok Song
Florida International University
University of North Texas
University of Florida

Though rates between U.S. born and foreign-born populations who possess bachelor's degrees are comparable, there is a disproportionate rate of foreign-born individuals who complete some college without earning a four-year degree (Crissey, 2009). Research indicates that immigrant students pursuing higher education in the United States may experience negative impacts from societal, cultural, academic, and institutional barriers related to language, resources, social support, and unfamiliarity of places or systems (Boesch, 2014; Callahan & Humphries, 2016; Sinacore & Lerner, 2013; Soria & Stebleton, 2012). Though existing literature regarding immigrant students largely focuses on obstacles students may encounter (Sinacore & Lerner, 2013; Soria & Stebleton, 2012), research that challenges deficit-based framings of experiences is emerging.

In support of social and racial justice in school systems, Yosso (2005) forwarded Community Cultural Wealth (CCW) which builds on the personal experiences of marginalized students to acknowledge their respective knowledges, skills, and networks as assets. CCW is conceptualized in six forms of capital (i.e., aspirational, linguistic, familial, social, navigational, and resistant) which are utilized to navigate challenging and oppressive contexts, emphasizing strengths (Yosso, 2005). Recent research in teacher education (Tolbert & Eichelberger, 2016) and music teacher education (Vasil & McCall, 2018) in the U.S. have utilized the CCW framework to shift damaging, dominant narratives to more assets-framed narratives. Though research concerning marginalized voices within music teacher education is growing (Bartolome, 2016; Carter, 2013; Draves & Vargas, 2021; Kruse, 2013; Nichols, 2013; Parker & Draves, 2017; Talbot, 2018; Vasil & McCall, 2018), there is a dearth of research specific to immigrant student populations.

The purpose of this collective case study is to explore the perspectives of three first- and second-generation immigrant preservice music educators to gain insight into the ways they experience and navigate higher education. The overarching questions that guided the study include: (1) how do immigrant preservice music educators describe their experiences in higher education? (2) what supports and challenges do they encounter in higher education? and (3) what aspects of community cultural wealth align with their experiences in higher education? Data sources include semi-structured interviews, field notes, artifacts, and a summative focus group. The CCW framework was used to frame the data analysis and organization of this study. Findings from the study will provide insight into the forms of capital students draw upon as students and preservice educators in music education. Suggestions for music teacher education and future research will be discussed in light of the ongoing sociopolitical climate.



(Abstract 993)

Chorusing beyond the human: Interdisciplinary pedagogies of listening and sounding across species

Jami Reimer
Simon Fraser University

My research focuses on locating multispecies voices as features of sympoetic systems as a way to experiment with ways of decentring the human within interspecies sonic relationships. As I work to extend my own creative imagination to musically conceptualize notions of sound as *relation*, I task thinkers like Donna Haraway, Steven Feld, Eduardo Kohn, and William Bertrand in helping me think through the conditions necessary for music-making with the nonhuman, specifically around vocality. I draw from anthropologist Steven Feld's notion of *acoustemology* to address how environmental listening informs our cultural knowledge. From here, I pursue implications of interspecies listening and sounding for an environmentally engaged music education which broadens students' capacity for imagining interspecies *chorusing* as a sonic mode of living alongside nonhuman animals.

As a part of my research I have partnered with bioacoustic laboratories during their field seasons to immerse myself within different modes of listening to nonhuman animals. I have used these residencies to interview bioacousticians, deepen skills in listening and field recording, pursue my own compositional practice, and develop classroom applications for the arts which draw on cross-curricular connections with the biological sciences. As a choral educator, I have focused specifically on chorusing species, namely, frogs and toads, to investigate pedagogical linkages that support curiosity, empathy, and an experience of connection between human and nonhuman "singers."

This work addresses critical issues in soundscape and music composition research around nonhuman sonic agency, and considers listening practices spanning bioacoustics and music composition for the broadening of musical thinking into the domain of science, place-making, and environmental ethics in an age of anthropocene and climate emergency. Crucially, this work combats human exceptionalism in music education and extends our ears to imagine futures of companionship rather than dominion with our nonhuman neighbours.

(Abstract 994)



Self-Representation and Re-Orientalism in Afghan Music Education

Lauren Braithwaite
University of Oxford

From its inauguration in 2010 until the Taliban takeover in August 2021, the Afghanistan National Institute of Music (ANIM) in Kabul used music and hybridised orchestras to present a 'positive image of Afghanistan' to audiences across the globe. Drawing on recent interviews, a media discourse analysis, and my own experiences working at the school, I demonstrate how ANIM's music students aspired to deconstruct and decolonise established knowledge, stereotypes, and assumptions about Afghanistan by expanding the 'accepted grid' (Said, 1978) through which Western audiences came to know the country. In particular, I explore the image of Afghanistan's first all-female orchestra, Zohra, which challenged prevailing narratives of Afghan women as 'Third World women' (Mohanty, 1988). However, hidden behind the hybrid orchestras' polished arrangements of Afghan folk and popular songs and the students' brightly coloured Afghan concert dress, neo-colonial paradigms of power persisted. Working within a framework of Lisa Lau's (2009) theory of re-Orientalism—also described elsewhere as self-Orientalism—this paper interrogates the apparent self-representation of Afghan musicians from a postcolonial perspective, arguing that ANIM's representation of Afghanistan was largely Western-centric. Two interlinked aspects of this representation are problematised: first, that all the Afghan and Afghan-Western hybridised music presented by the school's large ensembles during overseas tours was filtered through the creative lens of the (mostly white) Western faculty (including myself) who selected and arranged the students' repertory; and second, the authority of Western musical grammar, tonality, and orchestral models in ANIM's musical offerings. Overall, this research argues that while Afghan musicians appeared to have greater self-representation on the world's stage, this representation was still mediated in large part 'through Western lenses, within Western frames of discourse, and via Western knowledge systems' (Lau, 2014: 5). Finally, the theoretical and practical implications of this research for music education are discussed. This case study addresses several issues concerning decolonising and indigenising music education initiatives in non-Western contexts—such as the hegemony of Western art music and the perpetuation of neo-colonial encounters through music—and calls for greater reflexivity by foreign practitioners tasked with (re)establishing music education in (post-)conflict zones and regions experiencing forms of foreign intervention. Furthermore, this inquiry demonstrates the need to critically analyse processes of representation and their underlying relationships of power in environments where self-representation has been previously denied or externally mediated.

(Abstract 996)



Propelled by joy: How accomplishment of proximal goals during music practice contributes to personal agency, efficacy, and well-being

Robert Duke, Lani Hamilton, Amy Simmons and Sarah Allen
The University of Texas at Austin
UMKC Conservatory
Southern Methodist University

The study of music practice by musicians of all ages to date has focused primarily on increasing the efficiency and effectiveness of time devoted to improving music performance. Yet, music practice includes an inherent emotional component, one that influences an individual's sense of personal agency, efficacy, and, ultimately, well-being. The accomplishment of goals is associated with positive emotional states, and strategic goal-setting, whether by teachers or learners themselves, leads to the reliable achievement of goals that increase feelings of competence while increasing capacity. Music practice, intelligently planned, affords learners opportunities to create experiences that present surmountable challenges, expend cognitive and physical effort, and reach meaningful goals.

In this session, we review our own research and the research of other authors in relation to the development of musical skills, focusing attention on the accomplishment of proximal goals throughout the course of practice. In multiple surveys and observational studies from our own research group, we examine the practice goals and perceptions of accomplishment of over 300 musicians at varied levels of experience and expertise in an effort to (1) document the extent to which learners at all levels of skill identify tangible performance goals that are amenable to self-assessment; (2) assess their capacity to articulate meaningful, proximal practice goals and plan procedures to accomplish them; and (3) connect their perceptions of progress with perceptions of agency, efficacy, and well-being. Because studies of practice to date have focused primarily on the accomplishment of physical and musical goals, absent attention to the emotional and motivational components of practice, we shift the focus in this presentation to the potential of music practice to afford occasions for intelligent goal-setting, the focused pursuit of goals, and personal achievement. We explore the potential for effective music practice to catalyze positive attitudes and self-perceptions and to serve as a reliable source of tangible evidence of personal capacity.

Intelligently planned practice can afford music learners reliable opportunities to accomplish tangible goals in the near term and thereby increase feelings of competence, agency, and well-being. The paucity of well-defined goals among many student musicians that we observed limits their ability to achieve a sense of personal accomplishment during music practice. The discrepancy between the goals and procedures identified seems important given that effective individual practice requires that musicians formulate clear intentions and advantageous procedures to bring those intentions to fruition.



(Abstract 997)

Stigma and afro descents: the role of social projects on the black youth Brazilian voices

Magali Kleber
Londrina State University

This article presents an analysis of the role of sociomusical projects in vulnerable Brazilian communities. The approach is a case study and points out how these sites are political and play a role in promoting social change and narrowing social identity. The framework is based on the concept of “Musical Practices and the Musical-Pedagogical Process as a Total Social Fact” (Kleber, 2006, 2013a, 2013b), which considers the multi-dimensions of music as a social practice. The concepts of stigma and social identity, the self and the other, the control of information, are based on Goffman (1982). This research analyzes data collected from interviews with young black people from a social project located in a favela in Rio de Janeiro. They talked about the role of music, discrimination and stigma, because of skin color, gender and body. The importance of this study is in the voices of young people, in what they think about their pain, even though they are part of a large and strong community. The discrimination of symbolic material values means subliminally “some cultures are more important than others, and some people are more important than others”. The relationship between belonging to a musical social project and poverty reduction and culture/artistic praxis are important issues discussed. The sociocultural actions of NGOs demand practical life and are understood as sociopolitical mobilization. Artistic practices, then, incorporate new aesthetics inherent to communities and go beyond Eurocentric perspectives, VALUING the diversity of cultural identities that were previously invisible, distant from formal education and universities. Such artistic practices can redefine and expand cultural and aesthetic boundaries in innovative socio-educational proposals, creating a sense of belonging. The collective and interaction underlie musical practices as a sociocultural articulation that has been the basis for the exercise of citizenship and human rights.

(Abstract 998)

Fostering Trust in Music Classrooms

Karin Hendricks, Cheryl Freeze and Diana Dansereau
Boston University

Theoretical/pedagogical background

Recently, there has been a notable increase in scholarly and practical conversations about the teaching of social and emotional skills, trauma-sensitive pedagogies, and care ethics in music education. These conversations are important as teachers encounter an “unprecedented dynamism of music learners’ inner worlds” due, in part, to the multiple collective crises that



students currently face (Author, forthcoming, p. 2). What is often overlooked in these conversations, however, is a consideration of how teachers also continue to learn and develop socially and emotionally. There is a need for more nuanced understandings about how students and teachers can forge authentic, trusting relationships as they engage in music learning spaces together.

Aim/focus and mode of inquiry

This theoretical presentation draws upon prior research to interrogate seven facets of trust (vulnerability, confidence, benevolence, reliability, competence, honesty, and openness; Hoy & Tschannen-Moran, 1999; Tschannen-Moran & Hoy, 1998, 2000), and to consider how these facets might manifest in music-learning settings. Of particular consideration are the ways in which music teachers might practice awareness of these facets to facilitate collective and relational trust between, and with, students.

Main ideas

Trust has been theorized to be foundational for building authentic relationships in music classrooms (Author, 2018); and trusting school climates are correlated with higher levels of achievement (Tschannen-Moran & Hoy, 1998). *Collective* trust is particularly relevant to music ensemble performance and relates to collective efficacy belief. Vulnerability and confidence are primary facets in *relational* trust, in that each manifestation of trust involves the willingness of one person to be vulnerable to the other, thereby expressing confidence in the other person's benevolence, openness, reliability, and competence (Tschannen-Moran, 2014). What is less understood is how generational and other cultural differences might play a role in fostering or inhibiting relational trust, particularly when learners might place more value on certain facets of trust over others in ways that differ from their peers and/or teachers.

Conclusions and implications for music education

We highlight specific approaches that teachers might consider as they endeavor to foster collective and relational trust in music classrooms. We also address the need for future research to more fully investigate the seven facets of trust in music learning settings, particularly how different values and/or salience hierarchies among students of different ages, genders, or cultural backgrounds might lead to differences in the ways that trust is fostered and maintained.



(Abstract 1004)

Animating Social Activism through Music and Dance

Sherry Johnson
York University

The Etnias Collective is a music/dance ensemble founded by Colombian refugees who came to Toronto to escape the violence with which they had been targeted because of their social activism in their homeland. The goals of the ensemble are multi-faceted, reflecting the needs and desires of its diverse membership: helping Colombian ex-pats connect with home; strengthening understandings of Colombian music and dance – for both diasporic Colombian and non-Colombian audiences – through participation; raising awareness about the armed conflict and human rights abuses occurring in Colombia through music and dance; and working in solidarity with protestors, world-wide, of the Colombian regime. I was invited by Etnias Collective to document their work and so I have full access to all rehearsals, meetings, workshops and performances. In addition, I am conducting one-on-one interviews with members of the collective and distribute surveys to participants in the workshops and audience members at performances.

In this presentation I focus on the group's activist agenda, and in particular a series of music and dance workshops that they hope will both mobilize interest in and understandings of the situation in Colombia, as well as engage participants emotionally and bodily through music and dance practices from Colombia. I examine how the workshops educate and inspire participants to a deeper understanding of and commitment to activism against the violence in Colombia. How does participation in Colombian music and dance activities shape understandings of and feelings towards Colombia, its history and its current situation, and how do music and movement practices inspire commitment to activism and communicate to audiences in ways that more traditional activism does not? I hypothesize that by engaging more directly with emotions and non-verbal meanings and intentions that the music and dancing will enable both participants and those who are watching and listening to the workshops feel more of a commitment to and empathy with the issues being explored.

There is increasing research on the roles of music and dance in the process of forced migration (eg., Lenette & Sunderland 2016; Sunderland et. al. 2015) and as social activism (eg., Johnson 2020; Rojas & Michie 2013; Shapiro 2017). This paper will bridge this literature by examining how the Etnias Collective uses their experiences as refugees fleeing armed conflict and music and dance practices to continue their activism by animating social justice work in ways that engage activists and audiences more fully.



(Abstract 1006)

Finding A Voice: A Conscientization Experience In Music Education

Joel Martinez Lorenzana
University of Western Ontario

There has been a growing concern to listen to different voices in music education practice. The voices of the oppressed have been rendered invisible (Stanton, 2018). However, as Schmidt (2020) writes, voice as “access and capacity to express an opinion, while key, is insufficient... voice has to move toward agency, acting and engaging with and for others, which in turn moves to conscientization” (p. 69). And while listening to underrepresented voices is important, I argue that having a voice is not enough, as it needs to be followed by action and engagement with others so that one could move towards conscientization. Freire (2000) envisioned conscientization as “learning to perceive social, political, and economic contradictions, and to take action” (p. 35). It is key, then, to emphasize that mere perception of the circumstances that affect us is not enough. Instead, he suggested that preparation for the struggle against humanization could only come through action, through true praxis.

In this paper, I focus on the process of finding a voice in musical contexts, and how this process leads to adaptation and the enthralling call to action. Using Freire’s conscientization as a framework, I engage in dialogue with a Honduran music educator who has been teaching, researching, and composing music from the north coast of Honduras, especially of the Garifuna people, for over a decade. I will set these experiences using the elements Schmidt (2020) considers are in constant interplay for conscientization to emerge: framing, action, engagement, and reframing (p. 68). First, I frame the teacher’s original motivation to find a voice after shame and embarrassment followed an international trip where he realized he couldn’t add anything meaningful to the conversation. This led to action, as he started looking at different popular and native musical expressions from his region to inform and transform his musical practice as a teacher and performer. A third stage emerges in active engagement with the local communities, compiling and amalgamating these musical expressions while honoring living traditions. Finally, in a recent dialogue, the teacher described reframing his approach to finding a voice on several occasions. This “critical engagement with the familiar, in a constant renegotiation and, at times, disruption” (Schmidt, 2020, p. 68) describes the process of conscientization as a lifetime journey, a journey that could help others imagine what conscientization in music education might look like.



(Abstract 1008)

Redefining the Groove: New Approaches to Rhythm Pedagogy in Jazz and Popular Music Education

ROBERT SABIN
Manhattan School of Music

All popular music styles have a collective inheritance owed to African polyrhythmic traditions. This inheritance extends to the unescapable influence of clave-based music, the rudimentary knowledge of which can be transformative for many secondary, university, and applied pedagogies. Elements of these traditions have given rise to evolving discussions regarding the nature of beat-oriented rhythm, specifically how the knowledge and embodied practice of ubiquitous rhythmic cycles can help musicians identify and develop awareness of the camouflaged rhythmic counterpoint contained in their repertoire.

Based upon contemporary literature, the teachings of master musicians, and original pedagogies, this workshop will demonstrate a set of polyrhythmic rudiments, rhythmic DNA that employ the body and voice as primary conduits toward an embodied, musical understanding. These hands-on activities are suitable for the classroom, rehearsal, and individual practice and will allow participants to experience and identify rhythmic cycles that, despite their pervasiveness, have only recently been applied with standardized terminology. Selected repertoire will illuminate the often-invisible matrix of primary beats, cross rhythms, key patterns (timelines), and bell patterns - the ABC's of beat-oriented music - simplified so as to be approachable by musicians with diverse backgrounds along with implications for application. In addition, biases will be identified that have historically kept these elements part from canonical forms of education, publishing, and conservatory training.

(Abstract 1015)

Exploring Creativity and Inclusion through Music Showcases in Schools

Regina Murphy and Claire Shortall
DCU Institute of Education

The context for the current study lies in a policy initiative in Ireland that has been designated a cross-government department approach to the implementation of creativity. At European level, creativity is seen as an underexploited resource, characterised by fragmentation of initiatives (UNESCO, 2019). In response to this, the Creative Ireland programme (2017-

2022) was established to engender cultural and creative practices across various sectors of society to enable access to, and participation in, creativity for all.

The purpose of the current study was to uncover the processes and potential for creative and inclusive music making in schools. A range of first and second level schools from across a wide geographical spread in Ireland were chosen as sites for exploration. The schools were significant in that they had participated in a student-centred, original, inclusive and creative music making endeavour and portrayed this at a showcase performance. Although the entire event was located in the non-profit sector, and funding to support the schools was minimal, the performances in themselves were rich in musical meaning and significance for the participants. Using grounded theory (Strauss & Corbin, 1988), and a range of qualitative methodologies including case studies, interviews, observations, and visual methods (Thomson, 2009), this study sought to explore participants' approaches to music making and understandings of originality and value in their work (Runco & Jaeger, 2012); decision making processes (Sternberg, 2006); imaginative qualities (Odena & Welch, 2009); and understandings of music education as creative and inclusive processes. Findings revealed a deep commitment to the integrity of music making of young people, as a creative and inclusive practice, inspired by concepts of representation, inclusion and diversity. While the performances portrayed an overt message, deeper significance of the work was revealed through the case studies. Here, the interweaving roles of a range of staff encompassing classroom teachers, music specialists, teachers of special education needs, special needs assistants, dance teachers, school management and leadership, coalesced to support the unique endeavours of each young person and make each visible. The paper concludes by presenting (i) a theory of creative and inclusive music making in schools drawn from collective case studies (Stake, 1995) together with understandings and illuminations of selected school settings; and (ii) characteristics of highly creative and inclusive music making activity that can be transferable to other contexts, in particular within low- or no-cost parameters; and (iii) implications for policy development. The research was funded by the Creative Ireland Programme.

(Abstract 1016)

Increasing Student Agency and Voice Through Music Technology, Choice, and Project-Based Learning

Amy Swietlik
International School of Boston

The changing pedagogical landscape and needs of 21st-century learners require music educators to reimagine the general music classroom as an environment in which educators become facilitators and student learning is made meaningful through agency and voice. This presentation will present practical applications of music technology, student choice, and

project-based learning within a secondary school general music curriculum and explore the positive impacts on the learning environment.

Arnold and Clarke define student agency as “the capacity of students to act purposively towards individual goals, change the established pattern of classroom interactions, and actively evaluate learning practice for the specific context” (2014). By increasing student agency and voice in the music classroom, students take ownership over their learning and view themselves as directors of their own thinking, problem solving, and reflection.

The use of technology in the music classroom promotes participatory culture and can disrupt the traditional imbalance of participation and spectatorship (Tobias, 2014). Digital tools can also eliminate the barrier of notational fluency, which can inhibit immediate access to musicianship and creative expression, particularly in transient schools communities. Musical composition using digital audio workstations encourages students to discover their own voice by allowing for various expressions of genre, musical preference, and cultural realization.

By designing project-based learning opportunities that incorporate student choice, topics such as music theory, music history, and media production can become more engaging and meaningful. Students take on the role of the primary decision maker as they work in groups, make choices about content or medium, reflect on their process, and revise and develop their compositions in ways that maximize freedom and agency.

The concrete application of these pedagogical approaches moves us out of the theoretical realm and into the applied reality of teaching. This has implications for both current music educators and teacher training institutions. Analyzing and exploring several models of project-based learning with intentional choices and digital music will provide clear implementation options for music educators.

(Abstract 1017)

Transforming Trans Singing Education: The Motivations And Experiences Of Australian Transgender Singers

Naomi Cooper, Nadine Manion and Scott Harrison
Griffith University

Appropriate, safer, accessible and inclusive education for trans and gender diverse singing students is an underdeveloped field, limiting pathways to musicianship, artistic development and musical participation for the often marginalised trans and gender diverse community. Aligning to the 2022 ISME conference theme, *The Visible Voice*, this research project centres a frequently *invisibilised* population, and aims to redress barriers to accessing quality music education for trans and gender diverse singers: as expressed in the 2022 ISME theme,

surveying lived experiences so that we can “see the different voices that music presents” towards “empowering music educators towards the creation of a more just, more socially embracing and more economically supportive society.” A dearth of research on the experiences and motivations of trans and gender diverse singers in Australia, combined with the absence of professional development opportunities for Australian singing teachers on appropriate pedagogy for transgender singing students, means singing teachers in Australia are under-equipped to teach transgender students optimally. This research aims to provide a snapshot of the experiences of transgender and gender diverse singers in Australia in order to inform relevant vocal pedagogy and to make singing environments more accessible to these singers. A transformative paradigm has been adopted, with a view to furthering social justice for the transgender and gender diverse community. The research design consists of an anonymous online survey, allowing a low barrier to participate and an iterative process draws themes and concepts from the survey responses to inform semi-structured interviews to glean rich qualitative data. The findings document transgender and gender diverse singers’ experiences prior to and after commencing gender affirmation including: the individual’s feelings about their voice; motivations for pursuing speech therapy and/or singing training; experiences of singing training; aspects of singing environments that made them feel comfortable or uncomfortable; barriers to involvement in singing; perceived impact of hormone replacement therapy and/or binders on the singing voice; and vocal challenges as part of the transition journey. The results of this study will allow the voices and experiences of Australian transgender singers to shape the way singing teachers (including private studio teachers, school teachers, tertiary educators and choral conductors) work with transgender and gender diverse singers by adding to the nascent body of research for appropriate, safer and accessible ways to do so.

(Abstract 1018)

Understanding Fathers' Perspectives on Caregiver-Child Music Classes

Samantha Webber
Case Western Reserve University

Early childhood music classes for infants, toddlers, and their caregivers are a growing interest for music education researchers. In previous studies, parents have expressed several reasons for choosing to enroll their children in group music classes, as well as perceived benefits. These reasons include enjoyment of music, beliefs that participation in music classes is beneficial for children’s cognitive development, and a deepening of family relationships. Previous research has indicated that strong family relationships, including the father-child bond, may be important for child development. Because families exist in diverse forms, “father” does not necessarily refer to a biological parent but could include anyone with a male gender identity in a parenting role.

Many researchers have investigated the perspectives of the adult participants in caregiver-child music classes. Although previous researchers have not necessarily recruited participants by gender, the majority of participants have been women. As a result, existing data primarily represents mothers' experiences. In this instrumental case study, I will focus on fathers' perspectives on their participation in caregiver-child music classes. Results will include a rich portrait of each participant and a summary of themes across participants. I will suggest implications for music educators, early childhood educators, and parents. Understanding fathers' experiences may help music educators make their early childhood classes more accessible and welcoming to broader categories of caregivers. General early childhood educators and parents may also use the results to improve partnerships between the home and childcare centers.

I will interview three fathers who participate in a tuition-based caregiver-child music class at a community music school in midwestern city. Research questions will include: (a) How do fathers engage in music making with their young children in the caregiver-child class context? (b) How do fathers describe their extra-musical experiences (for example, social experiences) as participants in caregiver-child music classes? and (c) How do fathers describe their reasons for enrolling and participating in caregiver-child music classes? I will collect data through individual and focus group interviews as well as through direct observation. Timing note: I have received IRB approval for this project, and I am planning to collect data from January through March 2021.

(Abstract 1019)

My First Year of Teaching...Again?: Leveraging Culturally Responsive Practices

Tamara Thies
California State University, Long Beach

The online expectations of teaching during the 2020-2021 academic school year in the United States challenged many teachers with learning new approaches and platforms to interact and deliver content. While not immune to this challenge, first year teachers may have navigated the challenge better because they had no established reference point. However, 2020-2021 first year teachers may be experiencing a second first-year of teaching as they transition into in-person teaching, learning, and music making. For that reason, I explored how two former music education students adapted to the challenges of these transitions.

The purpose of this qualitative research was to compare how two music teachers navigated their first years of teaching by leveraging culturally responsive practices to connect with their students during a year of online instruction followed by a year of in-person instruction. To



that end, the overarching research question was: “How did culturally responsive practices assist in their first year of teaching online and subsequent transition to teaching in-person?” Supporting questions included 1) What strategies assisted engagement most during online teaching? 2) Which strategies work better for in-person teaching?, and 3) How did their choices for online teaching transition to in-person learning?

Trent, who identifies as a Filipino gay male, teaches middle school choir and general music at a large, diverse middle school; and Bibi, who identifies as a Latina professional mariachi, teaches K-8 music (choral, band, orchestra, general music) where the families of her students are generally of low socio-economic status. Being from historically marginalized communities themselves, both first-year teachers embraced culturally responsive practices as undergraduate music education majors, and ultimately implemented strategies in their first jobs. Their cultural and socio-economic underpinnings offered a perspective to relate to students in ways they wish they had experienced themselves.

The connecting thread through all stories was each teacher’s commitment to becoming part of the students’ communities. Anime was one of the more popular pastimes for their students, so both instructors found their “inner weeb” and delved into this world. By recognizing students’ interests, individualities, and needs and fusing them into the content of their music courses, students better engaged and flexed more malleably with challenges. Starting the in-person year with established relationships provided a strong foundation for students to know that they were seen during the pandemic and continued to be seen during in-person settings.

(Abstract 1020)

Re(commoning) musical creativity and imagination in the public space: Critical reflections from the Sound Sculpture Park Project

Jashen Edwards, Caroline Blumer Delazaro, Alexandre von Wartburg, Daniel Gardner and Kari Veblen
Western University

What happens when three seemingly disparate organizations situated in one city serendipitously ‘find’ each other?

What does it look like when three university graduate students in composition and music education find and negotiate the ‘in-between’ spaces of their often siloed disciplines?

What does it sound like when a veteran public middle school teacher seeking to revitalize his classroom practice makes a passing comment to a university music education professor in a local café?



These questions and more are elucidated in this co-authored paper session. We envision community collaboration as a way to enact 'radical' alternatives to teaching, learning, and creating re-negotiating roles between 'public' and 'private' by opening spaces for individual and collective creative expression through collaborative composition.

Art and culture play a pivotal role in fostering a shared sense of belonging both as an activity and as an artefact as it signifies 'the power of social cooperation, the social flow of doing' (Haiven, 2014). It is this 'flow' where we are reminded how "creativity is a collaborative process... and once upon a time was part of the social process, the way people lived and worked together" (Haiven, 2014, pp. 192-4; Attali, 1985). In contemporary life, however, one may find 'creativity', like the 'public', in a state of 'enclosure' pitted against a commodified, competitive, and individualistic 'private.' Finding 'common' ground becomes a critical and creative endeavor.

Our presentation follows the ten-week journey of middle-school music students in an inclusive music class, composing original pieces for a six-piece percussion 'play' sculpture set mounted in a local city park. From lesson plan design to rehearsal and public park performance, we share stories, perspectives, and processes of transformation.

This qualitative single case study design is theoretically framed through the lens of 'community belonging' (Block, 2008), community music (Veblen, 2007/2008; Higgins, 2012), and the 'radical imagination' (Haiven & Khasnabish, 2014) which remind us that, "In these times, no research is neutral" (p. 2) and therefore all research, particularly in education, has implication and potential for greater social awareness and systemic change (Ladson-Billings & Tate, 2006).

Insights gathered from this continuing partnership suggest that collaborative projects and cross-disciplinary initiatives may offer promising alternative routes of musical engagement for equity inclusion and transformative life-long musical engagement through collaborative composition.

(Abstract 1024)

The musical lives, hopes, and agency of Afghanistan's young musicians in the months before Taliban return

Gillian Howell
University of Melbourne

The musical lives, hopes, and agency of Afghanistan's young musicians in the months before Taliban return High hopes are attached to music projects in war-affected areas, supported by scholarship into the ways that music can create sanctuaries of safety and

creative expression, strengthen intercultural relationships, and build capacity for new aspirations and life opportunities (Balandina, 2010; Boeskov, 2019; Howell, 2015; Howell, forthcoming; Mullen, 2018; Storsve, Westby, & Ruud, 2010). While this scholarship has helped to make the case to donors for the inclusion of music programs in post-war humanitarian support, the conclusions are largely drawn from data taken within the timeframe of a specific music provision or its immediate aftermath. Far less is known about the impact of these programs on learners after their direct participation has ended, and the ways in which they are able to use what they have learned to build musical livelihoods and contribute to their country's cultural restoration. Such studies can be highly challenging to conduct in the volatility and mutability of war-affected contexts, where populations can be highly transient, and development discourses focus attention and investment on current projects (Bergh, 2010). The voices of past participants are rarely heard or made visible.

This paper reports on the experiences of a cohort of young musicians who graduated from donor-supported formal music education studies in Afghanistan between 2009 and 2019. It draws upon interview data gathered in late 2020-early 2021 in the months prior to the collapse of the Afghan government and the return of Taliban rule. Findings consider the young musicians' experiences of employment, independent creative and educational initiatives, and continued professional learning, and the changes to their long-term hopes and aspirations that their post-school lives had generated. The policy implications for future music education initiatives in post-conflict contexts are discussed.

By foregrounding the voices of learners rather than program organisers or other institutional actors, this study captures important insights about the mid-term impact of donor-funded provision of music education in war-affected environments for the intended beneficiaries. It also captures the lived reality of young musicians at a significant point in time in Afghanistan's musical history: at the end of a decade of international support for structured music education and before their dreams for Afghanistan's possible musical future—and the roles they hoped to play within that—were brought to an abrupt and devastating end with the Taliban's return to power.

(Abstract 1025)

Differences in Music Education Students' Approach to Practice on Primary and Secondary Instruments

Richard S. Palese and Jay Wardeska
The Ohio State University

Undergraduate music education curricula are designed to prepare students to be professional music teachers. Students endeavor to develop musicianship on a primary instrument or the voice on which they auditioned for entrance into a school of music. Moreover, music



education students strive to develop competency on secondary instruments. Individual practice serves to refine and maintain classroom learning, and self-directed activity is the primary means by which students acquire long-term skills (e.g., Brown et al., 2015; Ericsson et al., 1993). The question of if, and how, musicians transfer effective practice strategies from their primary to secondary instruments is largely unexamined.

Some scholars have characterized the practice behaviors of undergraduate instrumentalists (Duke et al., 2009; Geringer & Kostka, 1984; Maynard, 2006; Miksza, 2006), and others have demonstrated a disconnect between what faculty claim to have taught about practice and what students recall (Barry, 2007; Kostka, 2002). A body of literature supports the notion that practice methodologies evolve and become more effective over time with continued instruction (see Miksza, 2011 for a review). No extant research describes how musicians transfer established practice strategies to novel instruments.

The purpose of this research is to examine music education students' approaches to and perceptions of secondary instrument practice. Using an explanatory mixed methods approach that includes a purposive sample of participants ($N = 30$), results will illustrate comparisons between practice on primary and secondary instruments and describe perceived obstacles to effective secondary practice. Data collection is in-progress and will conclude at the end of the Autumn semester.

Findings are anticipated to provide insight regarding how to support students' practice efforts on secondary instruments and suggest implications for secondary techniques courses in terms of performance and practice assignments. Emphasis placed on independent learning processes of secondary instruments is anticipated to influence students' practice routines on primary instruments.

(Abstract 1026)

Imaginative Community Ensembles: Storytelling in Theory and Practice

Giulia Ripani and Robert Saunders
University of Miami
Augusta University

In the United States, outreach music programs are often rooted in performance-oriented pedagogies. Although offering musical activities in diverse socio-cultural contexts and outside of educational institutions, they rely on directive teaching, repetitive skill-building activities, and Western classical repertoires (Coffman & Higgins, 2018). When mirroring formal music education, outreach programs thus frame ensembles within the borders of Western ideas of music and music education. These borders protect Western musical



traditions as a normative canon while excluding students' diverse backgrounds as a culture of poverty from which they need to be uplifted. And yet, as Erickson (2010) explains, cultural borders can be transformed into boundaries to validate and sustain cultural (and musical) otherness. In this paper, we present a community music project that aims at transforming divisive borders into enriching boundaries.

The project was initially designed to coordinate strings classes for children within the outreach program of a large university in the Southeastern United States. Despite its community engagement, the established outreach program was inspired by performance-oriented pedagogies with standardized sets of objectives. The project has now become a laboratory for envisioning and implementing an inclusive and imaginative musical space with the goal of providing accessible, diverse, and participatory musical experiences. To achieve this purpose, we have re-thought the theoretical foundations of the program and re-designed its praxis. Drawing on the theoretical lens of Symbolic Interactionism, we have challenged the common understanding of ensembles as authoritarian structures that limit students' agency and personal expression. We have thus redefined ensembles as a co-constructed space in which participants experiment with musical meanings, repertoires, classroom dispositions, and technological tools. In practice, we have introduced musical activities that rely on storytelling. Participants and teaching artists co-create stories that help children understand technical concepts and develop musical imagination. While the sensory details of stories foster participants' conceptual and musical understanding, the activity of co-creating stories helps them find their own voice, share personal experiences, and develop a sense of belonging and pride as members of the ensemble. In sum, we document the empowering role of outreach spaces in nurturing personal growth and socialization. If instrumental music-making embraces the ethical stances of community music praxis, outreach programs can thus be re-framed within enriching boundaries that bridge different ways of experiencing, knowing, and valuing music.

(Abstract 1027)

Wellbeing education for musicians in professional training: interdisciplinary recommendations

Ann Shoebridge and Margaret Osborne
University of Melbourne

Thirty-five years of research in performing arts medicine has mapped the extent of performance-related problems (PRP) in musicians, identified risk factors, and trialled various interventions. However, little headway has been made in reducing PRP, with intervention studies showing some improvements in psychological health, but still to produce consistent evidence of a protocol that successfully addresses the complexities of musicians' psychological and physical wellbeing. We compiled evidence drawn from performing arts

medicine, performance science, sports psychology, behaviour change, educational theory, safety science, health promotion, and occupational and public health, showing that successful health promotion for musicians needs to capture and manage complexity, is context-appropriate, and responsive to program recipients' lived experience. Key principles guiding effective program delivery were identified, including engaging curricula and learning experiences; supportive social, physical and digital information exchange environments; community awareness and actions; development of students' mental health knowledge and self-regulatory skills; access to effective services; and ongoing evaluation and program adjustment which involves all levels of the organisation, especially those who are affected by those changes, to ensure program relevance and effectiveness. In this paper we elaborate on these principles that underpin successful wellness initiatives, and on processes for developing a context-specific wellness program for musicians in professional training contexts.

(Abstract 1028)

Teachers' conceptions of musical creativity

Rosane Cardoso de Araujo
Federal University of Parana / CNPq

The study of creativity in music, according to Webster (2002), involves a complex combination of cognitive and affective variables. According to the author, creative thinking is a dynamic process, enabled by innate and developed capabilities. Alencar & Fleith (2003) explain that creativity is a product of conscious effort, prolonged work and individual knowledge. Cremin (2009) distinguish creative teaching from teaching for creativity. For the author, in creative teaching the teacher uses creative approaches in the classroom to make learning more interesting and effective, and in teaching for creativity the teacher seeks to identify the creative potential of students. Burnard & Murphy (2017) consider that creative participation is also essential for students to develop their musical skills and create ways of thinking, experiencing and making music. For the authors, the creative teacher is a co-creator who encourages children to take risks and try new approaches. Thus, considering the theme of creativity in music education, the aim of this study was to investigate conceptions about musical creativity of teachers working as independent teachers or in specific music education institutions in the city of Curitiba (Brazil). Part of this study was published in Araújo et al. (2021). The methodology used was a survey study carried out with 71 music teachers who worked with music education in general, covering areas such as instrument, singing, theory, early childhood music education and harmony. The data collection instrument was a questionnaire, consisting of quantitative and qualitative questions. The results indicated that teachers had their own

conceptions/opinions about the presence of creativity in music teaching processes, highlighting three main categories: (a) creativity as innovative teaching, (b) creativity as

student autonomy and (c) creativity as problem solving. The data also revealed that 99% of the participants believed that the teacher could lead a creative class, and all agreed that the student's musical creativity could be developed, following, for example, towards the studies of Barrett (2000) Araújo, Veloso and Silva (2019). These results are in line with the observations of Burnard (2012) when he states that it is up to the teacher to constantly stimulate his student's musical creative response. In conclusion, it is possible to state that the results of this study have implications for music education as they help to reflect on the need to consider the potential of creative practices to optimize the teaching process. The results also corroborate with other research on creativity and teachers' thinking.

(Abstract 1029)

Parents' Perspectives on Preschool Music Education-Case Studies in Australia and China

xiangyitao
The University of Sydney

Background

Studies acknowledge the influence of families in early childhood music education (ECME) (Bond, 2015; Ilari, 2007; Niland, 2019; Savage, 2015; Young, 2016; Young & Ilari, 2019). This paper aims to enrich the understanding of families' perspectives about children's *musiking* and explore possibilities of engaging families in preschool music education. Research questions focus on the following aspects: 1) the family context of children's music experience; 2) the parents' opinions about children's musical learning; and 3) the parents' expectations of preschool music education.

The research investigates ECME in Australia and China where educational policies share a few similarities. In Australia, music is usually seen as a mode of children's language (DEEWR, 2009) and collaborative partnerships with families and communities are highlighted as a key quality standard (ACECQA, 2020). The State Council of China launched Opinions (2010) also demonstrates the importance of arts education and calls for a three-in-one-partnership between the family, schools and society.

Methods

The research adopted qualitative case study methodology using a socio-cultural theoretical framework (Vygotsky, 1978). Empirical data came from two case studies, one in Sydney and one in Shanghai, including 14 classroom observations, six teachers' interviews, conversations with 27 children, and 25 parents' questionnaires. The idea of crystallisation (Settlage et al., 2005) enable different voice heard. A cross-lens synthesis is conducted to explore how parents possibly influence the children's musical learning and the educational practices at preschool.



Results

The main findings suggest: 1. Parents' perceptions of music have impact on their children's dispositions of music learning. Music in diverse forms (signing or musical play) can be a bonding between family members. 2. In both countries, parents have similar expectations for preschool music education, e.g. teaching of knowledge and playing instruments. The Australian parents are satisfied with children's pleasant experience, while Chinese parents seem more attached to technical skills and performance. 3. Family provision of music seems a "stimuli" of children's learning at preschool. In China, it is interesting to observe tensions between the parents' expectations juxtaposed with the teachers' struggle about instruction as compared to play-based learning. In contrast, the Australian parents and educators seem to reach alignment in an understanding of play-based learning and seeing music as a mode of language.

Conclusion

Family engagement in music education is "valued" in both educational settings. The research would propose adopting Bronfenbrenner's socio-ecological model (2009) to explore partnerships between families and educators to nurture children's music learning holistically.

(Abstract 1030)

Introduction to the Opera genre: a study about Problem-Solving Cycle with children

Carina Cardoso de Araujo and Rafael Ferronato
Georgia Southern University
Federal University of Paraná

In cognitive psychology, problem solving is seen as a process linked to creativity that can instigate the learning process (Baars, Wijnia and Paas, 2017; Panhagui, Luitz and Pianaro, 2017). Sternberg (2009) presents a Problem-Solving Cycle that includes steps ranging from problem identification to process evaluation. In our work, the objective was to develop a didactic activity with elementary school children for the study of the Opera genre, based on the Problem-Solving Cycle (Sternberg, 2009). A qualitative exploratory study was conducted with children in 1st and 3rd grades (6 and 9 years old) from an elementary school in the city of Curitiba (Brazil). Data collection was carried out through participant observation. The contents of the Opera themed class were developed through 5 activities, which included: introduction to Opera singing; Opera and affections; timbre, pitch, rhythm, and melody. In the fifth activity (creation), we introduced the Problem-Solving challenge. We explained the development of Opera in the Baroque period and its relationship with the theory of affects. We challenged the children to expressively perform a presentation of a specific feeling (affection): joy, anger, sadness, or fear. The execution of affections should be presented in a *recitative* way. With this proposal, the students experienced the stages of the Problem-Solving Cycle: Identification/definition of the problem, in which the children understood that they should represent feelings in a recitative way; Development of strategies/ Organization of information/Resource allocation, in which students developed and organized strategies to represent feelings; Monitoring, in which they presented to colleagues and teachers in order to accomplish the challenge; Evaluation in two spheres - personal and collective through feedbacks. The students searched for countless ways to execute the feelings during the recitative presentation, using strategies similar to those identified in the study by Adachi and Trehub (1998). In feelings like *joy*, for example, they changed the tempo (faster), used higher pitched sounds, and increased the volume. To express the different feelings, they also changed facial expressions using features such as smiles and different gazes. We concluded that problem solving can help teachers to develop creative activities, challenging students to an active effort in pursuit goals. In addition, we noticed that the Opera theme has great potential for exploration for future multidisciplinary activities involving literature, dance, theater, and music.

Keywords: Problem-Solving, Opera, music in school

Theoretical background

In cognitive psychology, problem solving is seen as a process linked to creativity that can instigate the learning process (Baars, Wijnia & Paas, 2017). Sternberg (2009) presents a Problem-Solving Cycle that includes steps ranging from problem identification to process

evaluation. The author indicates that the cycle consists of the following steps: identification/definition of a problem and its representation; constructing a strategy for solving the problem; organizing information about the problem; allocation of resources; motoring problem solving and evaluating the solution. Punhagui, Luitz & Pianaro (2017) suggest that Problem-Solving can be seen as a motivating activity to reach a goal and, consequently, it can be a relevant tool to instigate the creative process and learning process. According to the authors, working with problem solving can also be used as an enhancer of autonomy.

Aim

In our study, the objective was to develop a didactic activity with elementary school children for the study of the Opera genre, based on the Problem-Solving Cycle (Sternberg, 2009). Thus, in this study we encouraged the students to create solutions on a proposed challenge activity based on Problem-Solving. The choice of the Opera themed lesson was supported by Swanwick's (2003) proposals, in which he indicates the need for a rich and plural education that provokes the encounter with different cultural and historical practices.

Method

A qualitative exploratory study was conducted with children in 1st and 3rd grades (6 and 9 years old) from a full-time elementary school in the city of Curitiba (Brazil). Data collection was carried out through participant observation.

During the morning, the school often mixed classes with students of different ages to have extracurricular activities and assistant lessons of various subjects. During the conduction of our study, we worked in the extracurricular activities time, therefore, the class had children from different levels of the elementary education – more specifically, 1st and 3rd grades students.

Working with different ages within the same classroom was a challenging element. For this context, the classes were developed through collaborative work between the authors of this study: the professor/researcher advisor and the teacher who taught the classes.

The contents of the Opera themed class were developed through five activities, which included the following contents: the introduction to Opera singing; the presentation of contents about Opera and affections; the development of activities on timbre, pitch, rhythm, and melody. Based on these activities, students were encouraged to get involved in the class through different modalities: appreciation, musical practice, interactive games, and creative activity. However, it was in the last activity performed (creative activity) that we sought to include the Problem-Solving challenge.

While introducing the challenge in this last activity (creation), we explained the development of Opera in the Baroque period and its relationship with the theory of affects. According to Fonterrada (2008), the theory of affects explains musical events in relation to feelings. We challenged the children to expressively perform a presentation of a specific feeling (affection): joy, anger, sadness, or fear. The choice to express these certain feelings can be

justified by Juslin (2013), when the author argues that certain emotions are more noticeable and easier to express than others.

The execution of the affections should be presented by the students in a 'recitative' form - a baroque composition technique widely used in Operas of the same period, which consisted in the declamation of a text in a kind of *spoken song*, accompanied by chords supported by a *basso continuo* (Grout & Palisca, 2014). To help the children understand the execution of the *recitative*, a video was presented to exemplify this composition technique. In sequence, the affections that the students should use in their performances (joy, anger, sadness and fear) were randomly drawn. Finally, they should seek their own way to demonstrate the affection, executing a *recitative* form, based on a sentence given by the teacher (author). To clarify even more the activity's proposal, the teacher also demonstrated an example of how the *recitative* could be done.

Although the teacher's demonstration is invaluable, it was through autonomous practice that the students were able to evolve their musical skills, following their own choices. Therefore, students were encouraged to develop and use their own musical codes to express the suggested emotions.

Results

During the class, the five activities were carried out with great involvement by the children. The first activity was a *welcome song* in which students were invited to actively participate in a musical performance practice: singing and performing the rhythmic accompaniment suggested by the teacher. In the second, which was the presentation of the Opera genre, they were able to experience activities with historical content and musical appreciation. In the third activity, musical appreciation was used to exemplify vocal timbres and present the classification of voices (soprano, alto, tenor, and bass). The fourth activity resulted from the third, as it focused on recognizing and classifying voices through a match game, which showed to be very motivating for everyone.

In the last activity – the execution of affection through the *recitative* form – the students experienced the stages of the Problem-Solving Cycle:

- a. Identification and definition of the problem – in which the children understood that they should represent the affections of a specific sentence through the *recitative* form;
- b. Elaboration of strategies, Organization of information and Allocation of resources – in which they individually elaborated and organized their ways of performing the *recitative s* bringing them closer to the representation of the affection (through intonation, facial expressions, gestures, among other features);
- c. Monitoring, in which they presented to colleagues and teachers in order to accomplish the challenge;
- d. Assessment that was carried out in two spheres – personal and collective through feedback from colleagues and the teacher.

Analyzing the results, we observed that it was not possible to verify significant differences in commitment and motivation between younger and older children. This observation was relevant to assess the activities' proposals as compatible for children aged 6 to 9 years old. The execution of the creation activity – through the Problem-Solving process – allowed us to confirm that the children looked for countless ways to execute their affections during the *recitative* presentation, using strategies similar to those identified in the study by Adachi & Trehub (1998). For example, in the presentation of a feeling (affection) like *joy*, many students used changes in tempo (faster), higher pitches and higher volume. In addition, the children also changed their facial expressions using features such as smiles and different gazes to better represent the affections.

According to the study by Adachi & Trehub (1998) on sentimental expression of children in music, it is common for children to use resources such as changing the pitch, volume, and tempo to express feelings in speech and singing. The use of other resources such as modes and articulation are specific to those who already have a greater musical experience. These findings by the authors were also observed in our study.

In addition, it was possible to notice that the Opera content – although far from the context of most of the children – had a good response from the students. Opera genre have a great potential to be explored on future activities in musical performance, appreciation and introduction of historical music content (stylistic and about specific composers). This theme also can be used in multidisciplinary activities involving literature, dance, theater, and music.

Conclusion

When evaluating the class reported, it was possible to observe that the performance of the students exceeded our expectations considering that they were students in a mixed class of different ages (1st and 3rd grades). The contents were worked through different proposals in an interactive process between teacher and students, bringing attention and commitment from both parts. The activity based on the Problem-Solving proposal (Sternberg, 2009), allowed us to understand that this modality can help teachers to develop creative activities that challenge students to an active effort in pursuit goals. The children pledged to carry out the proposal to create their *recitatives*, seeking different strategies to achieve the objective of presenting the affections. As in the study by Adachi & Trehub (1998), we observed that students used expressive resources in body and voice during the performances.

We also observe that the Opera genre, widely used by composers from the 17th century to the present days, has a great historical/cultural potential to be explored, not only in specific music classes, but in Arts in general. This musical genre has a multidisciplinary character, which can encompass activities in music, theater, dance, and visual arts.

In this sense, we suggest more experiments and research using the Opera genre – due to the scope of this musical genre – as well as the use of the Problem-Solving model to explore teaching and learning processes about musicology contents in the field of Music Education.



We also emphasize that the use of the Problem-Solving model can be an option to work in an engaging and creative way, providing a playful learning environment that values spontaneity.

Finally, we hope through this study, to reflect on the possibility of musical practice that allows us to creatively manage the process of teaching and learning music in the context of elementary school.



(Abstract 1031)

Key Changes: Incorporating Education for Sustainable Development in Music Education

Kyle Bartlett
Arizona State University

Climate change is undoubtedly a global crisis (Cook et al., 2016, abstract). The effects of the warming climate are felt in every part of the world, and current estimates show the impact will continue to worsen unless significant action is taken (International Panel on Climate Change, 2021, p. 10). Educating to empower students and teachers is one of the most effective approaches to combating the warming climate (United Nations Educational Scientific and Cultural Organization, 2012, p. 33). Many subject areas have already addressed environmental issues, but engagement from the music education community is less evident (Østergaard, 2019, p. 2). But, why? Perhaps music educators believe environmental issues should only be taught in other subject areas. Alternatively, perhaps music educators want to engage with environmental issues but feel they lack the necessary pedagogical content knowledge (Shulman, 1986).

To that end, the United Nations Educational Scientific and Cultural Organization (UNESCO) has developed a robust framework to help teachers address environmental issues through their respective subject areas (UNESCO, 2012, pp. 33-37). In other words, to enable teachers to engage with environmental education without sacrificing subject area content. This framework is referred to as Education for Sustainable Development (ESD). It is viewed as a “mechanism for transforming education and learning, not simply as an addition of sustainable development-related content to curricula” (Nolan, 2012, p. 29). “Through ESD, we acquire knowledge and values that help us to understand complex, interrelated challenges and risks” (Deutsche UNESCO-Kommission, 2021).

To demonstrate how we might incorporate ESD in music programs, the researcher will apply the ESD framework to contextualize findings from an ongoing research study called the Weight of Light, which addresses climate change through youth-created solar futures. The Weight of Light research study consists of an interdisciplinary agenda to investigate how futures thinking can support youth’s interest in and identification with STEAM disciplines through integration into innovative arts/music courses. Using the Weight of Light study as an example, the researcher aims to empower music teachers by providing an understanding of ESD and how to incorporate this framework into a music classroom.

(Abstract 1038)

Decolonizing the Vocal Studies Curriculum: A Linguistic Approach to Iberian and Latin-American Repertoire

Elisa Ramon
University of Nebraska-Lincoln

The majority of Academic curricula of voice performance degrees in the United States share a lack of Iberian and Latin American repertoire. There is a discrepancy between the status of the research on Iberian and Latin American music, aiming at deconstructing the Western canon, and the repertoire performed in Academia. Several anthologies of Spanish and Latin American art songs and more recordings have been published in the past three decades. Nevertheless, the performance of Latin American and Iberian works in Academia remains limited to isolated and personal interests of voice teachers or students without inclusion in the curricula. Furthermore, the demanding language requirements, especially in the undergraduate programs, make it even more difficult for students to explore repertoire outside of the traditional Italian, German, and French languages.

This paper presents Spanish as an essential addition in voice literature and lyric diction classes. Its high ratio of vowels to consonants and its articulatory settings are conducive to the development of classical singing. Spanish is the second mother tongue globally, and the United States is the second-largest Spanish-speaking country worldwide (*Yearbook of Spanish in the World*, 2019). Furthermore, the growing number of Hispanics pursuing a degree place them as the nation's largest minority group (U.S. Department of Education). Spanish remains the most studied language in high school language programs (National K-16 Foreign Language Enrollment Survey Report, 2017). In this context, it is reasonable to affirm that most undergraduates enrolled in vocal programs are somehow familiar with the idiom. In this paper, I maintain that repertoire in Spanish would represent a resource outside the established Western canon, an opportunity to renegotiate the self-representation of Latinx students in the voice studio. Furthermore, it would represent a feasible and less intimidating choice for beginner students approaching music in a foreign language for the first time.

(Abstract 1040)

Developing a Scaffolded Electroacoustic Repertoire

Daniel Gardner
N/A

In a 2003 article, flautist and electroacoustic performer Elizabeth McNutt claimed that the lack of electroacoustic performers is caused by the inherent inflexibilities of electronic music.

While McNutt's assessment provides insight into how Western classical musicians approach electroacoustic music, it fails to provide answers about the disparity between the use of technology in Western Art Music and commercial music pedagogy. In this paper, I propose that the lack of a scaffolded repertoire for soloists with electronics is preventing non-professional/ pre-professional musicians from engaging in electroacoustic performance and, consequently, diminishing the number of professional performers with the skills necessary to perform the existing repertoire.

Due to a lack of research on the learning outcomes from electroacoustic performance pedagogy, this paper considers the state of electroacoustic music through the lens of critical pedagogy to demonstrate the social benefits of a scaffolded electroacoustic repertoire. This is presented in tandem with an examination of the research on technology-assisted practice tools—such as SmartMusic—which suggests that electroacoustic music may be an effective tool for developing students' collaborative musicianship and increase student motivation in the practice room.

Drawing on my experience as an electroacoustic composer and drum instructor, I conclude that an effective pedagogical electroacoustic work must meet three criteria: (1) instrumental writing appropriate for a non-professional musician, (2) modest technology requirements (stereo, fixed media preferred), and (3) be 'of-a-kind with works presented in a concert music context.

(Abstract 1042)

Effects of Warm-ups With and Without Singer Gestures on Choral Sound

Melissa Grady and Sheri Cook-Cunningham
University of Kansas
Washburn University

Numerous choral pedagogues recommend beginning a choir rehearsal with a warm-up combining physical and vocal components (e.g., Brinson & Demorest, 2014; Phillips, 2016). In two studies, Cook-Cunningham and Grady (2018) and Grady and Cook-Cunningham (2020) examined the effects of three choral warm-up procedures (physical-only, vocal-only, physical/vocal combination) on acoustic and perceptual measures of choral sound with multiple choirs. Results indicated choristers sang with less resonant energy after the physical-only warm-up and four of the five choirs preferred the physical/vocal warm-up procedure.

In this investigation, we studied choral warm-up procedures that we felt were both engaging and effective in producing healthy vocal behaviors through the inclusion of singer gestures. The purpose was to assess the potential effects of a vocal warm-up sequence with and



without singer gestures on selected acoustic and perceptual measures of choral sound. We intended to complement previous studies (e.g., Brunkan, 2012) that have investigated the effects of singer gesture combined with singing on vocal output and perceptions.

Data were acquired during two counter-balanced data collection sessions across two choir rehearsal periods. Participants ($N = 93$) comprised members of four established choirs: three university choruses and one community choir. Participants followed one of two videotaped warm-up sessions (vocal only or vocal with singer gesture). The vocal exercises remained the same for both videos, including keys, repetitions, and tempo. The only difference between videos was the addition of singer gestures specific to each vocal exercise. Immediately after participating in a warm-up video, the choirs recorded a folk song for acoustic and perceptual analysis. Singers also completed a short questionnaire about their perceptions and preferences of the warm-up segments.

Results indicated an amplitude boost (greater than 2 dB) when performing the with-gestures warm-up for two of the four participating choirs. Pitch analysis results demonstrated that the only “in-tune” singing was after the with-gesture warm-up. All choirs sang with less pitch deviation after the with-gesture warm-up compared to the without-gesture warm-up. Singer participant perceptions and comments illustrated a strong preference for the with-gesture warm-up sequence.

These results are consistent with earlier studies in which singers preferred including gestures and sang more in-tune after combining gesture(s) with singing. For choir directors seeking energizing and effective warm-ups that produce healthy vocal behaviors, adding gestures could prove beneficial. We note that these findings validate anecdotal suggestions by choral pedagogs, previous research, and are positive and practical for choral music educators.

(Abstract 1043)

Narrating Beginning Instrumental Pedagogy: Introducing a Storytelling Method

Robert Saunders and Giulia Ripani
Augusta University
University of Miami

Students and teachers are presented with several challenges when starting a beginning string program. Learning technique and conceptual information accessible by students as young as 5 years old can be demotivating for children and teachers alike. Instrumental group music classes are comprised of students with a wide variety of musical backgrounds. The aim of this workshop is to introduce the Storytelling Method for Beginning Strings that employs the creation of a fairytale narrative to foster students' musical creativity and technical

achievement. Storytelling creates positive learning environments for students while aiding in developing technical skills. Specifically, stories provide meaningful and playful contexts to engage students and to help them connect technical concepts with familiar images, body awareness, and personal experiences. Furthermore, when stories draw on students' cultural assets, a teacher promotes social and emotional learning and fosters support for lifelong music participation.

The Storytelling Method for Beginning Strings contains 24 lessons across 8 units used during the first year of string instrument instruction. Lessons are divided into 2 sections each, one for music learning and a second for developing story elements for a class-created fairytale narrative. Students in a Storytelling Method classroom are introduced to folk music concepts while working collaboratively to decide on details of an exciting adventure of a feline character searching through a forest on a quest to learn to sing and play music with other woodland creatures. Illustrated worksheets and presentation materials are provided for the teacher to develop the storyline with corresponding musicianship and executive skills. Story elements all have specific music skills aligned with them and are introduced in a scaffolded curriculum. The culminating activity is a performance that introduces the story created by the students, complete with performance narrative script, notated sheet music, and visual media components.

Attendees of this workshop will have an overview of the Storytelling Method for Beginning Strings. The curriculum map will be discussed and examples of the folk music repertoire will be available. Participants in this workshop will take part in creating a short narrative of their own, and the authors of this new method will present skill development activities. All workshop attendees will have access to an online storytelling development tool that they can use to start building their own classroom fairytale. This workshop requires an open space with seating for participants, a presentation podium, and computer projector. Attendees are encouraged to bring instruments if they choose.

(Abstract 1044)

Applying Universal Design Strategies to LGBTQIA+ Inclusion in Music Education

Marshall Haning and Barry Hartz
University of Florida

As society has become more aware of the struggles faced by those in the LGBTQIA+ community, the experiences of LGBTQIA+ individuals in music programs have likewise become of increasing interest to music teachers and music teacher educators. A growing body of literature has begun to emerge to illuminate the experiences of these individuals, and to bring forward recommendations for changes to best practices in music education to better

meet the needs of all music students (e.g. Bergonzi, 2009; Garrett, 2012; Garrett & Spano, 2017; Palkki & Caldwell, 2018; Silveira & Goff, 2016). As the profession works to become more supportive of all music students and teachers, information about LGBTQIA+ issues will continue to be a crucial part of the conversation about best practices in music education.

Garrett (2012) suggested the use and transfer of a variety of diversity inclusion paradigms to inform conversations about LGBTQIA+ inclusion in music education. Although there are many approaches to inclusion, one that has become increasingly prominent in recent years is the concept of Universal Design. Universal Design is a paradigm that attempts to position supportive and inclusive design choices as universally beneficial rather than as applicable only to a narrow range of individuals. In many ways, the Universal Design approach represents a view of inclusive designs and structures as “essential for some, good for all” (Meyer, Rose, & Gordon, 2014, p. 86). The principles of Universal Design are intended to support the development of products and environments that are inherently accessible and equitable to all people (Darrow, 2016; Hourigan, 2015; Lombardi et al., 2011). These principles carry obvious applications to the needs of LGBTQIA+ individuals.

Previous research has suggested that explicit support for LGBTQIA+ students participating in music programs may help to increase students’ feelings of inclusion and safety (Palkki & Caldwell, 2018). When approaches to LGBTQIA+ inclusion take the form of specific accommodations applied only to these students, however, the accommodations themselves may have an “othering” effect. Further, these types of accommodations can often only be applied to those students who openly identify as LGBTQIA+, and therefore may not reach LGBTQIA+ students who do not feel able to be open about their identities. Applying the principles of Universal Design to LGBTQIA+ inclusion may provide opportunities to improve practice for all students while simultaneously reducing the othering effect of individual accommodations. Specific examples and recommendations for practice will be discussed.

(Abstract 1052)

The YouTube Project: Students and Their Voices as Content Creators

Donna Janowski and John Touchette
University of Western Ontario

YouTube has fundamentally changed how today’s youth consume music. Indeed, in 2017 YouTube accounted for “46 per cent of all online music streaming time” (Burgess & Green, 2018, p. 5). While students’ enthusiasm for YouTube is certainly related to music consumption, students are increasingly interested in using their voice on the platform as creators. Unfortunately, many students do not have opportunities within their North American K-12 music education to explore the musical interests they engage with actively



outside of school. The purpose of the YouTube Project was to address the musical disconnect between inside and outside of school, while also considering the different functions and affordances of the platform. The YouTube Project, then, is “a form of social practice in that it enables learners to appreciate the complexities of visual communication and meaning construction and become active participants in the multi-modal world around them” (Lin & Polaniecki, 2009, p. 105).

A constructivist approach framed the project-based learning experience. Students began the process by thinking through the following essential questions: “Why is YouTube important?” “What if YouTube didn’t exist?” and “Where do YouTube ideas come from?” Six popular types of YouTube videos were introduced including original songs, remixes, parodies, covers, mash-ups, and lyric videos. Students chose a category that suited them best or proposed a new idea, such as karaoke videos. A diverse number of instruments and techniques—from ukuleles to DAWs—were used to produce a variety of music videos. After the final projects were presented, students reflected on the experience by responding to questions such as, “What have you learned about musicking with YouTube?” and “What does the design of your final video say about you?” The essential questions that were posed at the beginning were also revisited throughout the project and included on the final reflection.

The field of music education should look to develop opportunities for students to explore their musical interests in the classroom, while developing criticality towards the musical world around them. Additionally, students who were not as interested in performing were able to focus on other aspects related to participatory culture and video creation. Music classrooms that adopt such a learner-centered model would support multiple, simultaneous musical investigations to occur in the same space. In many music classrooms, the most prominent voice belongs to the teacher. With the YouTube Project, students’ voices are more visible than ever before.

(Abstract 1053)

Shifting Perspectives: Queer Policy Reading to Counteract Neoliberal Disempowerment

William Sauerland and George Nicholson
Purdue University - Fort Wayne
University of New Mexico

A teacher hangs a rainbow flag in her classroom to show support of LGBTQ students, which remains on her wall for years until a parent files a complaint. Deemed a “controversial matter,” the school board approves a new policy, stating that any “controversial” symbol – even the Pride Flag – must be removed from educational spaces. The resulting policy reads:

“The teacher is responsible for creating a learning environment in which all students and staff are respected” (Williams, 2021). This policy not only impacts symbols in the classroom, it extends to curricular choices, requiring administrative approval before teaching any potential “controversial” topics.

In the United States, education policy has been shown to impact a teacher’s agency (Schmidt & Cowell, 2017). Recent trends in policy built upon neoliberal algorithms result in disempowerment, stripping teachers of their autonomy (Nicholson, 2020). Music teacher preparation educators may locate these outcomes within policy texts such as edTPA, while K-12 teachers may experience these in national or local policies, such as ESSA. Current readings of these texts suggest a binary end to policy reform; teachers must either change their practice to meet the policy maker’s vision, or resist, resulting in professional consequences (Santoro, 2013).

However, when queer theory is applied to the reading of policy texts, it renders new possibilities, as it “challenges the normative social ordering of identities and subjectivities” (Brown & Nash, 2016, p. 5). In the opening vignette, the policy asserts that teachers must not advocate one “point of view.” A queer reading of these words indicates that teachers must then infuse curricula with more diverse perspectives and differing opinions. In the music classroom, this might mean that teachers should amplify a wider variety of musical identities, styles, and cultures. Queering this policy suggests teachers magnify diversity to avoid indoctrinating a white-cis-heteronormative viewpoint.

Beyond gender and sexuality, queer policy reading promotes a shift in perspective - to view situations from emerging and intersecting angles. As such, queer theory is fundamentally iterative, resulting in an inherent tension when applied to policy, which otherwise might seem static. Queer reading of policy allows policy makers and educators to enter a *third space* (Bhabha & Rutherford, 2006), a space to embrace and reimagine policy as a constantly evolving resistance against stagnation and normativity. This philosophical paper considers how a queer reading of educational policy texts could counteract neoliberal disempowerment, and in turn, restore academic freedom within the music classroom.

(Abstract 1055)

The implications of participating in an early childhood music program for parent-child interaction.

Aimée Gaudette-Leblanc, Jonathan Bolduc and George M. Tarabulsky
Laval University

1. The quality of interactions between parents and their children influences emerging attachment security and developmental outcome. Specifically, sensitive and warm

parenting practices are associated with the development of secure attachment and more positive child socioemotional adjustment (Goodman et al., 2012). Nevertheless, the development of a secure attachment relationship seems less likely in high-risk contexts characterized by low levels of parental education, low income, marital conflict and single parenthood (Cyr et al., 2010). To help these families, in Western countries, supported playgroups are offered to improve children's early learning, positive parenting behaviors and strengthen social relationships (Williams et al., 2018). As part of such initiatives, non-formal music programs are offered in community centres or public venues (Abad & Barrett, 2017; Creech et al., 2020).

2. The aim of this study was to examine the implications of participation in an early childhood music program for the quality of parent-child interaction.
3. A Randomized Control Trial was conducted in a multicultural community in the suburbs of a large Canadian city. The Music Together® program was implemented by the researcher in three childcare centres for 10 weeks (45 minutes per week). Blind evaluations were conducted via independent observations in participants' homes, prior to and after the intervention, allowing us to complete the Maternal Behavior Q-Set (Pederson & Moran, 1995). Self-report questionnaires were completed by parents, providing information about their perception of their relationship with their child and the child's social adjustment.
4. Analysis revealed a significant improvement in the quality of parent-child interaction for participants in the experimental group, but not in the control group. Nevertheless, no significant differences were found in the parent-reported data, indicating that results may vary depending on the type of measure used (observed or reported).
5. These results are promising and lead us to recommend the implementation of early childhood music programs in community settings.

(Abstract 1056)

Re-discovering Our Voice; A Community Choir's Journey Through the Pandemic

Sheri Cook-Cunningham
Washburn University

The ongoing Covid-19 Pandemic continues to affect the majority of the world's population in some manner: economically, socially, or mentally (Bartik et al., 2021; Gössling et al., 2020; Haleem et al., 2020; Paudel, 2021). Businesses, schools, and concert venues closed their

doors during the quarantine, forcing many to adapt to a new reality. For example, choral singing in the United States halted abruptly in the spring of 2020 after a community choir rehearsal in Washington was linked to 32 confirmed covid cases and two deaths (Hamner et al., 2020). This shut down of choral singing affected approximately 32.5 million adult Americans who regularly participated in community choirs (Chorus America Staff, 2019). For many singers, particularly older adults (ages 65+), weekly choir rehearsals provided an opportunity to make music and be part of a social community (Gembris, 2008; Laes, 2014).

This study documented the perceptions of singers ($N = 67$) in an established community choir as they journeyed through the initial silence of the pandemic and emerged to re-discover their voices, albeit with new safety parameters. Participants included past and present members of a non-auditioned choir, with a mean age of 62.5 years and a retirement rate of greater than 60%. All participants completed a questionnaire and based on their responses; I selected several members for follow-up interviews.

The questionnaire solicited participant responses concerning (a) motivations for participating in choir in three time periods (pre-covid, during quarantine, post-vaccination), (b) the effects of the pandemic on their lives (physical, social, mental), and (c) demographic information including age, occupational status, vaccination status, and previous musical experience.

Results of this study indicated that a majority of the older participants (ages 65+) experienced frustration when the choir pivoted to a more technologically based format (online gatherings and recorded performances). Additionally, this age group depended on weekly rehearsals for their social interaction and experienced a greater sense of isolation when compared to their younger counterparts. Choir members with limited music experience reported relying more on rehearsal tracks since the pandemic, possibly due to decreased auditory capacity caused by masking. Members expressed an increased appreciation for the opportunity to sing and a desire to be challenged musically. Findings were discussed in terms of implications for directors of community choirs, methods to equip future music educators to meet the needs of older adults, and the development of lifelong independent musicians.

(Abstract 1057)

Keeping the Whole World Singing: Resilience of the Barbershop Community During the COVID-19 Pandemic

Asher Carlson
University of South Florida

Well, I think with our artform—and when I say “with our artform” I mean the artform of music, which is something that has so many variables and variances to it—for anyone to come in and say, “This is what it is,” actually seems pretty small-minded...to be in the realm

of music and to be closed-minded in any way just doesn't make a lot of sense to me...why not just be open to stuff? You're always going to learn from things if you're open to it.

The quote above was but one of the many insightful phrases spoken by world-renowned barbershopper Tony DeRosa as I interviewed him for my podcast. While many people consider barbershop music (an American style of a cappella music, usually performed by a quartet of male singers) to be an antiquated means of music making, the barbershop community continues to flourish with over 20,000 official members in the Barbershop Harmony Society (BHS). For many of these vocalists, their quartets and choirs have supplied them with a community that unifies people through shared music-making despite differences in gender, age, race, and geographical location. This may seem progressive to those who are only peripherally familiar with barbershop as a style, and while the musical style of the genre does maintain many of its traditional influences, people like DeRosa continue to expand the boundaries of barbershop to encourage continued diversity and innovation. However, the development of this community seemed to halt with the onset of the COVID-19 pandemic as barbershoppers were confined to their homes and deprived of their weekly gatherings of friendship and song. Faced with these challenges, many barbershoppers adapted to the hardships put before them and found ways to reconnect, sustain, and even grow their ensembles over the course of the pandemic. In this paper, the author will present the qualitatively collected reflections of members of the barbershop community from across the United States that recount their hardships during the COVID-19 pandemic, how their singing communities were affected, and how they adapted and overcame many of the obstacles that they faced by lifting the voices of their communities in song. Through the additional lenses of the history of barbershop, the unique attributes of the style, and the possible future of the community, this paper presents why and how these singers have fought to return to their four-part musical communities and find their voices as barbershoppers.

(Abstract 1058)

From vision to voice: Empowering neuro-diverse choral music students

Ryan Meeks and Lani Aloha Garner
University of Central Oklahoma

Students with special needs often experience feelings of cognitive and social alienation (Hammel, Hickox, and Hourigan, 2016) and are sometimes denied the opportunity to participate in music ensembles (Haywood, 2007). As such, music educators must provide multiple access points for music participation through an approach that honors the individual needs of all students (Hammel et al., 2016). One approach to developing an inclusive music environment for all students involves facilitating peer support through small group (Jellison,



Brooks, and Huck, 1984) or one-on-one pairings (Hammel et al., 2016). These social interactions can help facilitate student choice and self-advocacy for ALL students.

This presentation outlines a three-step approach, which the authors are using to facilitate student agency, empathy, and connectedness in a neuro-diverse after-school choral music program. Step 1, provides students with musical experiences (e.g., singing, playing, listening, improvising) designed to facilitate student expression and collaboration. Step 2, places students in mixed-ability peer partnerships to facilitate empathy and connectedness. Step 3 provides students with an opportunity to present their own perspectives and values through the public presentation of a photovoice project.

Photovoice is an action method that may be used to elicit the perspectives of youths (Wang, 2006). Students used cameras to collect photographic images that represented “musical community” and followed with a structured group dialogue to analyze and uncover critical meanings. Following this structured dialogue, students selected images for a formal gallery presentation at a public “informance” event, including school and community stakeholders (e.g., teachers, benefactors, administrators).

We will document our process of working with a diverse group of elementary students in an after-school music and youth development program who have elected to take part in a neurodiverse choral music offering. We will discuss the theoretical foundations informing the development of our program structure and instructional process. We will share artifacts collected from student members (e.g., writings, photos, “informance” photo gallery presentations). Statements from students about their experiences in the program and through the photo-voice project will also be included. Additionally, we will share statements from parents, teachers, and community members. We believe the photovoice approach is a valuable tool to facilitate student agency and voice in many other instructional contexts. When students are allowed the opportunity to share their perceptions and values through visual representations of their lived experiences, we amplify their voices.

(Abstract 1059)

How Music Engagement Benefits Multicultural Settings: Case Studies In Primary Schools Of Spain And Japan

Josep and YUKI YAGETA

Yasuda Women's University (Lecturer), Graduate School of Education Hiroshima University (Ph.D student)

Doctoral Course, The United Graduate School of Education Tokyo Gakugei University

Due to globalization, especially after the 21st century, the ratio of immigrants in Japan is growing. As a result, the importance of practical research in music education for social

justice and equity has arisen. Previous Japanese research has mainly focused on the educational system and theory of foreign countries (e.g., Isoda, 2010, Mine, 2011). Very little literature exists on music education practices in Japanese multicultural settings. To fulfill the needs of schools and communities, original strategies grounded in the local context should be applied (Banks, 2013). Additionally, it is suggested to clarify how functions of music — communication, expression, identity exploration, and reinforcing or reflecting our perspectives (Hess, 2019) — could contribute to multicultural schools empirically. The purpose of this research is to advocate for music engagement in multicultural schools. Two consecutive case studies were undertaken in Spain and Japan with the aim of understanding the benefits from a model case (Spain) and a subsequent comparable case (Japan). Qualitative data was collected by taking field notes, videos, and interviews, which were then coded and analyzed through qualitative data analysis.

The first study focused on a multicultural school with 40% immigrants in Spain. Long-term observation of the school's extended music curriculum was undertaken from 2018 to 2019 to analyze and interpret whether and why music engagement improved children's learning, especially for children with immigrant backgrounds. This study revealed that in music classes, children with learning challenges have many opportunities for self-expression, which could lead to an increase in self-esteem and social inclusion. During the second study, Japanese preschool and elementary school classes were focused on exploring the impact of findings from the first study. Five teacher interviews and the questionnaire of 40 students in the teacher training course were held to clarify the challenges of music activities in the multicultural class. The results indicate that lack of music resources, pedagogy, strategies, and low teacher confidence in multicultural music activities prevent teachers from engaging in culturally diverse music activities. Because of this, a series of multicultural music activities were created by the authors which incorporate the music in children's lives with a sensory teaching approach, reflecting the results of the study in Spain.

Results indicate that these holistic approaches could extend expression, self-confidence, leadership, and understanding of a pluralistic society for immigrant students in Japan. Implications for future research and pedagogical implications will be discussed.

(Abstract 1060)

Voices from the valley: Building social capital through community music practice

Annie Mitchell

This paper originates from a research project which primarily aimed to identify best practices in music conducting, musical direction and performance in community music and investigate impacts of community music participation upon musicians' performance and teaching



practices. Employing multiple qualitative methods (interviews, questionnaires, participant observation and autoethnography) three regional community orchestras and one big band were studied. Outcomes revealed that community music participation increases knowledge of repertoire, competence in playing diverse musical styles, ensemble expertise; develops transferrable lifelong learning skills and offers diverse opportunities for professional development. However, a fascinating sub-text emerged from the data, providing some of the research's richest information, verifying the contribution of community music engagement to the social capital of a region. Participants' stories affirmed the benefits of community music to health and well-being, social inclusion of musicians and audiences, lifelong learning and cultural accessibility, particularly for rural communities and isolated groups such as the elderly. Literature around social capital theory identifies three forms of social capital: bonding, bridging and linking; a framework which was used to analyse these data.

Three case studies exemplify the diverse and profound impact of community music practice on their regional populations: i) the philanthropy of one orchestra addressing social welfare, disadvantage, and educational access; ii) breaking boundaries - between country and city, one rural orchestra's engagement of urban guest conductors and musicians; and between academe and community through another orchestra's partnership with a regional university; and iii) the contribution of community music participation and engagement to the elderly and bereaved.

Outcomes reveal the significant contribution of these ensembles to local community life, the important cultural, social and economic impacts of their mission and performances, strong reinforcement of identity and social belonging for the musicians and audiences, and enhancement of health, well-being and affirmative ageing of individuals and the wider community. These outcomes align with ISME's ethos of "empowering music educators (and musicians) towards the creation of a more just ... socially embracing and ... economically supportive society".

Over the last two years, the Covid-19 pandemic has resulted in restrictions on professional and community music practice, cancelled rehearsals and performances, abruptly stopping this cultural engagement, its associated philanthropy and undermining the social capital such activity usually provides. Further research involves investigation of the impact of Covid restrictions on the health and well-being of performers and audiences alike, and the effect on vulnerable community populations dependent on the benevolence of such endeavours.

(Abstract 1061)

Emotional Vulnerability in the Performance Practices of Professional Musicians: An Exploratory Multiple Case Study

Asher Carlson



University of South Florida

Emotional vulnerability has been discussed by emotional intelligence educators and emotional education researchers as a burgeoning topic of the past five years. Publications by popular authors such as Brené Brown have presented emotional vulnerability in a way that is approachable for the general public while encouraging conversations in the emotional education community. Meanwhile, music performance is well known as an artform that requires connection to one's emotions as well as to the emotions of one's audience, yet few have inquired into the connection between emotional vulnerability and musical expression. This qualitative study explored the role of emotional vulnerability in the performance practices of three professional female musicians from three unique genres of music-making. Data was triangulated through a three-step process that was structured around each participant's performance schedule: 1) a 20-minute online interview, 2) an in-depth survey to gather biographical information (e.g., age, genre of music, educational upbringing, perceptions of emotional vulnerability), and 3) a 20-minute guided journaling activity where participants reflected on a live performance experience within 48 hours of the performance. Data was processed using In Vivo coding and emotion coding. The findings of this study show that emotional vulnerability is a vital part of the music-making process for these musicians, both as emotional introspection for the individuals as well as emotional connections between audiences and performers. This study serves as a foundation for future studies focused on the incorporation of emotional vulnerability concepts in music preparation and performance at all levels.

(Abstract 1062)

Mte Mothers: Finding Balance During The Covid-19 Pandemic

Ashley Allen and Rachel Grimsby
The University of Southern Mississippi
Illinois State University

COVID-19 has significantly impacted teaching and learning in every discipline. Since March 2020, music teacher educators (MTEs) have had to navigate new instructional practices and technologies, rethink curriculum, and ensure mandated safety protocols within classroom spaces (deBruin, 2021; Krishnamoorthy & Keating, 2021; Mylnczak, 2021; Shaw, 2021). Additionally, those MTEs who are mothers have had to learn how to be stay-at-home parents and pseudo-homeschool teachers while maintaining professorial obligations (Arnett, 2021, Fitzpatrick et al., 2021)

The purpose of this qualitative study was to examine how MTE mothers adapted instructional practices to ensure the health and safety of their students, while caring for their families and personal wellbeing. To better understand these issues the following research questions were posed: 1. How are MTEs adapting curriculum to meet regulations associated with COVID-19? 2. What are the emotional implications of teaching during a pandemic, both for the teacher and their perceived implications for students? 3. What do MTEs need in order to feel successful, supported, or adequate with teaching in a pandemic?

A basic qualitative design was used for this study (Merriam & Tisdell, 2016). Participants were purposively sampled to include five female music teacher educators from separate institutions across the United States. They represented choral, general, instrumental, and string disciplines, with one participant working as the only music education faculty member at her institution. We also served as participant-researchers. Participants met with the researchers four times between February and April 2021 using Zoom. We provided guiding questions based on initial interviews and meeting transcriptions to initiate deeper conversations. Discord[®] was used between meetings, allowing participants to support each other and continue group discussions

Five themes emerged from the coding; *Stressors, Changes, and Positives from Covid, Teaching While Parenting, Parenting While Teaching, and Needing Spousal Support, Blurred Lines: Losing, Reforming, and Creating Boundaries, Impact on Students and Instruction, Benefits of Participation: Learning to Say No, Focusing on Mental Health, and Gratitude*. Participants stated their biggest struggle was maintaining a work/home life balance due to work taking place from home. Mental health concerns were prominent in our findings; concerns for students taught and participants' mental health. All participants stated that while participating in the study was additional time away from their families, it provided a positive and safe space where they could share and feel supported. Implications for change to institutions of higher learning to better support MTE mothers are explored.





(Abstract 1063)

Learning Rhymes from Notation in Isolation

Andrew Paney
University of Mississippi

New elementary music teachers struggle with having enough songs and rhymes to teach to their students. They can spend significant amounts of time looking for appropriate material to use in their classes and working to learn new songs and rhymes from print sources (books and online). In addition, they may prefer to learn in informal settings with other teachers (Bautista et al., 2018). Informal music learning has received attention in the last couple decades (Green, 2017; Söderman & Folkestad, 2004), but how musicians learn from notation in isolation is an understudied topic. The purpose of this study was to describe how students learn new music from notation in isolation (not from another person, recording, or by rote). I used a teaching and learning theoretical framework in examining this data.

Third and fourth year university music students ($N=21$) recorded video of themselves from the first time they saw a rhyme to when it was memorized. They were given a suggested approach but completed the learning alone and without any feedback or monitoring of their process. Each student taught the rhyme to a group of peers on a separate day.

I collected data regarding whether or not students followed the suggested approach, how long they spent learning the rhyme, what strategies they used, and how successful they were at memorizing the rhyme, as evidenced by the success of their teaching presentation with peers.

I used a qualitative, observational approach to analyze collected data. All students successfully memorized their rhyme within their practice session. All participants followed the suggested learning and memorization strategies. The amount of time spent in the recorded study session ranged from 1.63 to 5.02 minutes, with a mean of 4.72 minutes. Suggested strategies that participants used included reading the rhyme several times, saying it by memory several times, taking breaks, creating motions for the words, and saying it in different ways (changing the timbre, tempo, or character). All students were successful in teaching the rhyme to other students and none experienced memory lapses.

This project makes visible the work that students do in private to learn a rhyme. According to the results of this study, musicians can learn rhymes well enough to teach them successfully in a very short, focused session. This may be an encouragement to new music teachers who feel like they need to learn more songs and rhymes.

(Abstract 1065)

Landing the Gig: Administrator Perspectives of Hiring Secondary Level Music Teachers

Jill Wilson and Jocelyn Prendergast
Luther College
Truman State University

Many scholars have made compelling arguments for the need to expand secondary school music curricular offerings in the United States to include courses other than band, orchestra, or choir (Freer, 2011; Jones, 2008; Leonhard, 1991) and to the role of the university in preparing future music educators to enact that curricular change (Colley, 2009; Groulx, 2015; Hickey & Rees, 2002; Hourigan & Scheib, 2009; Kimpton, 2005; Mantie, et al., 2017; Sarath, et al., 2017; Teachout, 2005; Thornton, et al., 2004; Williams, 2007), but few have connected these rallying cries to the realities of the positions in which teachers are employed (Abril & Gault, 2008; Give a Note Foundation, 2017; Prendergast, 2020). Expanding the secondary school curriculum in the United States is complicated by many factors, including the language in job postings that often specifies a desire to hire a band, choir, or orchestra teacher. One possible place for curricular disruption that has not been adequately explored is with the public school administrator. While some principals have indicated a desire to expand secondary school music offerings to include other classes, such as piano, guitar, and music technology (Abril & Gault, 2008), these desires may not be widespread or may be complicated by unknown factors.

This presentation focuses on Phase III of an exploratory sequential mixed methods study (Creswell, 2014) that began with an exploration of secondary level job postings in the Midwest (Phase I), which overwhelmingly indicated that districts are seeking large ensemble conductors. Phase II, a multiple case study examining administrator hiring practices for secondary school music teacher positions, followed. Administrators indicated a desire to hire music educators with the charisma to be able to grow the program as well as for the outward/community-facing aspects of the position. They also indicated valuing flexibility of skills and knowledge and desiring to involve as many kids in their school community in music classes as possible, with offerings being largely driven by student interest. Finally, these administrators demonstrated a desire for large ensemble music instruction.

Phase II provided preliminary understanding of how administrators approach their hiring for music positions and informed the creation of a large-scale survey for Phase III. In this presentation, we present the results of the Phase III survey (research still in progress) in an effort to highlight administrator's voices in this dialogue about curricular expansion in service of creating a more just and inclusive music education.



(Abstract 1066)

Indigenous Perspectives for Music Education in Moh'kins'tsis (Calgary, Canada)

Adam Patrick Bell
University of Calgary

Settlers like me call it Calgary, but the Blackfoot name for the land I thrive on is Moh'kins'tsis, which means "elbow." It refers to the place where the Elbow River meets the Bow River--a nearly 600km-long river that travels from glaciers of the Rocky mountains down through the foothills where it passes through Calgary before moving on to the prairies. Calgary and its surrounding region is part of Treaty 7, an agreement signed in 1877 between the Government of Canada and five First Nations, which resulted in a surrendering of Indigenous lands to European settlers that has ever since been rightfully disputed. At present, Treaty 7 lands include the Blackfoot Confederacy (comprising the Siksika, Piikani, and Kainai First Nations), as well as the Tsuut'ina First Nation, and the Stoney Nakoda (including the Chiniki, Bearspaw, and Wesley First Nations). In addition, Calgary is home to Métis Nation of Alberta, Region 3. Land is central to the discussions divulged in this chapter because as Reg Crowshoe, the Traditional Knowledge Keeper in Residence at my university explains, "Our laws come from the land, and our practices of granting rights and privileges is a process we were born with, that ties us to this land."

Many Canadian universities like the one I work at have decolonization or Indigenization policies and protocols (notably, this work is supported by an Indigenous Engagement Grant), but evidence of the decolonization or Indigenization of our music programs is scant. My university is not a Canadian anomaly in this regard as even a cursory glance at the curricula, faculty, and staff at any given Canadian university music program reveals a dearth of Indigenous peoples and content. Instead, most Canadian university music programs continue to subscribe to the model of the European conservatory and the people that work in these institutions are predominantly white. In practice, cultural protocols such as acknowledging the land are followed while the contradictory colonizing practices of channeling learners into the white European classical mold continue unabated. Other Canadian music scholars acknowledge the problems of decolonization conceptualized as a metaphor (Tuck & Yang, 2012), yet implicitly assume that a music degree can be decolonized by proposing changes to their respective disciplines such as music history (Walker, 2020), popular music (Attas, 2019), and music education (Hess, 2015; Dolloff, 2020). Conspicuously absent in these thoughtful commentaries is the centering of Indigenous perspectives. Furthermore, without dismantling the very idea of a music degree and the associated concept of a canon of music, the profession is merely grazing around deep-rooted Eurocentric epistemologies (Bradley, 2012; Mardid, 2017).

As abruptly as the Elbow River diverts from the Bow River, it is at this juncture that I seek to set myself aside--the settler narrator--as the primary and central voice of this proposed paper.



Eve Tuck pointedly remarks, “Indigenous educators pragmatically enact decolonizing work while settler scholars can only imagine decolonization as philosophical and theoretical” (Tuhiwai Smith, Tuck, & Yang, 2018, p. 8), and it is precisely this work of which Tuck writes that this presentation will focus on. Bringing together three Indigenous artist-educators that reside in Calgary (Darcy Turningrobe, Jared Tailfeathers, Seth Cardinal Dodginghorse), my presentation will serve to share the knowledge that has been shared with me, foregrounding Indigenous perspectives on what a decolonized music education might look and sound like in Calgary, or if such a construct could or should exist at all.

(Abstract 1067)

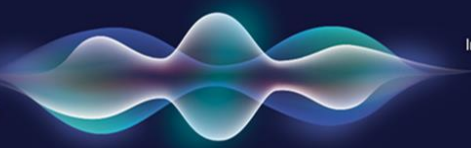
Else: Feminist Disability Theory for Music Education

Adam Patrick Bell
University of Calgary

In the introduction of *Feminist, Crip, Queer* (2013), author Alison Kafer writes, “I am yearning for an elsewhere—and, perhaps, an ‘elsewhen’—in which disability is understood otherwise: as political, as valuable, as integral (p. 3). Our proposed chapter employs Kafer’s “else” concept to consider how the field of music education could radically recalibrate its orientation toward disabled people/people with disabilities.

I commence my discussion by contextualizing the current state of how disability is conceptualized in music education research and its implications on policy and practice. Following, by examining key writings by some of the first feminist researchers in Disability Studies such as Simi Linton and Rosemarie Garland-Thomson, I identify the underpinnings of an elsewhere/elsewhen in the vein of Kafer that could support new ways of conceptualizing disability within music education. I then extend and expand our discussion to more recent and ranging writings related to feminist disability theory (e.g., Kafer, Elizabeth Barnes, Aimi Hamraie) to demonstrate how the idea of lived experience-as-epistemology has evolved.

Drawing comparisons to the field of design (e.g., Hamraie, Sara Hendren, Kat Holmes, Bess Williamson), I suggest that music education would do well to critically examine how human “bodyminds” are (mis)fit for the social and physical infrastructures of music teaching and learning. To this end, my presentation will include interview excerpts from musicians who identify as women and disabled people/people with disabilities in an effort to understand and share their perspectives on (1) the current state of music education and, (2) the prospect of an elsewhere/elsewhen music education.



(Abstract 1068)

Autonomy, Agency and Attention in Self-Directed Practice

Amy Simmons and John Parsons
The University of Texas at Austin
Texas Tech University

Learners in the earliest stages of discovering how their body and instrument work together often lack a strong sense of autonomy and agency when untangling complex action-outcome relationships without the guidance of a skilled teacher. It seems imperative then for educators to develop practice protocols that empower beginning musicians to find solutions themselves. Wulf & Lewthwaite (2016) suggest that as learners choose to focus their attention on the effects of physical action rather than the actions themselves, subsequent performance improvements lead to positive affective responses that reinforce their decision to adopt an effect-oriented focus and likely promote feelings of autonomy and personal agency.

In this study, we examined undergraduate music education majors' ($N=16$) self-directed practice on secondary brass instruments over a 6-week period in order to describe students' attentional focus on discrete performance goals and their satisfaction with performance gains over time. Participants were enrolled in an online brass methods class comprising students whose primary instruments were brass ($n=3$) and non-brass ($n=13$). In Weeks 2, 4 and 6, students submitted video-recorded practice assignments that required students to perform 10 trials of a target melody, describe aloud their thoughts about discrete performance goals between trials, and rate their level of satisfaction with their playing that day. In Weeks 4 and 6, students watched videos of prior weeks' practice segments and commented on their observations.

Primary non-brass students reported thinking equally about physical actions and the sounds their actions created (i.e., auditory goals) throughout the 6-week period, whereas primary brass students reported focusing more frequently on auditory goals (see Figure 1). All students' performance improved across time, but primary non-brass students' satisfaction ratings increased while primary brass student ratings remained unchanged (see Table 1). After watching their video segments from prior weeks, students expressed surprise at their progress and expressed increased confidence in their knowledge of action-outcome relationships that allowed them to diagnose and resolve their own performance issues.

The structured practice protocol we implemented promoted students' personal agency and provided them with evidence of their progress over time. Students were empowered to independently experiment with action-outcome variables, autonomously select short-term goals, and generate their own feedback. Most students reported satisfaction with their progress and feeling more adept at problem solving. Our data are consistent with Wulf and Lewthwaite's (2016) assertion that focusing attention this way promotes a sense of agency and enhances learner expectancies for practice.



(Abstract 1069)

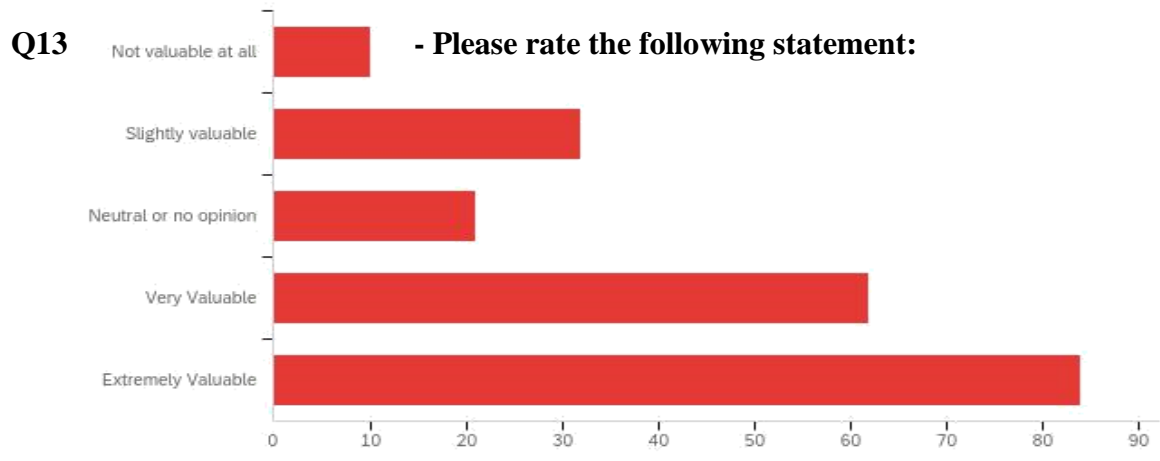
Overlooked: The Perception Of Marching Band On Developing Effective Teacher Characteristics

Sarah Fabian
Gardner-Webb University

The purpose of this study was to gain a better understanding of music educators' perceptions of ways in which marching band and college music education curricula connect. By examining the music educators' perceptions, the study hoped to influence existing collegiate music education programs by providing possible avenues of interdisciplinary development through cross-training experiences of marching band and marching band methods. In an effort to extend the existing literature, this study implemented a descriptive analysis through survey research to examine marching band as a possible effective tool within the curriculum of pre-service music educator programs. This investigation seeks to uncover critical areas in the educational process of marching band music education that have not been explored. A questionnaire will be used to collect data on instrumental music educators.

A survey was designed to focus on the perspective of music educators as a former college student and how that effects their teaching practices. The questionnaire was separated into four major sections: Demographics, Characteristics and Skills of Participation In Marching Band, Music Education and Marching Band Connection, Music Benefits of Marching Band Participation. Multiple choice, open-ended questions, and 5-point Likert scale. The survey also included open-ended questions in which participants were encouraged to provide any additional information they felt may be pertinent to the study.

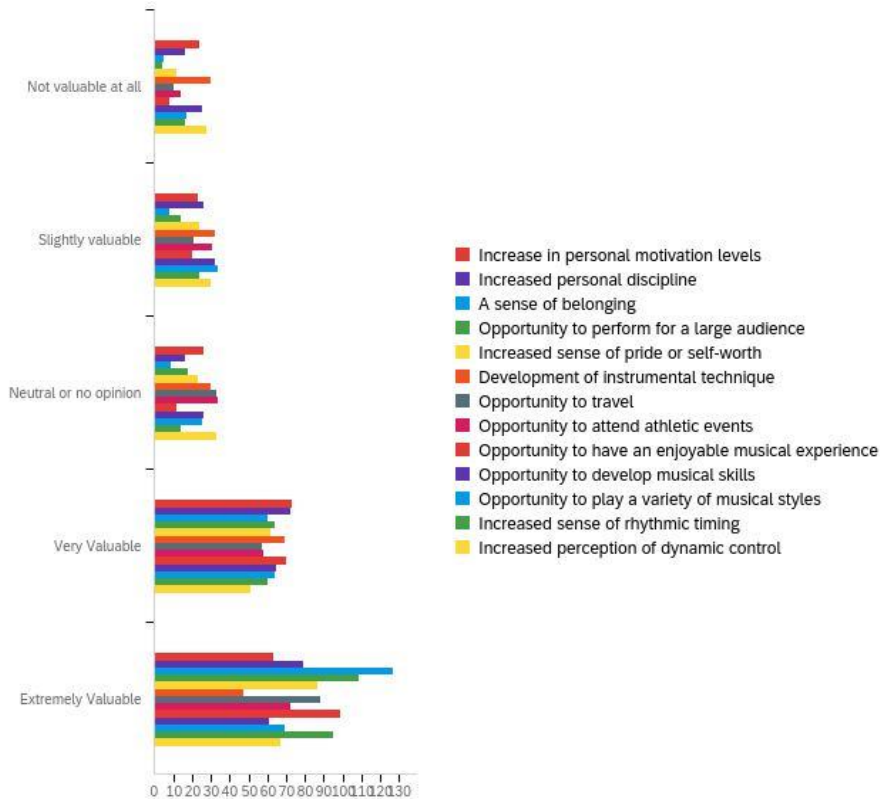
Participants (N=464) were instrumental music educators who studied music education, music performance, music composition or "other" music degree. Results from this study indicated the majority of respondents perceived their participation in college marching band to have been an effective way to develop effective teaching skills. A majority of respondents also indicated their participation in college marching band was an extremely valuable component of their undergraduate music education or music coursework. These results are consistent with those of previous research which found in-service music educators value their participation in college performing. The study also found participants would have liked the opportunity to integrate practical experience with music education students interacting with the marching band.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Marching band was a valuable part of my undergraduate music experience/curriculum	1.00	5.00	3.85	1.23	1.52	209

#	Answer	%	Count
1	Not valuable at all	4.78%	10
2	Slightly valuable	15.31%	32
3	Neutral or no opinion	10.05%	21
4	Very Valuable	29.67%	62
5	Extremely Valuable	40.19%	84
	Total	100%	209

Q18 - As a former college marching band participant, to what extent do you consider each item listed below to be a valuable aspect of the college marching band experience?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Increase in personal motivation levels	1.00	5.00	3.61	1.32	1.75	209
2	Increased personal discipline	1.00	5.00	3.82	1.27	1.61	209
3	A sense of belonging	1.00	5.00	4.42	0.92	0.85	209
4	Opportunity to perform for a large audience	1.00	5.00	4.24	0.99	0.99	209
5	Increased sense of pride or self-worth	1.00	5.00	3.90	1.22	1.50	208

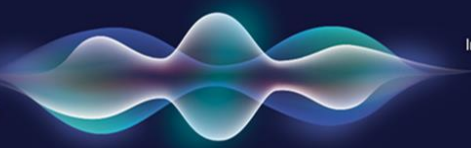


6	Development of instrumental technique	1.00	5.00	3.34	1.36	1.85	208
7	Opportunity to travel	1.00	5.00	3.92	1.19	1.40	209
8	Opportunity to attend athletic events	1.00	5.00	3.68	1.27	1.60	209
9	Opportunity to have an enjoyable musical experience	1.00	5.00	4.11	1.12	1.25	209
10	Opportunity to develop musical skills	1.00	5.00	3.50	1.36	1.86	209
11	Opportunity to play a variety of musical styles	1.00	5.00	3.64	1.31	1.70	209
12	Increased sense of rhythmic timing	1.00	5.00	3.93	1.29	1.66	209
13	Increased perception of dynamic control	1.00	5.00	3.47	1.41	1.98	209

#	Question	Not valuable at all	Slightly valuable	Neutral or no opinion	Very Valuable	Extremely Valuable	Total
1	Increase in personal motivation levels	11.48% 24	11.00% 23	12.44% 26	34.93% 73	30.14% 63	209
2	Increased personal discipline	7.66% 16	12.44% 26	7.66% 16	34.45% 72	37.80% 79	209
3	A sense of belonging Opportuni	2.39% 5	3.83% 8	4.31% 9	28.71% 60	60.77% 127	209



4	ty to perform for a large audience	1.91%	4	6.70%	14	8.61%	18	30.62%	64	52.15%	109	209
5	Increased sense of pride or self-worth	5.77%	12	11.54%	24	11.06%	23	29.81%	62	41.83%	87	208
6	Development of instrumental technique	14.42%	30	15.38%	32	14.42%	30	33.17%	69	22.60%	47	208
7	Opportunity to travel	4.78%	10	10.05%	21	15.79%	33	27.27%	57	42.11%	88	209
8	Opportunity to attend athletic events	6.70%	14	14.83%	31	16.27%	34	27.75%	58	34.45%	72	209
9	Opportunity to have an enjoyable musical experience	3.83%	8	9.57%	20	5.74%	12	33.49%	70	47.37%	99	209
10	Opportunity to develop musical skills	11.96%	25	15.31%	32	12.44%	26	31.10%	65	29.19%	61	209
11	Opportunity to play a variety of musical styles	8.13%	17	16.27%	34	11.96%	25	30.62%	64	33.01%	69	209
12	Increased sense of rhythmic timing	7.66%	16	11.48%	24	6.70%	14	28.71%	60	45.45%	95	209
13	Increased perception of dynamic	13.40%	28	14.35%	30	15.79%	33	24.40%	51	32.06%	67	209



| control | | | | | | | | | |

(Abstract 1071)

Beginning Music Teacher Perspectives of Initial Teacher Education (ITE) Program in Hainan Province, China

Han Meng and Jason Goopy
The University of Queensland

Initial teacher education (ITE) is a critical component of preparing music teachers for work in schools. Previous research has shown that early music teachers' perceptions and suggestions for music teacher education program can improve the effectiveness of the teacher education programs. This study aimed to investigate beginning music teacher perspectives concerning the efficacy of music ITE program at the University of Victory (pseudonym) in Hainan Province, China. The following research questions guided this investigation: 1. What do early-career music teachers think about their music initial teacher education (ITE) program? 2. What aspects of teaching are the most challenging and rewarding for these music teachers? 3: What knowledge and skills learned from music initial teacher education (ITE) program are important for school teaching? This project was a mixed-methods case study, and it was conducted in three phases. Phase 1 consisted of an online survey with 50 music ITE graduates of the University of Victory from 2015-2019. Phase 2 involved one-on-one semi-structured online interviews with 3 participants, and phase 3 was a combined analysis and discussion of findings from phases 1 and 2.

The research findings indicated that music ITE courses at the University of Victory effectively developed students' *music knowledge and skills* while strengthening *teacher education knowledge and skills*. Participants reported that music teaching pedagogy, classroom management, and keyboard skills are essential while teaching; however, the effectiveness of the pedagogy and classroom management needs to be improved in the ITE program. In addition, participants highlighted that school extra-curricular activities were the most challenging yet most rewarding duties in their beginning careers. This study corroborated prior literature while also shining a light on new findings. Primarily the unbalance between the music knowledge and skills and teacher education knowledge and skills in the music ITE program at the University of Victory, Hainan Province. Recommendations are made for improving music ITE program practice, policy, and future research. It is proposed that course improvements are made to teaching music pedagogy and classroom management theory and knowledge. Greater balance is needed between *music knowledge and skills* and *teacher education knowledge and skills* courses and strengthening cooperation between universities and placement schools. It is recommended that Victory University develop a dedicated music education central policy to allow the training of specialist music teachers. Furthermore, Chinese music pedagogy, the perspectives of music teachers at different career stages, and music teacher education in China warrant further research.

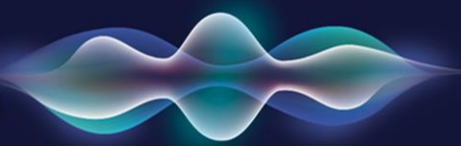


Table 1. Assessing the Importance of Pre-Service Music Teachers' Educational Knowledge and Skills in Practical Teaching (Q11)

Field	Mean
Music teaching pedagogy	6.96
Class management	6.89
Piano performance	6.36
Long-term internships	6.32
Basic knowledge of education	6.21
Vocal performance	6.04
Modern music technology	6.04
Short-term internships	5.89
Physical training and choreography	5.75
Music theory	5.46
Conducting skills	5.36
Music history knowledge	4.59

(Abstract 1073)

Examination of Credit Reduction Policies in United States Institutions of Higher Education

Ashley Allen, Andrea Maas and Aaron Wacker
The University of Southern Mississippi
The Crane School of Music, State University of New York, Potsdam
Southeast Missouri State University

Bachelor of Music Education degrees in the United States, like many professional degrees, require a high number of credit hours to graduate and are under scrutiny (Doerksen, 2019; Johnson et al., 2012; Laitinen, 2012; Silva et al., 2015). Prior to the 1990's, Schools of Music (SoM) often required upward of 145 credits to complete a Bachelor of Music Education degree. Despite state and institutional mandates to reduce credit hour requirements, many



programs still exceed this target, ranging between 120 to nearly 150 credit hours (Doerksen, 2019).

While American accrediting agencies may encourage SoM to identify their own unique philosophies, values, and practical considerations, these standards—along with state and institutional mandates—shape curriculum in significant ways (Aguilar & Kapalka Richerme, 2019). The faculty, as curriculum designers, become policymakers (Barrett, 2011) as they negotiate what to include, consolidate, or eliminate. Jeffrey Kimpton, in his 2004 SMTE presentation, described the disproportionate reduction of music education courses as compared to theory, musicology, applied, and ensemble requirements in response to 120-credit limits and NASM policies (Kimpton, 2005). Curriculum designers enact what Diane Ravitch refers to as “Theories of Action” (as cited in Barrett, 2011, p.3) which affect policy and curricular design, directly impacting music teacher educators and pre-service educators (Barrett, 2011).

The authors examined how SoM are responding to American credit hour reduction policies limiting credits at or near 120 hours. A two-phase, explanatory, mixed method design (Creswell, 2006; Creswell & Plano Clark, 2011) was employed using quasi-quantitative survey measures and document content analysis to enhance and explain initial quantitative survey data (West, 2014). The findings of this study confirmed a trend toward 120 credits to degree and the subsequent tensions between accreditation requirements, credit hour reduction policies, and curricular aims of Bachelor of Music Education degrees in the United States (Kimpton, 2005). Current trends in credit hour requirements, influencing factors, and strategies toward reconciling credit hours emerged through the document analysis. Some curriculum strategies included evidence of hidden credits, “double dipping” coursework, and possible double majors being required to complete the Bachelor of Music Education degree plans. Implications for curriculum reform, student and faculty health and wellness, load credit, accreditation, and other related issues are discussed.

(Abstract 1074)

Perfectionism and Music Performance Anxiety: An examination of online and in-person learning contexts

Charlene Ryan, Nicholle Andrews and Jessica Tsang
Ryerson University
University of Redlands
New York University

The COVID-19 global pandemic changed the way that music teaching and learning happens. In many countries, schools, colleges, conservatories, and universities moved to a virtual teaching model for much of 2020 and 2021. As teachers navigated how to deliver an effective



curriculum, some aspects of music learning that had previously taken place in group settings became less 'group' and more 'individual', in that 'face-to-face' with a teacher and classmates on screen left little room for blending in. In essence, regular classes became more performance-like, leaving students potentially vulnerable to increased stress about their ability to perform in educational contexts. The current study set out to examine whether students' anxiety in this setting might be comparable to their music performance anxiety (MPA) in live in-person contexts. Characterized by behavioral, physiological, and psychological manifestations that affect the musician and/or their performance, MPA has been the subject of many studies, many of which have examined its relationship to other psychological constructs (e.g., Dobos et. al, 2019; Wiedemann et. al, 2021). Perfectionism is one such construct, with some researchers suggesting that it is built-in to the music training process (e.g., Jeong & Ryan, 2021; Patson & Osborne, 2015). We wondered whether perfectionism might play a role in how anxious students are when performing on-screen in virtual classes.

We examined MPA in 85 university students enrolled in online music classes, comparing their anxiety in virtual and live contexts in relation to their perfectionism. The students completed an online survey comprised of the State form of the Spielberger State-Trait Anxiety Inventory (direct comparisons of in-person and online experiences) and two subscales of the Frost Perfectionism Inventory (1. Concern about making mistakes and doubts about actions; and 2. Personal standards). Results of t-tests showed that MPA was significantly lower when online than when in-person, suggesting that students did not, in fact, feel that 'live on Zoom' was as stressful as 'live in-person'. Interestingly, correlations calculated between measures found very low and nonsignificant results between the Concern about Mistakes subscale and MPA in either context, but moderate and significant correlations between the Personal Standards subscale and anxiety in both contexts.

While teachers may have many concerns about the impacts of online learning during the pandemic, it is encouraging that increased and daily MPA does not appear to be one of them. Further research to parse out the specific perfectionism aspects that are related to MPA seems warranted.

(Abstract 1076)

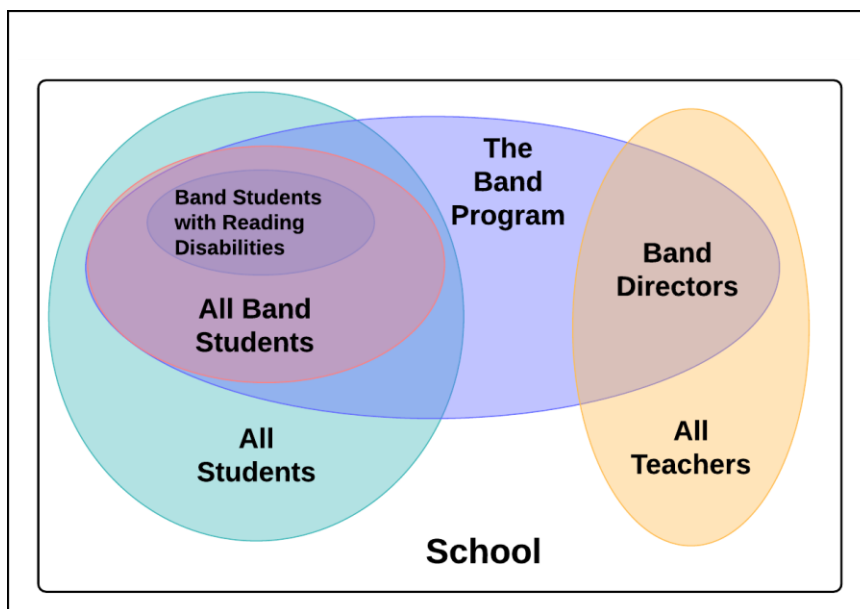
Interactions of Students with a Reading Disability: Stories from Sixth Grade Band Members

Kristin Koterba
Kent State University

Inclusion of students with exceptionalities, such as a reading disorder, has afforded all students the opportunity to participate in music, but little is known about their experiences

and identity in a performing ensemble. The purpose of the study was to explore the social identity of two sixth grade band members who have a documented reading disability. In this qualitative case study, two participants were identified as children who have an unexpected reading disability, meaning this was the only area of an identified disability. This study was conducted using the framework of *Social Identity Theory* (Tajfel, 1978) because it allowed the participants to describe their self-image and how others may perceive them without assuming they identify in a preconceived social group. The following research questions were used: What is the self-image of students who have a reading disability in the sixth grade band? How do students with a reading disability feel others within the school culture perceive them in the band? Participants were formally and informally observed in their natural school setting along with semi-structured interviews during the fall semester of 2019. Findings indicate that participants were developing a sense of *sameness* among all students (in-group). Implications from this study could impact the way teachers develop ensemble culture, insights on the inclusivity of ensemble classes, and empowering students to develop their sociocultural identity in the school environment.

Figure 1. Analysis of perceptions and relationships. This figure illustrates the social identities within the school.





(Abstract 1077)

Contemporary Composers in Community Music: the power to give a "voice" to marginalized peoples and deepen a community's identity

Amy Hillis
York University

According to Kari Veblen, community music is “always shaped and defined by particular social settings”. Participants become empowered when the music somehow reflects the identity and experiences of those producing it. Furthermore, this shared sense of ownership can strengthen the community’s own identity. In fact, Lee Higgins and Lee Willingham believe that a “transformative music experience may result in a deepening of individual and group identity that in turn evokes positive changes” (169). The same is true in a performance context even if the engaged “participants” are listeners with little responsibility over the music being presented. The community of audience members will more fully resonate with the musical genre if the music somehow represents the community’s authentic self. Whether the community is geographical, racial, cultural or gender-based, music can help express a marginalized community’s identity and give people a “visible voice”. The aim of this presentation is to discuss how musicians can facilitate transformative music experiences by deepening a community’s sense of identity using contemporary music that offers a platform for marginalized voices to be heard.

Music can be a voice for marginalized communities and underrepresented identities in both participatory and presentational contexts. Specifically in predominantly western, colonial genres of music such as western art (“classical”) music, educators and performers can build bridges, cross boundaries and reach new participants by finding identities within the western art music genre which resonate with marginalized peoples. This presentation will identify tools and resources for those searching for increased accessibility to historically unapproachable musical genres. The primary “gateway” tool discussed will be the involvement of underrepresented composers in both collaborative and performance settings. The presented research will show that if a composer demonstrates a personal connection to an alienated people, their music will have the power to engage in ways other “traditional” composers cannot. Case studies led by the researcher will be discussed including personal collaborations with contemporary composers from diverse backgrounds who have empowered marginalized communities in various settings. Examples will be described and demonstrated via live performance excerpts to show how a community of listeners can find their voice with a composer who shares their identity or experiences. This presentation will examine how educators and performers can facilitate empowering experiences using contemporary music so that underrepresented peoples may feel represented, welcomed and “transformed” in a collective deepening of their identity.



(Abstract 1078)

In the Eye of the Beholder: Photographic Representations of Ethnicities and Gender in *The Instrumentalist*

Kristin Koterba
Kent State University

In April of 2016, Michael Butera, the then head of the National Association for Music Education in the United States (NAfME), suggested that “Blacks and Latinos lack the keyboard skills needed for this field” during a meeting with leaders of arts service organizations from across the US (Cooper, 2016; McCord, 2016; McKoy, 2018). This became a catalyst for a paradigm shift in the NAfME organization to focus on diversity, equity, and inclusion in the profession. The purpose of this study was to examine how gender and ethnicities were photographically represented in music education periodicals before and after the paradigm shift in 2016. Although not associated with NAfME, *The Instrumentalist* was chosen to be examined because of its practitioner audience in instrumental music education. This premise is supported by the Association of American Publishers’ (2020) stance that the publishing industry produces materials that “define our culture, support our democracy and enhance our daily lives” (policy priorities tab). A hybrid approach modeled by McWilliams (2002) and Kruse et al. (2015) was used to develop a conceptual framework in three areas: Critical Sociology of Schooling (Apple, 1979), Racial-Ethnic-Cultural Model (Cross, 1991), Schema Theory (Grimes & Dreschel, 1996), and Dual Coding Theory (Paivio, 1971). A content analysis was conducted on the images using the online format of the journal from January 2015 to June 2017. A total of 906 images were coded and 601 of those images included humans that were used for data analysis. Cross tab analysis revealed statistical significance that males were overrepresented and White ethnicities were prominently represented. Additionally, females were usually portrayed as students, people of color were mostly absent from the article, and evidence of a paradigm shift did not occur. A call to action is made for music publishers to include images that represent diversity, equity, and inclusion in the music education profession.

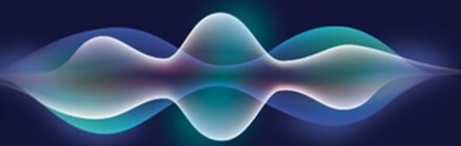


Table 1

Comparison of Role Ethnicity & Gender and Paradigm Shift

Role Ethnicity Gender	Adult Role			Student Role			
	<i>Before</i>	<i>After</i>	Total	<i>Before</i>	<i>After</i>	Total	
	199	114	313	20	10	30	
Adult White Male	67.00%	73.50%	69.20%	Student White Male	6.70%	6.50%	6.60%
	32	14	46		27	9	36
Adult White Female	10.80%	9.00%	10.20%	Student White Female	9.10%	5.80%	8.00%
	6	1	7		3	3	6
Adult POC Male	2.00%	0.60%	1.50%	Student POC Male	1.00%	1.90%	1.30%
	3	1	4		7	3	10
Adult POC Female	1.00%	0.60%	0.90%	Student POC Female	2.40%	1.90%	2.20%

(Abstract 1079)

Making children’s voice visible in the “Clock Orchestra” - Fostering Learner Agency in Collaborative Composing

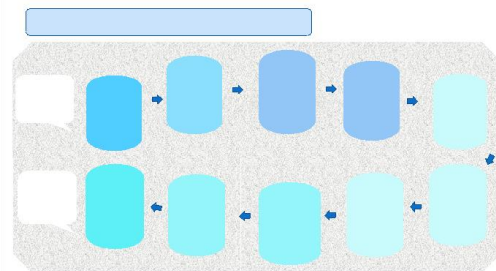
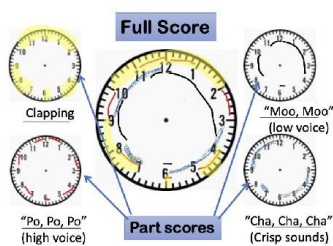
Shinko Kondo, Shiho Takahashi, Jiro Hirano and Chiharu Nakashima
Bunkyo University
K.U.E/Momoyama
Elementary School attached to University of Tsukuba
Elementary School attached to Kumamoto University

Music is an integral part of our environment and every experience in life has a soundtrack that accompanies it whether it is man-made or organic. Children, with their inherent curiosity and creativity, welcome opportunities to think and act musically. They do this with exuberance. The music is in them, too (Campbell, 2002).

Central to successful scaffolding in a constructivist view of learning and teaching, is to be aware that (a) there must exist creative tension around the cultural foundation of student work and the scaffold upon which on an outside learning task is built (Allsup, 2002, p. 359); (b) intersubjectivity (Newson & Newson, 1975; Riegel, 1979; Rogoff, 1990; Wertsch, 1979) or shared understanding of the activity is critical; (c) learners must have a sense of agency—they must know “their ideas are valued and central to their learning process” (Wiggins et al., 2006, p. 90); and that (d) the most important role of a teacher is to support and enable learners to construct their own meaning of experience (Fosnot, 2005; Rogoff, 1990; Wiggins, 2015).

In this workshop, we will introduce collaborative music making activity called the “Clock Orchestra” (Kondo, 2018). It is a collaborative composition that uses a clock face. Participants create a musical map to spontaneously create an impromptu orchestra with various sounds that they choose while the second hand of the clock acts as a conductor. This hands-on lesson provides unique challenges that will be addressed throughout the learning process in order to deepen learners’ musical understanding and enable a successful performance for all students. We also consider what kinds of scaffolding will foster students’ personal and musical agency and allow them to reach new heights in learning.

An important component of the workshop is to generate ideas and share strategies of that we, as music teachers, can use to create opportunities for musical engagement for children with diverse interests, abilities, and personalities. Their differing skills set, and prior musical experiences and musical skills allow them to create music together think and act musically in fun and meaningful ways. The Clock Orchestra is an opportunity to explore musical understanding in a stress-free environment. It creates a gateway for students and teachers to



communicate and allows teachers to foster student agency and deepen their knowledge of how to bring out the music in their students.

(Abstract 1080)

Living in the Borderlands of Curriculum: A Narrative Inquiry of Preservice Music Teachers' Career Trajectories

David Stringham and Jesse Rathgeber
James Madison University
Augustana College

Researchers have documented music teachers in the United States whose experiences do not align with their initial aspirations for pursuing a degree in music education. This includes persons who leave music teaching altogether (e.g., Hancock, 2009, 2018; Russell, 2012), and those who enter as aspiring instrumental music teachers and become general music teachers (e.g., Robinson, 2010; Shouldice, 2013, 2017). At the institution where we have worked as music teacher educators, there exist clearly defined, state licensure-aligned curricular tracks for persons aspiring to teach “instrumental” and “vocal/choral” music. These tracks are grounded in assumptions about musicianship, musical values, and music learning/teaching contexts. Admissions criteria, as in many other institution’s degree programs (Payne & Ward, 2020), include certain musical competencies (e.g., performance audition) but not others (e.g., ability to create one’s own original music). Coursework addresses teaching specific musics in certain contexts (e.g., beginning orchestra, marching band) but not others (e.g., jazz, electronic music production). These assumptions may contribute to continuing—if not exacerbating—barriers to equity, diversity, and culturally-responsive teaching within American school music education (e.g., Elpus, 2015; Elpus & Abril, 2019; Hess, 2019; Lind & McKoy, 2016).

Peggy, Renee, and Lester (pseudonyms) entered their institution planning to become instrumental music teachers. While each possessed requisite musical experiences to enter this institution and its music education degree program, over the course of their undergraduate studies, each of these individuals have realized their experiences, evolving philosophies, and musical/professional/social interests may be leading them to the borderlands of curricular-based conceptualizations of music education to focus their work in teaching music to incarcerated youth, facilitating community music experiences for diverse populations, and teaching electronic music production.

Observing Peggy, Renee, and Lester’s changing interests and career goals, we contacted each of them to request their participation in a research study. Data sources for this narrative inquiry (Clandinin, 2013) include interviews, journal entries, and reflections on a co-constructed narrative. We are analyzing data from our perspectives as music teacher educators using Hammerness’s (2003, 2006, 2015) dimensions of teacher vision—focus, range, distance, and context—as theoretical framework. Specifically, we consider pre-service teachers’ experiences—both within and beyond university curriculum—and ways in which their experiences contributed to their changing professional visions. We offer implications for



music teacher education and for future research related to curricular and non-curricular experiences, music teacher identity development, and music teacher socialization.

(Abstract 1081)

“Lead with Love”: A Case Study of Vocal Music Students in the Aftermath of the Pandemic

Marci De Ambrose and Andrew Jacobson
Lincoln Public Schools Abstract

Choral music programs were forever changed by the emergence of the COVID-19 pandemic. While most music educators used a variety of technologies and classroom adaptations to create positive music experiences (Hash, 2021; Miksza, 2021), these approaches were focused on creativity, community, and responsiveness to navigate through uncertainty as to whether our music programs would survive (Savage, 2021; Thornton, 2020). Through the research of a variety of music scholars, most notably the multiple rounds of the aerosol study (Stockman, et. al. 2021), choral programs have begun to rebuild but not without challenges. In order to understand the needs of high school students during this unprecedented time, we conducted a case study where data is collected to gain an in depth understanding within a bounded system (Thomas, 2021). This design allowed us to both gain a sense of commonalities amongst students related to singing in a choral ensemble through the pandemic, as well as to develop themes related to their lived experiences. Using group interviews, participant observations, and participant communications, we identified themes and corresponding codes that display participants expressing joy for returning to the classroom in-person without hybrid learning but also expressing a sense of regression in vocal technique development as well as motivation to practice. A unique code presented itself in the senior members of the choral ensembles. These participants used words such as *lost* and *depressed* when describing their leadership roles in the ensemble. This study provided an empirical foundation from which we discuss implications for choral music educators as well as make recommendations for rebuilding vocal music programs in the aftermath of the pandemic.

(Abstract 1082)

The Tao of Musculoskeletal Wellness: Musician Health Evaluation and Injury Prevention as Essential Classroom Pedagogy

Stephanie Mayer-Sattin and David Kaplan

Bullis School
Atlantic General Hospital

Over the past forty years, a substantial body of research has shed light on the prevalence of playing-related musculoskeletal disorders (PRMDs) among musicians (Stanhope et al., 2019). Despite the research and known risks of musician PRMDs, few comprehensive, flexible, and practical pedagogical models have been designed for music educators to use in the classroom to evaluate PRMD risks in students. Pedagogical models for reducing playing-related injuries through targeted exercise are also rarely practical for implementation within music ensemble rehearsals or during private music instruction due to rehearsal space and time constraints. Historically, music educators have also lacked experience using strategic long and short-range music performance physical training models designed to promote musculoskeletal health in musicians. As the appointed guides for classrooms filled with small muscle athletes, music educators need a Tao or prescribed way to evaluate risk, promote musician health through instrument-specific exercise, and teach students how to develop healthy music performance training plans.

Objectives

In this workshop session, attendees will learn to use evaluative assessments which measure musculoskeletal health and instrument-specific exercises in order to construct health-minded music performance daily, monthly, and yearly training plans for themselves and students in the music classroom.

Content

Participants will begin by using musculoskeletal injury risk inventories to evaluate their own playing-related musculoskeletal health risks. Participants will then be guided through health promotion exercises designed for the music classroom. Finally, participants will use a session-provided repertoire example to design a brief daily, weekly, and monthly performance training plan.

Methods

Methods for this session will include the use of quantitative and qualitative self-evaluation inventories of musculoskeletal risk factors by participants that focus on hand structure, hand activity, percent measurement of body structures moving beyond resting position while playing, individual joint laxity measurement, music repertoire demands, and situational ergonomic evaluation to identify conditions that may impact musculoskeletal health. Participants will be guided through a procedure they can use with students to develop individual music performance training plans that foster healthy physical and mental processes while making music. Participants will also complete various injury prevention and rehabilitation exercises and will evaluate the instrument-specific effectiveness of the session exercises using qualitative and quantitative analysis and critique.

Applications for music education



The evaluations, music performance training planning, and injury preventative/rehabilitative exercises will provide a musculoskeletal health toolbox that music educators can use to promote positive, successful, and healthy student outcomes.

(Abstract 1083)

Strategic use of PROMPT Speech Therapy movements to enhance diction in the choral rehearsal

Stefanie Cash
Berry College

The use of movement to pedagogically aid in acquisition of key skills in the choral classroom is well documented. One of the most influential models for using movement to learn and experience music is in the work of Émile Jaques-Dalcroze's eurhythmics. The objective of this session is to explore strategic use of PROMPT tactile-kinesthetic cues from Speech Therapy to assist students in articulating consonants and unifying vowels. PROMPT movements will guide students to approximate touches to jaw, lips and tongue to mirror movements occurring in speech to produce sounds correctly, thus improving diction in the choral ensemble. PROMPT movements can also be integrated into the conducting gesture to promote transfer during performance.

The session will begin with a brief five-minute introduction of research methods using movement and introducing the PROMPT method. The remainder of the session will be interactive, asking participants to practice different PROMPT techniques and then incorporate them into short musical selections. Participants will first sing the musical selection without the PROMPT cues and then with the PROMPT cues, allowing the participants to see how different the sound changes when applied to the participants in the room. Participants will also be allowed to conduct the short excerpt, applying one of the PROMPT cues into their gesture, to help choir members remember the PROMPT cue from rehearsal. Musical examples used for the PROMPT cues will include music from different world cultures, as well as music for all grade levels and various ensemble combinations. PROMPT cues will include all Latin vowels and 16 different consonants. They will consist of plosives, fricatives, nasals, and lateral.

Since these movements come from a practiced method used by speech therapists, it is also of great benefit for students with special needs in the music education classroom. Having students with Individual Education Plans in the classroom that struggle as readers due to dyslexia, speech impediments, hypotonia, poor motor planning, Apraxia, Dysarthria and many other issues could benefit from these movement. Additionally, secondary language learners can benefit from the use of PROMPT as teachers help them read the primary language, using these cues as they learn the music taught in the classroom.



This session can provide another tool for educators to achieve results and affirm Phyllis

(Abstract 1084)

Somatic Teaching Strategies for Improving Proprioception of Music Students with Joint Hypermobility

Simone Maurer
University of Melbourne

Joint hypermobility is a connective tissue condition in which joints can move beyond the normal range of motion—often referred to as being ‘double jointed’. Joint hypermobility is estimated to affect approximately 20% of the population;ⁱ however, evidence suggests that the condition is more prevalent in musicians (approximately 40%).ⁱⁱ While joint hypermobility is often viewed as an advantage for some musicians, the condition can lead to playing-related injuries due to increased muscular workload and fatigue.ⁱⁱⁱ Joint hypermobility often results in reduced proprioception—the body’s ability to sense its own position, alignment, and movement—particularly in the lower limbs.^{iv} As research continues to further the medical understanding of joint hypermobility, music educators can implement basic somatic strategies into their pedagogical approach. This workshop is designed for teachers of instrumental or vocal students of any age with diagnosed or suspected joint hypermobility who are interested in learning somatic strategies for improving body awareness and alignment when music-making. The workshop will provide participants with: (1) a general understanding of hypermobility, (2) a scoring system for identifying some indicators of hypermobility, (3) commonly associated symptoms, (4) physical exercises for students to improve their own proprioception, and (5) verbal prompts to guide students during lessons. The workshop will draw from medical research on joint hypermobility, Beighton’s Hypermobility Scoring System, and the somatic frameworks of Laban Movement Analysis and Bartenieff Fundamentals. Participants will be encouraged to take part in the workshop through: (1) self-assessment of some joint hypermobility indicators, (2) visual assessments of common postural appearances in music students with hypermobility, (3) basic physical exercises with and without props to improve proprioception of body and joint alignment, and (4) verbal prompts to utilise when teaching. Knowledge from this workshop is intended to be applied directly into instrumental and vocal teachers’ pedagogical approach to support their students’ physical health and wellbeing.

(Abstract 1085)

“A Completely Different World”: A Counter-Story of a Transborder Student’s Experiences in the United States

Crystal Gerrard
University of North Texas

Donald Trump’s campaign and 2016 presidential election ignited sociopolitical tensions in the United States, including issues specific to immigration and citizenship status. In recent years, researchers have reported pressing concerns in response to these tensions. For example, fears of deportation functioned as ongoing stressors for undocumented immigrants, particularly in Latinx communities (Andrade, 2019; Gerrard, 2018), that could ultimately impact students in schools (Andrade, 2019; Figueroa, 2017). Although efforts have been made to better understand the continued marginalization of persons based on citizenship status, there is limited research in music education specific to transborder student experiences—in this context, students who cross the United States-Mexico border to attend school in the U.S.

While transborder students navigate multicultural, multilingual, and multinational identities and contexts, they might be viewed from deficit lenses by educators and stakeholders who have limited familiarity with this population (Fránquiz & Ortiz, 2017). Accordingly, transborder students may experience liminality and feel “invisible” because of their respective statuses (West, 2019). Education researchers have offered insights into working within borderland communities (Smith & Murillo, 2013; Torres et al., 2013), and with transborder students and their parents (Tessman & Koyama, 2019). To better serve all students in music education, it is prudent for music educators and researchers to learn from the experiences of transborder students.

The purpose of this study is to provide a counter-story to dominant narratives concerning citizenship status and border crossings. Through counter-storytelling (Solórzano & Yosso, 2002), I share Rey’s (participant) lived experiences crossing the U.S.-Mexico border daily to attend school in the U.S. The overarching question guiding the study is: what are a transborder student’s experiences navigating school and school music in the United States? Data sources comprise interviews, field notes, and artifacts supplied by the participant. Findings from the study will offer insight into teaching practices specific to contextually diverse school settings and cultural responsiveness. Suggestions for working with students and families of varying citizenship statuses will be discussed considering the current sociopolitical climate and global calls for centering historically marginalized voices in music education.

(Abstract 1092)

An examination of in-service music educators' occupational identities and their influences on music teaching practices

Daniel Albert
University of Massachusetts Amherst

Olsen (2008) and Beijaard and Meijer (2017) believe teacher identity to be the complex combinations of personal (e.g., beliefs derived from prior experiences) and professional (e.g., the educational context in which one finds themselves) factors that influence each other and are constantly being developed. Within music education, secondary school ensemble directors and PreK-12 music education experiences are strong influences on students' occupational identities (Isbell, 2008; Powell & Parker, 2017). Of particular note is the finding that preservice music educators have expressed the desire to teach high school ensembles and replicate their own experiences (Campbell & Thompson, 2001), far outweighing the desire to teach elementary and/or general music (Rickels et al., 2010).

Woods (1979) believed that a career is filled with identity reassessments due to changes in one's environment and the differences of context within those environments. Furthermore, Russell (2012) suggested that examination of in-service music educators' ongoing occupational identity construction may assist researchers in understanding the social and psychological factors that influence job satisfaction and career commitment. A study that explores in-service music educators' occupational identity construction, the events that have influenced that construction and how it might have shaped their decisions to change their preferred music teaching medium (e.g., from the performance-based ensemble to general music/non-performance-based classes) and teaching practices could assist other music educators as they navigate their own identity construction and related vocational changes, as well as support administrators with providing appropriate professional development to support occupational identity construction and concomitant changes in teaching practices.

Therefore, the purpose of this study was to examine in-service music educators' occupational identity construction and its influence on choice of preferred music teaching medium and teaching practices. Research questions were as follows:

1. What factors or events influenced, and/or continue to influence, the construction of in-service music educators' occupational identities?
2. How has music educators' occupational identity construction influenced the choice of preferred music teaching medium, if at all?
3. How has music educators' occupational identity construction influenced their teaching practices, if at all?

Data sources included interviews, focus group discussions, and professional artifacts. Factors that influence identity development include music teacher education classes and faculty,



assignment of general music/ non-performance-based classes, and primary and secondary socialization experiences. Suggestions for teaching practice include diversification of undergraduate music teacher education courses and graduate music education courses. Suggestions for future research include examination of role stress (Scheib, 2006) as part of occupational identity development.

(Abstract 1093)

Impact of Technology on Musical Identity

Nicolas Coffman
Universidad de las Américas

As digital technologies continue to become increasingly pervasive within music education, educators should consider their impact on the development of students. In particular, the expectation for creative activity within music education to be facilitated by technology has invited new practices into the classroom. As students consider the possibilities for learning new ways of making music, creative processes based on the use of technology spur reflection and reassessment of personal abilities and values in music making. Eventually the musical activities facilitated by the creative affordances of a particular technology can become the basis for musical identity development.

Particular technologies can be used to demonstrate the aspects of musical identity. This phenomenon is most noticeable in personal identification with pieces of hardware, just as musical instruments are often physical embodiments of musical identities. Less easily seen are how changes in technology use, in both hardware and software, become catalysts and reflections of changes in musical identity. These changes are often less public and reserved for displays of identity to self and others familiar with technology-based musical practices. Changes in the use of technology effect musical identity development in ways both familiar and strange to music educators. The continued integration of technology into music learning likely will have impacts on the identity development of all students. Therefore, it is important that educators understand the specific uses of technology within musical practice and encourage students to use technology to facilitate the adoption of new practices for continued growth and development.

This presentation will present musical identity development as a potential basis for integration of technologies into music teaching practices. Discussion of non-traditional and innovative musical identities will lead to suggestions of specific pieces and practices of technology in music making for teacher consideration as well as an overview of the processes by which introduction of students to technology eventually leads to changes within identity constructions. The presentation will conclude with implications for development of musical identities as a guiding principle of curriculum planning.

(Abstract 1094)

An Exploration of Music Educator Perspectives on Trauma-Informed Preparation and Pedagogy

Adrienne Bedell and Ryan Scherber
Case Western Reserve University

Trauma is a widespread public-health issue facing a substantial number of children in society and may negatively impact health (Dye, 2018; Nelson & Gabard-Durnam, 2020), well-being (Cheong et al., 2017; Navalta et al., 2018), and academic achievement (Carello & Butler, 2015; McGruder, 2019; Oehlberg, 2008) throughout a child's lifespan (Dye, 2018; Herzog, et al., 2018). As music educators navigate inclusive and responsive pedagogical practice amidst the COVID-19 pandemic, there appears to be a need for trauma-informed classroom practices based on the life experiences and struggles our students. Approximately 61% of children in the United States have experienced at least one type of serious childhood trauma—such as abuse, neglect, and household dysfunction—referred to as adverse childhood experiences (ACEs) (CDC, 2020). Within the school environment, teachers often witness complications with students who have experienced trauma (Alisic, 2012; Gherardi et al., 2020; Reker, 2016), as students may encounter a disruption of learning and adaptation to school environments when responding to trauma (Brunzell et al., 2019; Parker & Hodgson, 2020; Peterson, 2019; Reinke, et al., 2011). Music teachers who incorporate trauma-informed strategies may allow students the opportunity to explore music making in a safe, secure, and trustworthy environment (Bradley, 2020; Hess & Bradley, 2020; McEvoy & Salvador, 2020) as engaging within a community of support, collaboration and mutuality, and empowerment enables each student to build relationships and connectedness with others (Bloom, 2010; Croom, 2015; Davis, 2010).

Given the apparent paucity of literature exploring trauma-informed strategies and perspectives in the music classroom, we designed this descriptive study to explore K-12 music educators' perceptions of how trauma manifests in their classroom and their experiences with trauma-informed pedagogy. Specifically, we asked: (1) What are music educators' perceptions of trauma in students? (2) What trauma-informed preparation have music educators received? (3) What are the current perceptions of implementing trauma-informed classroom strategies among music educators? (4) How has the COVID-19 pandemic impacted music educators' ability to teach in a trauma-informed manner?

Current music teachers in the United States ($N=246$) responded to a questionnaire sent through the Research Survey Assistance service provided by the National Association for Music Education (NAfME). At the time of this submission, data collection has ended and descriptive analysis of demographics and Likert-type questions is currently underway along with thematic coding of open-ended responses. We expect full analysis to be completed before December, 2021.



(Abstract 1096)

Music at a local base: Community Music Activities of Sanshin groups at Kominkan in Okinawa

Tomoe Suzuki
Okinawa Prefectural University of Arts

Theoretical background

In recent years, “*Kominkan*” (Japanese Public Halls) have been attracting attention as a center for Community Music activities. But many of them are related to the inheritance of traditions, and there is no discussion on the meaning of voluntary and everyday music activities.

Aim

The purpose of this paper is to clarify the meaning of playing music at a local base in modern communities, focusing on the perspective of those who practice.

Method/approach

Examples include *Kominkan* in the area around the American Kadena Air base in Okinawa and *Sanshin* groups operating there. “*Sanshin*” is a representative music instrument of Okinawa which is used as an accompaniment to the Okinawan folk and classical songs. *Sanshin* group is an activity that residents who likes playing *Sanshin* gather once or twice a week at the *Kominkan* to sing Okinawan songs with the accompaniment of *Sanshin*. I had participant observation in some of these *Sanshin* groups. I examine this case from the following two aspects. The first is in relation to the local community. After the war, the area experienced an influx of population due to the influence of the base, and new communities were established based in the *Kominkan*, including migrants from different backgrounds. The second is the relationship with music teachers of *Sanshin*. There are many private *Sanshin* school and cultural center in this area, where licensed music teachers teach *Sanshin*.

Result

Playing the *Sanshin* at the *Kominkan* was found the following implications for those who practice it. First, it means to play music as socially recognized presence by actively taking on a role in the community. In the newly constructed area of this paper, the *Sanshin* groups play musical role in the community in a way that can only be played by *Sanshin*: accompanying folk performing arts and taking on celebration music scenes at events. Second, it means independence from music teacher. Despite the fact that there are many licensed music teachers of *Sanshin* around the group, participants in the group do not like the deep involvement of music teachers. Moreover, they talk about music as a representation of themselves and make changes to existing songs as their own music.

Conclusion



Looking at the two aspects of the results compoundly, I conclude that playing music at a local base mean playing their own music while being socially recognized by the local community. The point is where to play music.

(Abstract 1099)

A Case Study of Community Music in Taiwan

HAN-NINGCHEN
Arizona State University

Community music has become an increasingly important area and integral part of cultures worldwide (Veblen & Olsson, 2002). Community music can be viewed as active music-making and musical knowing outside of formal teaching and learning situations, and there is an emphasis on people, participation, context, equality of opportunity, and diversity (Higgins, 2012). It can create relevant and accessible music-making experiences for people of all ages at all levels, engage in musical activities such as listening, music-making, and performing. Considering community music varies in different contexts, there is a need to expand the scope of international documentation (Veblen & Olsson, 2002). Hence, this case study aims to provide an example to further understand what and how community music promoting in Asia.

The Dapochi Music Hall is an art space created and cultivated by Poco a Poco Music Education Foundation in Chishang Township, Eastern Taiwan. Since 2016, the Dapochi Music Hall has played the role of the bridge between the local community and schools, which encourages and supports all ages and all levels of society to engage in music. For these years, the Poco a Poco music education foundation has actively planned and organized various arts and music activities to promote community music education in Dapochi Music Hall, such as regular music lectures, music workshops, concerts, music summer camps, movie festivals, and also live stream music lectures. Meanwhile, the music teacher from the foundation actively cooperating with several local schools to provide roving general music courses.

For studying key ingredients of community music case across cultural, contextual differences, Schippers and Bartleet (2013) suggest a nine domains of community music framework to understand the workings of most community music activities from an international perspective. In this study, the research attempt to examining the Dapochi Music Hall's community music endeavors through the nine domains of the community music framework. Applying document analysis, self-examination to summarize what happens in this case through a critical lens. Provide examples to illustrate what a non-profit foundation does to promote community music and also discuss how a non-profit foundation can connect and engage people with music in the community and schools. This study will provide an international case example broadening the vision for music educators and non-profit



organizations to think about community music and explore a pathway for further possible configuration and implication of community music education.

(Abstract 1101)

Developing Jazz & Commercial Ensembles: Teaching Singers & Players To Work Together

Matt Falker
MiraCosta College

BACKGROUND

I specialize in directing ensembles where players and singers interact, including but not limited to:

- Jazz Choir
- Popular Music Ensemble
- Jazz Combos

The benefits of teaching players & singers to work together to speak similar languages are many: beyond the obvious real world performance applications, players & singers often have to work together on university faculties, share concerts, etc.

Living in the United States (Southern California) gives me a solid perspective on two fronts:

- The music from the nearby entertainment industry – intended primarily to entertain audiences
- The music from the jazz scene founded here in the US and carried worldwide – intended primarily to create artistic statements

An ensemble like a jazz choir or a popular music ensemble can teach the best of both worlds and is often a very popular offering at a school, since it can appeal to both self-trained and educated musicians.

OBJECTIVES / CONTENT

Discuss the following with participants:

What skills should you develop to teach to those students?

- Background in areas of voice, piano, and/or guitar
- Familiarity with technology – examples: mics, amps, sound board
- Knowledge of the styles being taught: prominent groups, historical musical eras, etc.



What classroom approaches should you use?

- Select diverse repertoire that encourages full group participation while giving individuals chances to shine
- Teach skills that can be used in a variety of styles or settings
 - Examples: transposition, counting off a tune, basics of contemporary/jazz chord notation
- Put students in small groups or bands if possible, to teach teamwork, accountability, and leadership
- Occasionally put singers & players on equal footing – have players sing & singers play so that they understand and respect the different challenges

METHODS / APPROACHES / APPLICATIONS FOR MUSIC EDUCATION

Once the subject has been introduced, open discussion with the participants begins early in this workshop.

Educators will be encouraged to share about their experiences:

- What specific approaches could or could not be applied to individuals' teaching situations?
- What resources / assistance would be needed to start such an ensemble, or help it to the next level?
- What challenges have educators faced in moving toward an offering such as this?

The discussion will be led in a way that encourages all to contribute, without focusing too much on one specific situation; guided questions will also be interjected, for example: What skills do the singers need to be equipped with to function in a blended ensemble?

(Abstract 1102)

A multisensory approach for the development of phonological awareness in children with intellectual disabilities

Julie Raymond and Valerie Peters
Laval University
Université Laval

Intellectual disability (ID) has an impact on the complex cognitive processes involved in learning to read, making it very difficult. Reading is a complex skill of constructing meaning from the written word. In order to become a competent reader, phonological awareness must be developed (National Reading Panel, 2000). It refers to an individual's awareness of the



sound structure of spoken words. Several studies have examined traditional avenues of intervention for the development of phonological awareness with children with ID. However, some students may benefit from additional support.

This poster presents the theoretical framework behind a novel approach under study to develop phonological awareness within a musical program. This approach is based on multisensory learning, a teaching strategy requiring students to activate several senses at once using visual, auditory, kinesthetic, etc. input in a variety of situations. It also draws from the field of music psychology and its hypotheses for explaining existing study results showing a positive impact of participation in a music program on language skills. These include attention to synchrony (Tierney & Kraus, 2014), OPERA (Patel, 2011), and dynamic attending theory (Large & Jones, 1999).

Therefore, a multisensory program with phonetic gestures, where each gesture corresponds to a sound in the French language and eventually acts as an aid to reading when the correspondence is transferred to the sound-letter association (Silvestre De Sacy, 2016) is proposed. The gestures, combined with musical rhythm create "formulas" composed of language sounds and gestures representing them, chanted on a musical rhythm.

A mixed-method design of an integrated case study with multiple units of analysis (Yin, 2014) examined how participation in this program acts on the musical skills and phonological awareness of elementary students with ID according to two units of analysis: the teacher-researcher and the students. The students attended the multi-sensory program for 20 minutes, three times a week, for 10 weeks. Data analysis is based on documenting quality of interactions and the teacher-researcher's behaviors to facilitate student learning and measuring changes in

language and musical skills observed in students in pre, post, and maintenance measures (3 months post-program).

Because the predictive relationship between phonological awareness and children's reading skills also applies to other languages with alphabetic orthography (Melby-Lervåg et al., 2012) the research results could have significance beyond the Francophone community. Moreover, the explicit instruction of phonetic gestures providing visual/kinesthetic support could also benefit other populations with language learning difficulties.

(Abstract 1104)

LGBTQ Studies in Music Education: A Content Analysis of Research Journals in Music Education

Jason Silveira and Melissa Brunkan



University of Oregon

Content analyses are useful tools for researchers to determine the focus of individual, group, institutional, or social attention (Weber, 1990), and can serve as an indicator of focus, direction, and concerns of a profession (Price & Orman, 2001). Within music education, there has been a call for researchers to investigate topics of equity, diversity, and social justice, specifically regarding LGBTQ populations. The importance of investigating social justice with respect to music education has been justified, in part, by its representation in various special research interest groups and areas of strategic planning and action by national and international music education organizations.

While a number of content analyses have been conducted in music education, only one content analysis (Freer, 2013) has examined published research related to LGBTQ populations, though this study was not international in scope. Therefore, the purpose of this in-progress study is to examine the breadth of content related to LGBTQ topics and author eminence in several preeminent national (USA) and international research journals in music education.

Journals reviewed for this study include journals with aims relating to music education that are published in English, which represent an international scope. These include: *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Research Studies in Music Education*, *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, *Music Educators Journal*, *Bulletin of the Council for Research in Music Education*, and *Music Education Research*.

We examined each article in the sample and coded it on the basis of methodology and primary topic. Several rounds of coding were conducted for the purposes of reliability and parsimony of codes (e.g., Denzin & Lincoln, 2005; Yarbrough, 1984). Author eminence was determined through two measures: (1) frequency of publication by contributing author; and (b) citation tracking. We used Google Scholar to track citations for each article. This method of citation tracking follows precedence in previous research (e.g., Diaz & Silveira, 2014; Silveira & Diaz, 2014).

Given the increased attention and research being conducted regarding the LGBTQ community world-wide, this study has the potential to inform discourse in music education research as it relates to social justice. Specifically, the results of this study have the potential to inform and help direct policy and practice as they relate to the LGBTQ community within music education and contribute to the existing body of research regarding equity and diversity within the field.



(Abstract 1105)

“Should There be a Universal Philosophy of Music Education” A Reconsideration of Reimer’s 1997 Paper presented in 1996 at ISME Amsterdam

Peter Webster
University of Southern California

Under the expert leadership of ISME’s advisory committee, Sandra Oberoi is working hard with her committee to help ISME become an effective advocate for music education around the world. One large part of the discussions in this context over the years is the relationship between philosophy and advocacy. Most agree they are related but not the same. One imagines that a strong philosophical position is needed to do advocacy effectively or is that not appropriate or practical for an international society with so many constituent countries focused on music teaching and learning?

This roundtable paper is focused on the question of music teaching philosophy as it might be used as the basis for advocacy work. As a short 10 to 12-minute paper given at a table with like-minded people interested in policy, music education philosophy, and advocacy writ large across the world’s countries, it is hoped that some ideas might emerge of mutual interest for all.

To give focus to this paper, I will offer a summary of Bennett Reimer’s 1996 presentation at the ISME meeting in Amsterdam some 26 years ago and published in *IJME*, 29, no. 1 (1997). It is prompted in part by this year’s republication of *A Philosophy of Music Education-Advancing the Vision* by Reimer and his suggestion of a synergistic approach to philosophic formulation—an approach that seeks the avoidance of single minded and sometimes extreme positions that grow out of schools of thought such as formalism, praxialism, contextualism/social context. Reimer positions synergism as a basis for review of alternative views and examine them for possible compatibilities—a dialog about possibilities that might lead to some form of satisfactory agreement. This point of view was argued a few years before in his paper at ISME.

I will spend the first half of my time on a review of the major points of Reimer article to summarize his position. Included will be values held which he feels are universal beliefs. Then the exposition of deeper philosophical issues will be detailed. The work of humanist anthropologist Robert Plant Armstrong will be explained, including the “theory or study of form incarnating feeling.” Armstrong maintained that musical products of each culture arise out of consciousness each culture exists to foster transformed into sharable embodiments. Using this and other ideas of Armstrong, Reimer makes a case for a platform for respecting diversity of cultures—especially if this can be done in the context of synergistic thinking.



The second half of the time will be devoted to suggesting how all this might be merged with a current concern for the making visible the voices of many. A universal philosophy might well be possible if we recognize the power of music from human feeling across multiple cultural manifestations and we structure our teaching to respect this while still noting the qualities that come from formal properties of the music, the rewards from the practice of creating and performing, and delineated meanings that arise from understanding context.

The ultimate hope would be that we base our advocacy of these *aspects of music itself as art* and its significance for each person personally with a solid philosophy to underscore our actions. The remaining time for discussion might lead to new perspectives for ISME's continuing cross-cultural efforts to support music teaching and learning in a new era.

(Abstract 1107)

Learning and Inheritance Story of Local Operas in China: A Case Study of Ou Opera in Wenzhou Art Research Institution

Rong Yang
Shanghai Conservatory of Music

Chinese traditional operas embody crucial significant historical and cultural values of China. The origin of Chinese traditional opera can be traced back to ancient music-dance in the primitive period. Until the Song dynasty, Zaju developed into an independent operatic genre. After that, a variety of Chinese local operas started to develop. One of the most important local operas is Ou Opera, the predecessor of it is Nanxi, the southern Opera developed from the late Northern Song to the early Qing dynasties. Many Chinese operas in China were created based on the Southern Opera. Nowadays, in the process of the development of society, numerous local operas have bordered on the extinction situation. On the contrary, Ou Opera is different from the others, which is still booming. Based on the situation of local opera, the purpose of the study is to investigate: 1) How the inheritors promote the inheritance and development of Ou Opera? 2) What do they do through the learning and inheritance experience? 3) How do they still concentrate on inheritance by facing modernization and technology

Researcher participated in Wenzhou Art Research Institution for over two months, observed the daily of inheritors. At the same time, researcher conducted in-depth interviews with a total of 11 inheritors, three of them are both performers and managements, two of them are members of accompaniment band, the others are professional opera performers. After translating the interview content into English, researcher analyzed the content based on the grounded theory.



Based on the grounded theory, three-level coding, and analysis, inheritors' experience was converted into a storyline, including the choice of muddled children; keep blowing hot and cold in hard learning; difficult to give up the stage and the audience; persistence and inheritance. The result indicates that in the wave of modernization and the impact of technology, the attitude of national cultural attributes and identity from inheritors.

This study aims to take Ou Opera as an example case to present the status of the inheritance and development of Chinese local operas and show the special inheritance and learning methods of traditional operas. As the dominant factor of local opera inheritance, the cognition and attitude of opera inheritors to local opera determines the development of traditional local operas. Multiculturalism has become a worldwide theme, as the representative of Chinese traditional music art culture, local operas are an important part of the diversified music art culture of the world.

(Abstract 1110)

Twice-Exceptional music education: Best practices and a conceptual model

Dawn Mitchell White
University of South Florida

Educators and psychologists consider some students to be “twice-exceptional” (2E) when they fit into more than one exceptionality category: gifted and disabled. They have different needs than students in either the traditional gifted population or in one with challenges like their own. In many cases, educators and families must choose between services provided for the child to address one exceptionality or the other.

For most music educators, a percentage of their students will be either gifted or disabled. What makes 2E students unique is that they are a cross-section of the two populations of students. As of 2015, there were approximately 400,000 2E students in the United States, not accounting for students with 504 plans or those who were undiagnosed as gifted or having a disability. That means that many music educators have talented students enter their classroom who fit the 2E classification.

The focus of this paper is to introduce a conceptual model which describes the best practices that should exist in a music classroom for twice-exceptional students who are either learning, behavioral, or developmentally disabled and gifted.

The author intends for the ‘Twice-Exceptional Music Education Model’ [Figure 1] to represent a whole 2E child while dividing their gifted and disabled needs into separate halves based on their strengths and challenges. An ‘Educational Planning Guide for the Twice-

Exceptional Music Student' [Figure 2] represents a collection of the suggestions/content contained in each of the learning areas. The music teacher can circle the content they choose to use or use it as a lesson planning aid.

According to the author's conceptual model, 2E students could be educated in the music classroom with the following main headings for gifted and disabled, respectively: 'Accommodations for Strength-/Interest-Based Learning' and 'Accommodations to Access Learning and Address Challenges.' Under 'Accommodations for Strength-/Interest-Based Learning (Gifted),' these learning areas are described: 'Accelerated Learning,' 'Affective Support,' 'Differentiated Music Instruction (Gifted),' 'Enriching Musical Content,' and 'Higher-Order Thinking Skills.' Under Accommodations to Access Learning and Address Challenges, these learning areas are detailed: 'Small-Group Instruction and Peer Buddies,' 'Social and Emotional Learning (SEL),' 'Differentiated Music Instruction (Disabled),' 'Compensatory Strategies,' and 'Learner-Centered Music Pedagogy.'

Music educators can make the music classroom a 2E student safe place for experimentation and growth: musically, academically, and emotionally. An implication for future research includes implementing a full learner-centered music pedagogy program, which could encompass the entire classroom.

Figure 1. *Twice-Exceptional Music Education Conceptual Model*

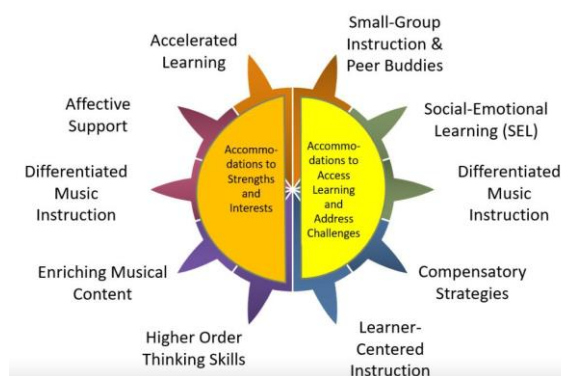


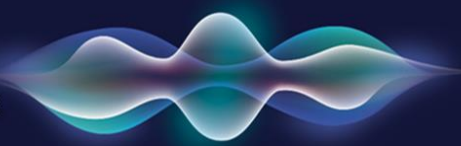
Figure 2.

Educational Planning for the Twice-Exceptional Music Student

Strategic Areas	Strength-/Interest-Based Accommodations	Accommodations to Access Learning and Address Challenges
-----------------	---	--

<p>Accelerated Learning</p>	<ul style="list-style-type: none"> • Allow student to pre-test on a concept to demonstrate mastery • Challenge student to "beat the clock" when completing an assignment • Play musical memory games • Provide fast-paced instruction • HS: Student prepares for and takes the AP Music Theory Test • Student does advanced independent study with the teacher • Student is progressed into a higher grade level of music • HS: Student is dual-enrolled with a college music program 	
<p>Affective Support</p>	<ul style="list-style-type: none"> • Compliment student's effort as a measure of success • Assign a music journal for reflection on thoughts about musical feelings • Take time to breathe deep and cope with stress. From the diaphragm, like singing • Encourage academic risk-taking • Teach empathy • Help students learn to value diversity 	<ul style="list-style-type: none"> • If necessary, establish a behavior intervention plan • Help student to understand that mistakes are opportunities to learn • Guide student to see effort instead of perfection as success • Encourage and teach students how to self-advocate • Teach strategies for dealing with change • When students utilize the skills they were taught, provide positive reinforcement
<p>Differentiated Music Instruction (Strengths)</p>	<ul style="list-style-type: none"> • Give opportunities for musical brainstorming • Provide opportunities for reading extension on music learned in class • Give options for oral and/or written reports on musical subjects • Encourage student to create a musical instrument • Provide agenda for the student with personalized musical tasks • Let student complete demonstrate mastery by completing the five most difficult problems with 85% accuracy • Learning Centers • Independent projects • Orbital Study • Problem-Based Learning 	<ul style="list-style-type: none"> • Assist student with choice of a musical instrument • Allow student to draw what they hear • Give student a copy of a listening map to help them follow along with a new piece of music • Give student photocopies of their music text to highlight • Use technology to increase productive output
<p>Enriching Musical Content</p>	<ul style="list-style-type: none"> • Provide opportunities for musical composition • Provide opportunities for musical improvisation • Create opportunities for movement to music • Incorporate dance • Allow the student to design their own dance or musical movement 	

<p>Higher Order Thinking Skills</p>	<ul style="list-style-type: none"> • Teach Socratic questioning method to help students ask questions and sort through problems • Deepen understanding of knowledge with analytical thinking skills • Have the student use critical thinking skills to analyze and evaluate their position in an argument • Teach brainstorming techniques so students can develop several innovative ideas • Coach students in generating musical ideas with fluency, flexibility, originality, and elaboration • Provide instruction in self-directed learning skills, emphasizing study skills, time-management skills, organizational skills, etc. • Provide STEAM-based opportunities for students to excel both academically and in the arts • Emphasize higher-level problem-solving and abstract thinking • Create an overview of new material or a conceptual framework to stimulate conceptual/holistic processing 	<ul style="list-style-type: none"> • Highlight and color code to organize and prioritize new information • Use musical software programs • Teach students how to break new learning into manageable chunks • Break down writing tasks into smaller increments whenever possible • Teach students about the use of mnemonics to aid memory • Teach students how to use songs and rhyme to enhance memory
<p>Small-Group Instruction & Peer Buddies</p>	<ul style="list-style-type: none"> • Allow the student to be a peer buddy for another student who needs help • Have student demonstrate music they learned for the group • Assign leadership position within the group • Create opportunities for small-group musical investigations or projects 	<ul style="list-style-type: none"> • Assign student a "complimentary strength" peer buddy so they have a specific student to interact with for assistance and organizational skills • Allow a peer buddy to take notes for the student in class • Teach skills needed to participate in group work successfully
<p>Social-Emotional Learning (SEL)</p>	<ul style="list-style-type: none"> • Choose a developmentally appropriate SEL curriculum • Assess where the student is on the Prevention Triangle • Five key areas: self-awareness, self-management, social awareness, relationship skills, and decision-making • Help student to understand how different emotions feel in the body (good or not so good) • Guide student to recognize where they may feel emotions in the body and that it is a normal response • Help student to understand that different emotions can happen at the same time (scared to get a shot but happy to get a sticker) • Discuss "okay and not okay" examples of showing feelings • Help student to identify facial expressions that signify different emotions • Teach student about deep breathing while calming the mind...mindfulness • Teach physical relaxation and coping techniques to reduce stress • Help student to increase awareness of their own strengths and limitations • Guide student to create strong and SMART goals 	<ul style="list-style-type: none"> • Encourage student to write down their anger triggers to arrive at anger management strategies • Help students to see that conflict does not have to end with a "winner" and a "loser." Instead, the aim is to end the conflict with all people feeling respected and reasonably satisfied with the outcome. • Teach the difference between realistic (achievable) and unrealistic (unachievable) expectations on ourselves that may produce stress



<p>Differentiated Music Instruction (Challenges)</p>	<ul style="list-style-type: none"> • Use musical devices to help students learn chants, raps, rhymes, melody, and rhythm • Use graphic organizers, webs, charts, graphs, timelines, maps, graphics, pictures, or videos to create visual connections to the music • Provide agenda for the student with personalized musical tasks • Learning Centers • Choice Boards 	<ul style="list-style-type: none"> • Give student a copy of a listening map to help them follow along with a new piece of music • Give photocopies of overheads or smartboard lectures • Separate tonal from rhythm or rhythm from tonal to isolate difficulties • Allow students with reading disabilities to improvise within a chord structure or simplify part • Provide extra individual support with musical math on note values • Allow student to do pass-offs for band privately for the teacher
<p>Compensatory Strategies</p>		<ul style="list-style-type: none"> • Preferential seating in classroom • Use of nonverbal cues for attention deficits • Give the student copies of all overheads or smartboards • Extended time on assignments • Allow students with sensory integration issues to wear earplugs • Allow students with ADHD to move every 10 – 15 minutes • Allow a verbal rather than written response to questions • Break down writing tasks into smaller increments whenever possible • Give clear, concise rules, directions, and expectations that are limited in number and scope
<p>Learner-Centered Instruction</p>	<ul style="list-style-type: none"> • Create project-based assignments that ensure students have a <i>felt need</i> to learn • Create analytic rubrics to guide instruction, not assess a final product • Create opportunities for students to engage in learning activities such as benchmark lessons, how-to sheets, videos, screencasts, learning centers, peer experts, and small-group mini-lessons • Conduct formative and summative assessments 	<ul style="list-style-type: none"> • Guide each student through their unique placement within the "Zone of Proximal Development" on any given subject area • Empower students to take responsibility for their learning

Note. The teacher circles the options in the graph that they choose.

(Abstract 1112)

Relationship-building and musical engagement: Pitfalls and opportunities toward indigenizing study abroad experiences

John Perkins

Butler University

Music education, often focused on activity-related pedagogies, does not always result in critical thinking. Uncritical universal tropes, such as “music brings us all together” or “music is the universal language,” are, perhaps, frequently iterated because musicking results in generalized relational experiences. If music educators are not teaching critical theory, are we not “engineering humanity” by relying on relational experiences without critical reflection (Bradley, 2009)? Whose voices are erased? Whose epistemologies have “capital” (Yosso, 2005) and how might minoritized knowledges become a central goal of music education (Arnstine, 2000)?

Many musicians have come to know minoritized epistemologies through study abroad opportunities. Aimed at centering on Kelantanese music and values, I designed a three-week study abroad course to Malaysia for students from my North-American university. During our trip, students experienced: critical theory studies, relationship-building with Malaysian colleagues, a five-day bamboo instrument-making/musicking experience in the Kelantanese forest, an excursion to Georgetown, and a student-led values-based teaching experience with middle school students.

I conducted this qualitative case study in order to determine how various aspects of the trip impacted student learning. Employing Creswell’s data analysis spiraling process (Creswell & Poth, 2018), I compared semi-structured interview data from four Western participants, with field notes, interview notes, supporting statements from final papers, and a focus group. All students reported that the greatest pedagogical impact occurred from relationship-building with Malaysian colleagues. Surprisingly, students recited universalist tropes about the experience. Despite critical dialogues and readings, perhaps the urgency to bond with Malaysian students emotionally overshadowed the critical, indigenous-centered concepts taught during the trip. Goals of the course were partially fulfilled due to students reporting shifted worldviews and new interests in centering indigenous music in their future classrooms.

However, I propose questions and problems for future musical study-abroad courses which endeavor justice-oriented goals. I wonder how strongly the musical academe unwittingly trains students toward almost exclusive, performative experiences. The data in my study broadly reveals students’ need for numerous critical theory music courses across a degree program (Hovland, Musil, Skilton-Sylvester, & Jamison, 2009). At what stage of exposure to justice-oriented learning can music students deeply reflect on critical studies? Further questions arise when both music and intercultural relationship-building are mixed in these

scenarios. If, for instance, transformative learning theory (Mezirow & Associates, 2000) was examined as possible stages of learning, how might aspects of music and intercultural relationship-building distort or leverage certain stages of justice-oriented music education?

(Abstract 1116)

Treatment of expressivity in legislation of music education in two European countries: A comparative study.

Carolina Bonastre and Roberto Nuevo
Universidad Autónoma de Madrid

Expressivity is an essential element of music, although its teaching and learning is usually not explicitly considered in official curricula and its teaching learning often depends on teacher's beliefs and attitudes (Karlsson & Juslin, 2008). Research points out that teachers are mostly focused on musical and technical knowledge and developing virtuosity instead of trying to foster reflection and metaknowledge for modifying student's representations and provide them methods for managing them by themselves (López-Íñiguez et al., 2013). This constructivist approach, emphasizing development of creativity, communication of feelings and emotions, and personally constructed meanings, seems essential for music emotional expressivity (Bautista & Pérez-Echevarría, 2008). Comparative analyses of educational perspectives in different countries allow getting better understanding of education functioning in each country and provide a useful landscape of conceptions of education in different cultures and contexts (Heimonen, 2002). The main goal of this study was to revise the evolution in the explicit consideration of music expressivity teaching in legislation of music education in two different European countries: England, and Spain.

Method: We reviewed the different legal regulations (general and specific of music) in the two countries during the last decades. regarding use of terms related with expressivity, emotion, and affectivity, their relevance in the text, and their association with musical education.

Results: There was fluctuations in relevant legislations in both countries and differences between them. In Spain there is a small linear decrease with time and consecutive legislations, although slight improvements can be appreciated in specific aspects of curriculum in music subjects. In England, whereas, more recent versions of National Curriculum, particularly in secondary education (Key stages 3 and 4) seem to more explicitly consider emotional and expressive aspects of music.

Discussion: Despite of difficulties for comparing legislations among countries with different educative systems, diverse realities, practices, and flexibility (music education is more structured and rigid in Spain, especially in conservatoires), results suggest that currently there



are more explicit efforts in England to include emotional issues in music education. This trend, anyway, not necessarily correlates with real daily classroom practice as teacher's conceptions are hard to be changed: teachers in England seems to yet use behavioural approaches instead of constructivist principles (Garnett, 2013). Recent changes in legal regulations need time to be effective, but current regulations seem still insufficient considering the importance of expressivity in music.

(Abstract 1117)

Period instruments and expansive learning in a tertiary music ensemble

Daniel Yeadon

Sydney Conservatorium of Music, The University of Sydney

My research brings together my two professional musical passions: Historically Informed Performance (HIP) and the education of groups of emerging artists. This paper focuses on the learning experiences of tertiary-level students in the Early Music Ensemble (EME) at Sydney Conservatorium of Music. EME provides students with opportunities to experiment with playing on period instruments in wide-ranging repertoire from 1600 to 1800, guided by professional HIP practitioners. Many of the students have little or no prior experience of period instruments and are required to adapt quickly to reach a satisfactory performance level.

As part of my doctoral research design, I interviewed twelve EME students about their reactions to the period instruments and their perceptions of the learning environment, including the role of peers and tutors. A series of open-ended interview questions was formulated to gain insights into my principal research questions: i) what learning possibilities do the instruments offer? and how do the students experience these alongside the unique demands of HIP and the pedagogical approach of the tutors?

The theoretical framework of activity theory (AT) facilitated an investigation of the interrelationships between professional knowledge and activity, learning and teaching in the specific EME environment and the learning possibilities of the materials involved. Coding of the interview transcripts yielded evidence that the period instruments have a strong impact on students' awareness of sound aesthetic, their experience of the music and their technical development, particularly with the inclusion of HIP as an educational tool.

In conclusion, my research reveals expansive learning experiences associated with the period instruments and a pedagogy that espouses the informed approach within a collaborative environment. This unique combination of elements has made a significant impact on my teaching philosophy, in ensemble coaching and studio workshop settings. When HIP is



presented as a catalyst for peer-led discussions about musical expression, and the score is viewed as just a starting point, I observe an increased willingness to experiment with possibilities. Students more readily develop a sense of their own agency, and ultimately a more visible voice.

(Abstract 1118)

Repertoire and Critical Emotional Practice in Ensemble Spaces

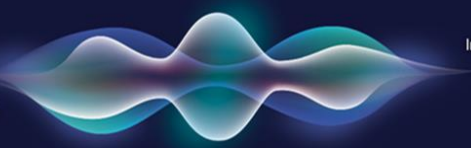
John Perkins

Butler University

Historically, as music educators have turned away from performance-only learning outcomes, the field grapples with meaning-making. In North America, inclusive ensemble programming has recently expanded its focus from beyond non-Western national borders toward music about minoritized identities within its national borders. Should such discussions ensue—for instance around racial violence, immigration, LGBTQ+ rights, and many similar topics—music classrooms more easily divide along lines of local politics. This paper focuses on the complexity how educator's repertoire treatment critically engages human identity, particularly in choral ensemble spaces.

Ensemble musicking, particularly choral singing that includes texts, produces wide-ranging emotions for singers. The choral space is complex. Group bonding often occurs due to the therapeutic nature of group synchrony and ensemble accomplishment. Such an uncritical group space requires individual identification with the repertoire in order to gain critical understanding (Bradley, 2009). Perhaps, repertoire may be considered “living stories” (Frank, 2010) that reflect many individual identities within ensembles. Frank advocates that educators avoid a prevailing message from a single story that reduces complexity. Rather, he advocates for multiple stories to stimulate dialogue rather than creating a singular focus where *us* and *them* emerge. Within story-telling for social justice, Hess (2021) similarly warns that the minoritized “other” may become an object even though the educator aims to upend oppression. She advocates that relational engagement should move communities beyond the minoritized “other” as a fixed object but, “grapple with the humanity of the person...” (p. 78).

In order to address the potential objectification and fixity that Frank (2010) and Hess (2021) warn against and promote student transformation, I advocate for a critical, emotional practice as an initial step. Firstly, students and educators may learn to locate and question their emotional reactions to stories that center individuals outside of their identity group (LaCapra, 2004). The practice of tracking emotions may begin to loosen unfixed, or previously unchallenged, assumptions held before entering the classroom and create space for relational pedagogy rather than monolithic narratives. Secondly, the embodied nature of choral singing itself must be questioned due to the instantaneous positive emotions one often receives from group singing. The concept of critical embodiment is a mindful practice, which is not instantaneously gratifying, but has better long-term outcomes. This type of unfixed, emotional precarity exposes vulnerability in an environment that may repurpose assimilation to solidarity within group singing and the wider field of music education.



(Abstract 1121)

Creating Orff-Schulwerk Accompaniments: Integrating Improvisation through Speech, Singing, and Movement while Playing Instruments

Pamela Stover

University of Toledo (Ohio)

The Orff-Schulwerk is an active way to learn through movement and music created in Germany by composer Carl Orff and dancer Dorothee Gunther along with their student, Gunild Keetman. Students create compositions and variations using speech, song, playing instruments and movement. The Orff-Schulwerk process of teaching includes time for students to discover, explore, improvise and create.

The purpose of this 60-minute workshop is to learn how to create Orff accompaniments and to integrate improvisation using movement, speech, playing instruments and singing. The Orff-Schulwerk naturally uses integration of children's stories, poems, songs, pieces of art, listening pieces or drama to improvise, create and learn. This workshop will use the American play-party game "Billy Billy" to explore the building blocks of the Orff-Schulwerk.

This hands-on workshop uses "Billy Billy" to incorporate various types of improvisations and accompaniments. The attendees will be immersed in the Orff-Schulwerk process of active learning as they play various accompaniments on barred instruments. They will also sing and create movement to further enrich the play-party. Participants will also create rhythm patterns with speech and movements to go with the song and game.

Sequence:

1. Explore movement improvisation that will later be incorporated in the singing game.
2. Learn the song "Billy Billy" and play the game using various movement improvisation.
3. Speech improvisation to create rhythmic ostinatos to accompany "Billy Billy"
4. Transferring the rhythmic ostinato to Body Percussion—stomp, patsch, clap and snap.
5. Use imitation (simultaneous, remembered and overlapping) and question and answer form to expand the improvisations.
6. Transfer these patterns to barred instruments to create improvised melodies.
7. Sing "Billy" while playing a block/chord bordun accompaniment with octaves and fifths. Changing the rhythm for variety.
8. Using alternating movement to change the block/chord bordun to broken borduns.
9. Crossing over the right hand to create an Arpeggiated bordun.
10. Use body percussion to demonstrate a 2- and 4-level bordun. Use speech to aid in the transfer process to mallets.

11. Explore various moving borduns for accompanying “Billy Billy”
12. Creating a final culminating musical composition using ABA or Rondo form with melodic improvisations on the barred instruments interspersed with various instrumental accompaniments for “Billy Billy”

Applications for Music Education: The attendees could play block, broken, arpeggiated, level and moving bourdon accompaniments for any pentatonic folk song from their country or from around the world.

(Abstract 1122)

Problem-solving for a new normal: music professionals' perspectives on the Covid-19 global pandemic

Nicole Canham and Louise Devenish

Monash University, Sir Zelman Cowen School of Music and Performance

The Covid-19 global pandemic has highlighted musicians' vulnerability and the precarity of their work (e.g., UNESCO, 2020). Musicians have already been identified as an at-risk population for a range of physical, financial, and mental health problems (eg. Gross & Musgrave, 2020; van den Eynde, Fisher & Sonn, 2016; Bernhard, 2005, 2010; Demirbatir, 2015; Hildebrandt, Nübling, & Candia, 2012). As these problems can be understood as learning problems (Douce & Keeling, 2014) and career development constraints (Author 1, 2021), it is vital that we enhance our understanding of how we can better support musicians as they navigate a new normal post-Covid. Transitioning to this environment will likely involve the ability to work differently, display higher levels of resilience, and a capacity for collaboration, communication, and adaptability to unfolding situations (Agrawal, De Smet, Lacroix & Reich, 2020; see also UNESCO, 2020). Careers education in music higher education needs to be responsive to these added challenges, as graduating students will likely require additional skills and much higher levels of psychological ownership of their careers than ever before (Author 1, 2021).

In this paper, we report on a qualitative study conducted in late 2020 in which 18 musicians recounted their experiences of (re)negotiating their creative identities and work practices as the Covid-19 pandemic unfolded. Using a therapeutic theoretical framework and questions drawn from Solution-Focused Brief Therapy (de Shazer & Berg, 1997) we aimed to explore participants' perceptions of their challenges and their coping strategies through the lens of their problem-solving skills. Findings suggest that participants' problem-solving skills provided opportunities to reframe and reconsider previous work practices, and that redirecting effort and attention in new ways facilitated a sense of co-created well-being. The range of participant perspectives - from freelance performers to full-time music academics - renders visible very different personal and professional experiences of the pandemic



alongside shared concerns for the future of the music sector and career prospects for emerging and student musicians. Adopting a solution-focused approach to understanding musicians' work-related challenges, therefore, has implications for music careers education and research. Shifting the focus from making a living to approaches that focus on sustainability - making a life - offers new possibilities for higher music careers education. Moreover, there are significant potential benefits to understanding people's approaches to problem-solving as a contribution to enhancing understanding of the links between well-being and a person's resources and challenges (Dodge et al., 2012).

(Abstract 1125)

Music listening use for regulating emotions in students during stressful situations.

Carolina Bonastre and Roberto Nuevo

Universidad Autónoma de Madrid

Listening to music has proved to have a marked ability to affect emotions and could have an important role in mood regulation as a coping strategy addressed to avoid negative emotional states or increase positive emotions (Cook et al., 2019). Teenagers and younger adults consume music more frequently and give it more relevance to music as a part of their lives and a way to reinforce their personal identity and social image (Campbell et al., 2007; Saarikallio & Erkkilä, 2007). The recent lock-down situation due to COVID-19 world pandemic had important emotional effects in all people (Zhang et al., 2020) but could be a potentially relevant threat to emotional stability in teenagers due to restrictions in social contacts and uncertainty about academic situations. This study aims to analyze the association between use of music of a strategy for managing positive and negative emotions with perceived problems with studies in a sample of teenagers and younger adults. 119 people between 18 and 26 years old (73% of women) responded to an online questionnaire including ad-hoc questions about their perception of academic problems and two six-items subscales of the Music Uses and Gratification Scale (Lonsdale & North, 2011): Regulation of Positive and Negative emotions. After controlling for age and gender, use of music for regulating negative emotions was an independent and positive predictor of anxiety due to uncertainty about studies ($\beta=.28$; $p=.003$), concentration when studying ($\beta=.22$; $p=.022$). No association was found between perceptions about studies problems and use of music for regulating positive emotions. As well, age and gender were not related with the use of music for regulating emotions. Results highlight the relevance of music for managing emotions in a stressful situation like a strict confinement due to a worldwide pandemic, which could have relevant implications for use of music in educational settings.

(Abstract 1126)

Recovering our Musical Playgrounds: Empowering Voices and Releasing Perfectionism

Tamara Thies

California State University, Long Beach

The purpose of this narrative inquiry is to trace how I engaged undergraduate music education majors in a conservatory setting to release the engrained perfectionism often found in their studio and large ensemble performance settings and reintroduce “musical playgrounds” for students to rediscover their own voices and personalize their own music making. During the Spring 2021 semester, I taught an *Emerging Practices: Classroom Applications* course online that was originally designed for in-person learning. Our music education specialization had recently updated our curriculum, and this was the first iteration of this new course. I was, simultaneously, excited and petrified.

As we started the semester, I explained that this was a new course and that I would be relying on student input throughout the course as it unfolded. The first half of the semester was smooth as we delved into hip hop. We explored the historical and socio-cultural underpinnings, discussed and debated cultural appropriation vs appreciation, and created hip hop-inspired musical products. The final project for this unit was for students to create their own beats and bars by contemporizing an established children’s story, song, or the like. One partnership embodied feminist issues by changing the power dynamics in Cinderella to “Cindyrella” catfishing the prince; another partnership embraced issues surrounding gender identity. This was the first time that I really heard students embrace social issues that were meaningful to them.

Students then created remixes of chosen songs in the second half of the semester. Initially, this was concerning to students who were used to more specific parameters and “how-to” processes. It required students, especially in this online setting, to become independent learners and seekers of information—a goal within a culturally responsive framework. That said, I supported students based on their verbalized and written requests. Students kept journals articulating their processes in developing their remix projects. As I read journals and discussed projects with students each week, I invited guests in to guide the students through specific processes as well as researched questions that arose. As the projects progressed, students became more comfortable in voicing their opinions and concerns which empowered their own learning and ultimately personalized their chosen remixed songs.

By developing and implementing a reciprocating learning framework while balancing the power dynamics within the classroom setting, a musical playground emerged where we celebrated students’ individualities and empowered their voices.



(Abstract 1128)

Self-perceptions of graduate employability among student musicians at a South African university

Caroline Walters and Bridget Rennie-Salonen
Stellenbosch University

Background

The challenges of transitioning from graduate to professional musician are well-documented with literature highlighting the need for Higher Education Institutions (HEIs) to provide broader career preparation for student musicians entering a complex music industry, characterised by portfolio and protean careers. Studies indicate that investigating students' perceptions of their employability provides nuanced insights into students' study-related confidence, their perceived future employability and factors influencing their employability. In South Africa (SA), while limited research explores HEI music curriculum reform and the characteristics of musicians' work, there are no known studies on employability perceptions among SA student musicians studying western art music.

Aim

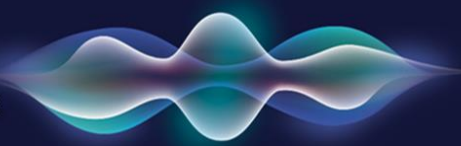
This research will investigate student musicians' employability perceptions, and their career and study-related confidence. The primary research question is 1) How do student musicians enrolled at a music department at a SA university perceive their employability? The sub-questions explored are 1) What strategies do students perceive would improve their employability; 2) How do students facilitate their career development; and 3) How do student musicians' perceptions of their employability change over the course of their studies?

Method

Undergraduate and postgraduate music students at a SA university completed a demographic survey and the employABILITY self-assessment tool based on Bennett's Literacies for Life (L4L) framework. Participants were prompted to apply reflective and agentic thinking while self-assessing their abilities according to the six literacies outlined in the L4L measure [see attached table]. Underpinned by research on social cognitive theory, the L4L measure explores the following broad aspects of employability: 'Self-management and decision-making (self and career, self-efficacy, academic self-efficacy, self-esteem); 'Professional identity construction related to academic work and future work; Person-centred conceptualisations of self and employability including the citizen-self; Emotional intelligence; and self-assessment of learner and graduate skills/attributes'⁶.

Results

Data extraction and analysis is currently ongoing and mid-way. The open-ended descriptive questions were analysed using thematic analysis, 'identifying, analysing and reporting patterns (themes) within data'⁷, enabling an in-depth and comprehensive understanding of the



dataset. The quantitative data were analysed using SPSS to determine the weighted mean of each literacy domain from the L4L measure.

Conclusion

Investigating SA student musicians' employability perceptions will provide urgently needed and applicable new research data in SA, a country grappling with pervasive socioeconomic, work-place and educational inequalities. The findings may enable better understanding of the purpose, content, and relevance of music curricula, and importantly, how to equip music students to be more agentic, adaptable, and proactive learners.

Literacies for Life Measure

Basic literacy Career thinking, personal self-efficacy and academic self-efficacy

Rhetorical literacy Interpersonal skills, disciplinary and digital knowledge, skills and practices

Personal and critical literacy Problem-solving, decision making, goal setting and goal achievement

Emotional literacy Recognising, understanding and responding to the feelings of self and others

Occupational literacy Informed career thinking, lifestyles choices, career commitment and flexibility

Ethical, social and cultural literacy Ethically, culturally and socially acceptable behaviours and values.

(Bennett, 2018: The online tool incorporates a validated measure known as Literacies for Life© (L4L), Bennett (2017), para. 1)⁸.

(Abstract 1129)

Socially shared regulation of learning among 5th-grade students in a music

Haesim Lee

Yebong elementary school

In this study, I explore the socially shared regulation of learning (SSRL) in the course of a music appreciation project. The research questions are as follows: (1) What did the 5th-grade students experience in the music appreciation project? (2) How does their SSRL manifest in the project?

I carried out this study using a qualitative action research design over three cycles, from April to July of 2019. The participants were 50 5th-grade students who completed three sub-projects in small groups. In order to capture their SSRL during the overall music appreciation project, I taught as a music teacher and engaged in participant observation as a researcher at the same time. I gathered the data through participant observation, interviews, artifacts, and questionnaires, which I examined qualitatively. Data analysis process consisted of conceptualization, categorization, structuralization, and thematicalization. Conclusion is as follows.

First, the cognitive aspect of learners' SSRL in the appreciation learning process appeared through "team recognition and goal setting as a team, strategy execution, and the evaluation of the ability to appreciate music." The learners gradually expressed their opinions about the music they listened to. In addition, as I repeated the project, each team recognized the strengths and weaknesses of our team and determined and carried out strategies that our team needed. The students also reported improvements in their ability to appreciate music.

Second, the motivative-emotional aspect of SSRL among learners in the appreciation learning process emerged through "the initiative to learn, the pros and cons of team activities, and the enjoyment of music." The learners planned their own learning, such as searching for materials in advance of music lessons. The students developed deeper relationships with their friends in their groups, and solved difficulties during the project with enhanced peer awareness. In addition, they reported that they think it is more important for their team to enjoy the music than to beat other teams.

Third, the behavioral aspect of SSRL among learners in the appreciation learning process manifested through "re-organizing the team, utilizing additional practice hours, and practically applying music appreciation." This effort was most dynamic during the last(third) sub-project. As a result, the two groups formed a team, or students who could not fulfill their role on each team gathered together to form another team. The students also said that the practical application took place, such as finding and listening to music they do not usually listen to.

(Abstract 1130)



Interdisciplinary Collaboration Between Music Faculty And Other Academic Areas Through Collision Courses: The Connection Series

Sarah Burns

Jacksonville State University ISME Brisbane 2022

Collaboration, within and across disciplines, continues to be a buzzword in higher education today. Regardless of the given label, whether it be “interdisciplinary,” “multidisciplinary,” “crossdisciplinary,” or “transdisciplinary” (each, though different, is often mistakenly used interchangeably), the act of collaborating is usually considered a necessary component of successful professional activities, either among individuals or departments within the university setting. Collaboration at the university level, for the purpose of this workshop, promotes faculty partnerships where the sharing of expertise occurs through a process that is guided by mutual goals and commitments (Henneman et al., 1995). It is through collaboration with other academic disciplines that together university faculty may consider themselves as a significantly organic whole rather than a number of separate parts (Maehr & Midgley, 1996). When this occurs collaboration becomes and continues as a critical factor in the dynamics of contemporary higher education (O’Shea & O’Shea, 1997).

The objectives of this workshop are to show how collaboration provides opportunities to promote faculty learning and professional development through disciplinary connections. Also, participants will see how collaboration can foster a vibrant institutional climate that supports the faculty and ultimately promotes a nurturing learning environment for students. Though cross-institutional collaboration often requires faculty to step out of their usually autonomous comfort zones, in so doing it allows faculty opportunity to work productively in tandem with others. This workshop will explore the benefits of seizing these opportunities that encourage creative ideas while learning more about oneself.

This workshop will provide an overview of a representative Connection Series that allowed music education faculty to collaborate with faculty from different academic areas of a university fostering the entwining of invisible threads through exploration and synthezation found within the theme of the Connection Series.

The topic will be explored through a discussion of planning logistics such as the pairing of faculty, thematic selection, thematic development amongst collaborating faculty members, examples of materials, and student evaluations of the “collision” courses.

This type of program fosters positive faculty relationships across the university, promotes recruitment by allowing music education faculty a venue through which to make connections with students who are not involved the music program, and raises the profile of music by exposing students to the connections that exist between two or more seemingly unrelated fields of study.



(Abstract 1133)

“I teach music”: Lived experience of a non-specialist public school music teacher

Siaistine Lore Orbe and Lawrence Parcon

Central Philippine Adventist College

Theoretical Background: In the context of Philippine education, even with music being a mandatory part of the curriculum for both elementary and high school levels, there are still a number of factors that makes it difficult to provide quality music education in the classroom, with the lack of trained music teachers as a primary problem. That being said, the majority of those teaching music classes in both private and public educational institutions fall under the category of non-specialist, this term being used for those teaching a subject that they have little to no formal educational background in. As non-specialist teachers make up most of the those teaching music as part of the academic curriculum, we, the researchers, would like to have a better understanding of and learn from their experience in music education.

Aim/Purpose: The aim of this research is to provide insight into the life and experience of a non-specialist music teacher, to present a perspective of music education from the eyes of an individual teaching music without formal music education and training, to learn about music education from the personal narrative of one among many others teaching music without the specialized knowledge of trained educators. This is also to provide data for future research regarding the topic of non-specialist teaching and education.

Method: Data collection of this study will be done through a series of interviews with the subject, which will be recorded and transcribed into text for analysis. Research journals will be kept by both researchers, along with interview notes. Qualitative analysis will be used to analyze the data.

Results and Conclusion: The results of this study will provide a narrative of the subject's lived experiences in regard to music education, along with the researchers' data analysis, conclusions and recommendations. As an on-going research, the final data will be provided in the presentation.

(Abstract 1135)



STEAM Curriculum Development about Music-oriented Intangible Cultural Heritage Projects in Chinese Primary Schools

WUJIANI, ZHAO YUEHAN and ZHANG YANHAN
Macao Polytechnic Institute
Faculty of Education, University of Cambridge
The Education University of Hong Kong

STEAM education is increasingly gaining attention in China, however, the localized STEAM curriculum is still in a lack. This action research aims to develop a set of localized STEAM curriculum for Chinese primary schools to improve STEAM curriculum development and promoting national culture. This research chooses three “intangible cultural heritage” projects on music in Zhejiang Province (Zhoushan’s Gongs and Drums, Zhoushan Fisherman’s Songs, and Haining Shadow Play) as localized curriculum contents. The objective, contents (selection, organization), and evaluation method of the curriculum will be designed with Taylor’s (2013) curriculum development principle.

The research includes three stages: design, implementation, and correction, and it is expected to be completed before June 2022. In the design stage, the literature research method will be used for curriculum design. The designed curriculum will be reviewed by STEAM experts and teachers. In the implementation stage, purposeful sampling will be adopted, which will be carried out in Grade 5 and 6 of three primary schools in Zhejiang Province (Approximately 500 students and 10 teachers). Each school will implement STEAM teaching with different “intangible cultural heritage”. In the correction stage, the video of classroom teaching, teaching logs, and the teacher’s feedback will be analyzed. In light of the results of the data analysis, the curriculum will be corrected and iterated.

The development of the curriculum will be conducted based on four key elements: (a) Curriculum objective: enhance student’s creativity, critical thinking, scientific spirit, and ability to apply interdisciplinary knowledge to solve practical problems. (b) Content selection: three “intangible cultural heritage” (Zhoushan’s Gongs and Drums, Zhoushan Fisherman’s Songs, and Haining Shadow Play). (c) Content organization: the curriculum will integrate STEAM education and three “intangible cultural heritage. (d) Evaluation method: process-oriented and summative evaluation will be used to evaluate the students' learning attitude and learning effect, as the feedback of curriculum design. The research results will reflect the exploration process and relevant conclusions based on the above content.

(Abstract 1136)

Here, My Voice: Cultivating the power of voice with hard-of-hearing persons through singing lessons

Juri hwang

Universtiy of Southern California

Voice and the ability to create sound that emanates from the body is so fundamental to human experience that we hardly even recognize its power. And yet, many people in the hard-of-hearing community have no relationship to the creative power of their voice and, as a result, do not experience an entire aspect of human embodiment. Hearing aids and cochlear implants are generally considered a remedy for hearing loss, but their use requires a re-learning of how to listen with this new form of mediated hearing. This process is rarely understood by the general public, making the hard-of-hearing community a misunderstood and neglected population in our society, and many experience a lack of confidence in using voice due to reduced auditory skills. Furthermore, the possibilities of enjoying music or using the voice for creative self-expression are rarely considered. While the effectiveness of music listening and music making on the auditory skills and emotional regulation of hard of hearing persons has been studied, an investigation of voice confidence of hard of hearing persons has been largely absent.

“Here, My Voice” a pilot program at the University of Southern California responds to these issues and provides therapeutic singing lessons to support hard-of-hearing persons to build confidence in their voice and help them explore its expressive power. We successfully brought together six hard-of-hearing participants with six vocal-arts students to create two-person teams that worked in close collaboration over the course of two months to develop and implement personalized, one-on-one voice lessons.

Voice is a fundamental representation of ourselves and involves an intimate process of producing sound from within the body. Given the delicate relationship hard-of-hearing participants have to their voices, our priority was to provide them with a safe space through a rapport of trust between the teacher and learner in our design of the program. The focus of the curriculum was on the emotional experience of music and the therapeutic engagement of self-expression through voice.

To evaluate the effectiveness of the lessons, we collected qualitative data through interviews and written reflections. Additionally, pre/post surveys were conducted on voice confidence, emotional experience of music, along with questionnaires assessing the Quality of Life. Results from these evaluations demonstrate improvements in voice confidence and emotional experience of music. Also, improvement of vocal skills such as singing in key and vowel pronunciation was reported. We believe the success of our intervention largely stems from the focus on emotional engagement rather than on the technical aspects of improving vocal skills. In the paper, I will discuss the strategies involved in building the curriculum.



(Abstract 1139)

Creating Space for Student Voices through Collaborative, Multimedia Songwriting with Adolescents in the Music Classroom

Brad Fuller and Peter Orenstein

University of Sydney

Recent studies have demonstrated that creating a space for the student voice through collaborative, multimedia songwriting could “embed intercultural competence, and socially inclusive behaviours” (Crawford, 2020) and “challenge inequalities throughout [students’] lives” (Richerme, 2021). This approach could also be helpful as a response to De Villiers’ (2021) call for an approach to music education which “subverts the status quo and establishes a counter-hegemony” by decentering the Western Art Music standard of music making in favour of a multicultural approach. Furthermore, Kruse (2020) found that students value and appreciate when teachers prioritise their perspectives and voices while Abeles (2021) found that a fresh pedagogical approach could increase teachers’ musicianship, and positive perceptions and excitement about their music program. This workshop will explore how the authors created space for student voices by shifting the locus of control over repertoire, the creative process, and creative output from teacher to student-directed. By fostering agency over the creative process, it is suggested that music teachers are able to ‘see’ the different voices in their classroom. Each of these voices have diverse backgrounds, opinions, positions, and perceptions, and by flipping the re-creation of past works to the creation of new multimedia materials, students have the opportunity to be heard. The workshop will feature audiovisual examples of this approach in action through a discussion of the underlying music education philosophies, pedagogies, processes and procedures. Participants will be able to interact with virtual resources that they can implement in their classrooms as well as participate in a facilitated discussion on how this approach might remove the barriers between artist and technician, art music and popular music, traditional instruments and computer instruments by helping students to focus on using the best tools to tell their story. The presenters hope to demonstrate that a collaborative, multimedia songwriting approach to music education can help to embed intercultural competence and socially inclusive behaviours, motivate individuals to challenge inequalities throughout their lives, subvert the status quo and establish a counter-hegemony, and increase teachers’ musicianship, and positive perceptions and excitement about their music program while more effectively meeting their students’ needs.

(Abstract 1140)

Everything old is new again: Teaching and learning music skills remotely via the radio

Pamela Stover

University of Toledo (Ohio)

During the global pandemic remote learning used many types of new technology. It is appropriate to look back at early distance music education. This historical study examines using the radio to teach remotely. The purpose of the paper is not to look at passive learning through popular music appreciation listening programs but to explore the more unique ways that music skills such as singing, reading and writing music, music theory, playing instruments, improvisation and music composition could be taught via the radio.

This historical study used online and archival primary and secondary sources to study the radio broadcasts, scripts and teaching materials associated with skill-based music education programs airing from 1920s-1980s. The programs that were further explored in this study were:

- Edgar B. Gordon—Wisconsin School of the Air beginning in 1921. *Journeys in MusicLand* (1931-1955) focused on singing and music theory, featured the Radio Chorus festival (1934 onward) with thousands of rural children participating.
- Ohio School of the Air—*Little Red Schoolhouse Course in Music* (1929), and *Learn to Sing* (1931-1937), *Music Time* (1940, 1942) were all short-lived singing programs.
- Joseph Maddy—University of Michigan music education professor and founder of the Interlochen Fine Arts Camp taught one of the first instrumental playing programs: *NBC Band Instrument Lessons* (renamed “*Fun with Music*”) He also taught “*America’s Songs*”, “*Hymn Singing*” programs, and instrumental and piano lesson on the Michigan School of the Air.
- Canadian Broadcasting Corporation (founded 1936) *Living with Music* was Orff- and Kodály-based and bi-lingual in French and English. *Making Music* and *Faisons de la Musique* (1970-1981) Pierre Perron was Kodály trained while his wife, Jacqueline Ribière-Raverlat, was Orff-trained.
- Magyar Rádió in Hungary had Kindergarten music broadcasts using the Kodály philosophy by ISME past-president and ECME founder, Katalin Forrai. This long running program was broadcast from 1952-1987.
- A unique broadcasts was the Bayerische Rundfunk’s *Wir Singen und Musizieren* Orff-Schulwerk program. Broadcast from 1948-51, it focused on singing and creating music including improvisation and composition. The first season ended with a write-in music composition competition that helped assess student learning.

These programs are reminders that music skills could be taught remotely. The assessments were ahead of their time. And in today’s world of Zoom and all the other technology we relied on during the global pandemic; it is wise to remember our radio pioneers. They paved the way, showing us that “Everything old is new (and improved) again.”



(Abstract 1141)

Welcome to the Zoomiverse: Popular music students' problem-solving during the Covid-19 global pandemic

Nicole Canham and Rod Davies

Monash University, Sir Zelman Cowen School of Music and Performance

Popular music practitioners frequently experience significant professional and personal transitions due to a range of societal, cultural and industrial changes that shape careers in the music industry (see Gross & Musgrave, 2020). Historically, opportunities to generate income through live performance, recording and session work, publishing and royalties have waxed and waned with changes to government policies, the progression of the digital revolution, popular trends and practices and personal circumstances (Author 2, in press). Many musicians understandably find negotiating such changes difficult, because life and career transitions are not only characterised by external events, but are also challenging processes of reconfiguring oneself, and one's work and learning. The Covid-19 global pandemic has compounded these challenges as it has for many also contributed to career shock which is likely to have both long-and short-term consequences (Akkermans, Richardson & Kraimer, 2020).

While music educators might understand the flexible skills, knowledge, outlook and expectations student musicians require for an 'artistic life', they cannot know in advance what their students' individual transitions will entail (Author 1, 2021), nor anticipate the extent of reordered priorities that will likely emerge due to the pandemic (Spurk & Straub, 2020). In this paper, we share our findings from a recent qualitative pilot study which investigated 10 popular music students' experiences of study, work and life during the Covid-19 global pandemic.

Using scaling questions taken from de Shazer and Berg's (1997) model of Solution-focused Brief Therapy, we demonstrate the value of carefully structured helping conversations as part of understanding young musicians' perception of their challenges, and also their problem-solving skills. Our research findings demonstrate the lifewide impact of the COVID-19 global pandemic for the popular music students who participated in our study. Implications for practice include new approaches for future research and teaching, and highlight the potential for introducing more nuanced, therapeutic models of reflective practice into music education settings and beyond.

(Abstract 1149)



Creative Musicianship, Widening Participation, and Supporting Popular Music Education in Scottish Schools in a Post-Covid Context

Zack Moir and Bryden Stillie
Edinburgh Napier University

Since August 2019, the authors have been running a pilot of two school-level courses in Scotland, specifically; Creative Musicianship 1 (SCQF level 5) and Creative Musicianship 2 (SCQF level 6). These courses were designed by the authors and have now seen 3 cohorts progress through the qualifications. The course was delivered according to plan until the outbreak of Covid-19 and the subsequent lockdown restrictions in March, at which point we adapted the structure and content, allowing us to complete the delivery online. In doing so, several unforeseen advantages were observed, particularly pertaining to community bonding, enhanced technology use, and improvements in self-directed learning, critical reflection, and metacognitive faculties.

This paper will begin with an overview of the course design for Creative Musicianship 1 and 2, and an explanation of the ethos behind our decisions. We will then report on a qualitative study which probed the experiences of students and staff involved in running and studying on these courses. Findings pertain to issues surrounding definitions of 'musicianship', collaboration, online learning, and music technology, and the ways in which each of these issues might be considered in a post-Covid context. Our detailed investigation of our practices and the experiences of the participants will be beneficial in developing our understanding of how music education will look in our 'new normal'. It will also allow us to continue to facilitate meaningful music learning experiences for pupils in Scotland, ensuring that those who may otherwise be excluded from music education are able to engage in a way that suits their personal circumstances.

(Abstract 1152)

Rebuilding Communities, Cultivating Social Change and Finding Harmony with Nature Through Music, Murals and Digital ARTivism

Dulce Blanca Punzalan and Guerrero Sano

Asosasyon ng Musikong Pilipino;

Philippine Association of Landscape Architects

This paper highlights the multi-sectoral initiatives undertaken by local, national (Philippines) and global organizations towards achieving the United Nations Sustainable Development Goals (UN SDGs) through music, murals and digital ARTivism, including “models of musicking at home used by teachers and parents in the music education of their children during the post-enhanced community quarantine period”; development of a Philippine indigenous instrument sounds database; climate smart technologies, social entrepreneurship, digital media and online painting sessions/ graphic design/music workshops; creation of durable, affordable and innovative bamboo instruments; establishment of technovation hubs and co-working spaces to enhance the productivity of local micro, small and medium enterprises (MSMEs); the National Intellectual Property Strategy (2020-2025), relevant legislation such as the Philippine Creative Industries Bill, the Music Development Council Bill; and music and art therapy in DRRM for individuals and communities affected by calamities (natural and man-made hazards), pandemic and armed conflict.

The above endeavors are aligned with the Philippine Nationally Determined Contributions – UN Framework Convention on Climate Change. As stated in the Philippine NDC: “Developed through a whole-of-government-and-society approach, the Philippines’ NDC upholds the importance of meaningful participation of women, children, youth, persons with diverse sexual orientation and gender identity, differently abled, indigenous peoples, elderly, local communities, civil society, faith-based organizations, and the private sector, and recognizes the indispensable value of inclusion and collaborative participation of local governments in implementing climate actions. It shall enable a market signal to support local and foreign direct green investments. The NDC recognizes the private sector as the country’s main engine of economic growth and transformation and promotes its full engagement in climate change adaptation and mitigation.”

“Everything we do during and after this crisis must be with a strong focus on building more equal, inclusive and sustainable economies and societies that are more resilient in the face of pandemics, climate change and the many other global challenges we face.” – United Nations Secretary-General, Antonio Guterres

(Abstract 1156)

A Survey of Music Educators' Use of IEPs

Sara Jones

DePaul University

The Individuals with Disabilities Education Act (IDEA) requires that schools provide eligible children with an appropriate education in the least restrictive environment possible (U.S. Department of Education, n.d.). Once a child qualifies for special education services, a school team works with the parents to develop an IEP, or individualized education program (Lee, n.d.). An IEP is a plan that determines what services to provide students with disabilities. Once the IEP is in place, services are provided and student progress is tracked and reported to the parents (Office of Special Education and Rehabilitative Services, 2000). The IEP is then reviewed at least once a year to determine if changes are needed. Lee-Tarver notes that the IEP, “reflects the dynamic process involved in developing, reviewing and revisiting the education program in order to best serve the child with disabilities” (2006, p. 263).

The IDEA requires that all regular education teachers, special education teachers, and related service providers have access to student IEPs (Jellison, 2015). This includes music teachers, though they have long reported discomfort with or even a disconnect from both the IEP process and placing students with disabilities in the music classroom (Atterbury, 1986; Darrow, 1999; Frisque, et al., 1994; Gfeller et al., 1990; Gilbert & Asmus, 1981; McCord & Watts, 2010; VanWeelden & Whipple, 2014). In order to be in compliance with the law and in order to best serve students with disabilities, it is important for music teachers to engage with IEPs.

The purpose of this survey was to investigate the perceptions of music teachers about their use of IEPs in inclusive music classrooms. More data is needed to understand how music teachers currently engage with, utilize, and implement IEPs. By understanding how music teachers use IEPs, we can better understand the challenges they face and use this information to improve professional development opportunities and pre-service music teacher preparation.

(Abstract 1162)

How to Create an Inclusive Instrumental Ensemble for Students Who Are Blind

Selena Esquivel

UW-Whitewater Selena Esquivel

In 2004, the Individuals with Disabilities Education Act (IDEA) was created to make a free appropriate public education available to eligible children with disabilities and ensures



special education and related services. Despite these laws being in place, there is still a gap in inclusive education for students with disabilities and their abled counterparts. This gap is more extensive in terms of music education, specifically instrumental music. This study will explore the following question: How can an instrumental ensemble be inclusive for students who are blind? The strategies found in previous research tend to allow the students to be able to participate in the ensemble but in an exclusionary manner. The goal of this study is to find practices that are inclusive and avoid or limit isolation in the ensemble. Data will be collected through surveys, semi-structured interviews, and observations. The surveys and semi-structured interviews will be administered on the first and last day of observing the ensemble. Observations will occur over the entire research period. First, however, the strategies found and employed in other studies need to be taken into account based on the pros and cons of each strategy. These can then be utilized to help create stronger accommodations that the researcher will create and employ. Data has not yet been collected but will be collected starting in spring 2022.

(Abstract 1183)

Teaching Popular Music Styles that Connect Neighborhood Music Traditions with a 99 Percent Minority Population Elementary School.

Donald DeVito and José Valentino Ruiz
Rawlings Elementary Center for Fine Arts
University of Florida

This workshop teaches a "professional recording studio" pedagogical approach that developed artistic identity through culturally relevant local popular music in a low socio-economic school with a 99 percent minority population. Music examples ranged from traditional music of the predominantly Black community to student compositions using local rhythms, riffs and playground music giving a voice to their underserved community. These community elements assisted the exploration of artistic identity in the classroom through student composed arrangements on drum kit, keyboard, bass, xylophone, bucket drums and pencils on desks. The elementary students led the arranging and compositional procedures in a facilitated approach that incorporated specific playground and neighborhood examples such as jump roping chants, step dances in the style of traditional Black colleges, tapping on makeshift drums on the steps of their apartments, and Pattycake chants that relate to socially significant experiences in their neighborhood. Local professional musicians, including one with multiple Grammy® and Emmy® awards in Afro-Diasporic music and expertise in entrepreneurialism for developing professional musicians, took part in this studio approach and taught the concept of critique to the students. Early elements of entrepreneurialism presented in this approach can be taught and implemented more fully in secondary schools when the students are introduced to creative empowerment in the elementary setting.

Three step process to creating a culturally relevant music composition

The students are not experts in improvisational music making, but they are experts in the music of their community brought into a classroom setting of facilitation rather than prescribed learning. In this pedagogical approach, the students have the lead with fully recognized legitimacy of their music compositions. In order to create a valid experience, the students are free to communicate with each other how to begin to arrange the composition in the same way a group of studio musicians would in a recording session.

Step 1

A video interview of Herbie Hancock discussing the Black experience in his composing of Watermelon Man, represented his approach to neighborhood-based arranging for the students. In the interview he discussed the sounds of the cart of the watermelon man on the cobble stone streets in his childhood and the mothers calling for red ripe watermelons as the motivation for the theme.

Step 2



Following this procedure, the students were asked to discuss sounds in their community that represent a neighborhood musical vibe or feel. The result included a student creating a theme he called *The Five Heartbeats* which is also the name of a Motown story. The students then used this new theme on bucket drums, xylophone, drum kit and keyboard to develop a fully worked out musical selection representing their neighborhood. There is no restriction based on rhythm, key or pattern from the teacher facilitator.

Step 3

Finding connections between what the students bring from the neighborhood and historical traditions coincided with the studio sessions. Through observation and documentation, the students brought music from their neighborhood and utilized their community as a part of their compositions in class. One composition included a student performing the Amen cadence on a drum kit improvisation to a neighborhood theme. The Amen cadence developed from early soul groups to Black popular music of the 60's and 70's and later to Hip Hop producers. The emphasis is less on perfected performances than the teacher facilitating and communicating with the elementary students to connect both the popular music material of their neighborhoods and the social and cultural relevancy of their daily life experiences into classroom composition.

Process Completion through Developing School Traditions

Elementary aged exercises that develop student identity and entrepreneurialism through this approach create connectivity between the community, culturally relevant classroom engagement, and newly realized artistic identity. Songs and activities are related to specific street names and locations in the community where the song material originates. The themes and exercises of this studio approach, after 3 years of implementation, were handed down by the students to create a voice for new traditions at the school.

(Abstract 1186)

Rediscovered Fugue-parody And Autograph Call Pianists For J.s.bach-led Emotional Liberation Journey

Rozalina Gutman

C.H.A.R.I.S.M.A. Foundation

Many pianists will discover inner source of raising emotional resonance with their audiences, through personal Emotional Liberation Journey, inspired by sensational discovery of true hilarious meaning of J.S.Bach's Fugue-Parody: Revealing Eureka! moments about beginning piano lessons will remind most piano players that when they were assigned Bach's elemental pieces, they were *misinformed* about false educational standard, requiring paradoxical replication of harpsichord's dynamics'/emotions' limitations on dynamically/emotionally diverse piano. Consequently, if young musicians were instructed to play other music with no



emotional withholding, this illogical requirement made them hold *two conflicting mindsets, causing suppression of cognitive dissonance*. These barriers to greatness have to be recognized/re-patterned within musicians' psyche.

Fortunately, self-evident facts are no longer hidden: Signed by Bach SALES RECEIPT for selling emerging "**Piano et forte**" to count Branitzky serves as indisputable official permission to enjoy his music to the fullest! (<http://charismafoundation.org/liberatebach.html>) Moreover, unless full range-dynamics of piano with hammer-action are used, the rediscovered Fugue can NOT be interpreted *according to the composer's intention - with expression of hilarity*, manifested through Bach's defiant choice of banned(!) during his time, yet *emphasized rhythmically by syncopation many dissonant sonorities, left intentionally unresolved*.

Compilation of famous pianists' recordings' of the Fugue with repeated error serves as indisputable evidence for otherwise elusive subliminal impact of false educational standard, causing localized deactivation of eyesight/hearing - root-cause for inter-hemispheric imbalance that led to shared blind spot, obscuring music maverick with high efficacy transformative power.

Changing wrong habitual attitude towards Bach's legacy can be traumatic experience for many musicians, due to fearing backlash, resulting from institutionalized reality-dissociation, retaliation to change... And online community www.LiberateBach.org dedicated to empowering musicians on their path towards their Higher Human Potential, will help facilitating both online forum exchange, group support, as well as individual counseling referrals. Both musicians, who can help alleviate trauma and who need help addressing it, will find community support for transforming essential for music-making mind-shift into enjoyable experience.

*Bach's name in **Bach Sensory Deactivation Effect** honors his defiant artistic revolt for global multidisciplinary implications of Genius' lessons for neuroscientists, his perseverance, despite false retaliatory imprisonment's incivility... Following Genius convict-Bach's footprints is rewarding intellectually/emotionally, while laughing remains citizen's duty! Let's share our inspiring illuminations among Bach's devotees, while learning his multidisciplinary lessons on disrupting sensory paralysis with humorous counterpoint!*

(Abstract 1192)

Health promotion in post-secondary music education: An institutional ethnography

Christine Guptill
University of Ottawa



Background: Musicians engage in an art form that demands significant physical, cognitive, and emotional resources. The work is highly competitive, with incomes often well below national averages; insecure and self-employment; and lack of access to workers' compensation and other employer-paid benefits. Since musicians who cannot meet work demands risk loss of employment, musical work is risky and precarious. Multiple studies have determined that more than 80% of professional musicians will experience physical or mental health conditions that affect their ability to work(1-3). Tertiary education is an ideal time to intervene, as most tertiary music students intend to pursue a career in music. Scholars(4-6), associations(7-8), and regulators(9) have called for a health promotion approach in schools of music. However, only a modest number of schools have adopted this approach. Fortunately, three pioneering schools - two in Canada; one in Australia - have agreed to be our Partners in an ambitious research project.

Aims: Present reflexive narratives of the researchers' experiences as music students, and how this shapes their interpretive lenses.

Methods: The project will employ Institutional Ethnography (IE) as a research approach. IE is a feminist sociological research approach that focuses on everyday life. It takes the individual experience as the entry point that allows us to see how practices are moulded and disciplined by institutional priorities or "relations of ruling." This approach focuses on the actualities of people's lives in order to understand how they "participate or are hooked up into social relations"(10). The aim of institutional ethnography is to explore how these individual experiences fit together to provide an understanding of the institutional processes, referred to as "mapping." The goal of this research is to map how music students' day-to-day activities (e.g. lessons, assignments, performances) interact with forces such as schools' health promotion policies and performance expectations, to impact students' health and well-being. As the first objective to achieve this goal, the Project Director (presenter) and three doctoral student researchers will write reflexive narratives of their experiences as music students, and how this shapes their interpretive lenses (11).

Results: The three doctoral students will begin their studies in January 2022 by writing reflexive narratives alongside the Project Director. This work is supported by team member methodology experts in Institutional Ethnography and qualitative methods.

Conclusion: Our research will help other educators and their institutions begin to engage in, and enhance, health promotion in their schools.

(Abstract 1194)

An exploration of male and female teachers' approaches to teaching music to adolescent boys.

Meagan Pearse

Anglican Church Grammar School & University Of Canberra

Within educational research, there is a clear distinction between sex and gender and gender-stereotypes. To date, research into boys' music education has primarily focused on the biological, psychological, and sociological impact of puberty, physiology, and gender-stereotypes on pedagogy and boys' engagement in music. There is currently limited research about the extent to which the sex of the teacher may influence teaching pedagogy and approaches to engaging boys in music education. This research project aims to address the gap in the research by exploring to what extent teacher sex, and gender-stereotypes, affect how we teach music in all-boys secondary schools.

The research philosophy is founded on interpretive inquiry. Interpretive inquiry supports the use of mixed methods to explore the interactions that may influence the teaching styles of female and male music teachers in all-boys school music programs. Because it views participants as agents who give meaning to actions, the researcher must inquire into other teachers' experiences teaching music to all-boys, to understand what these descriptions mean, and to analyse and explain the 'constructive, dynamic, and culturally embedded ways that people act' (Morehouse, 2012, p. 85). Hence, the project has employed a mixed-method approach to understand the lived-experience of male and female music teachers in all-boys schools across Australia.

Stage one was completed in 2019 and sought to explore the distribution of teacher sex within music departments of all-boys schools across Australia.

Stage two is ongoing and involves semi-structured interviews with male and female teachers of music, triangulated with focus group interviews of adolescent males currently studying classroom music in all boys' schools. These methods were purposefully chosen to answer the research sub-questions:

- Do male and female teachers teach music in all-boys schools differently?
- Do adolescent boys perceive differences in the way females and males teach them music?
- Do gender stereotypes about music influence how male and female teacher engage boys in music?

Whilst the research is ongoing, a thematic analysis has begun to reveal several key themes that suggest differences in the ways female and male teachers teach music to all-boys including the influence of gender-stereotypes on engaging in music.



Understandings developed from the findings of this may enhance boys' learning of music and potentially influence curriculum leadership, curriculum and pedagogy, policy development, and theory across a range of subjects.

This paper presentation will explore, with reference to the literature, the themes emerging from stage two of the research.



(Abstract 1200)

Who's Teaching the Teachers? Western Music Pedagogical Practices in India's Music Education System

Natalie Sarrazin

The College at Brockport

The lack of standard Western music education certification and degree programs in music in India has resulted in a wide and disparate classroom practices at all levels in Indian music education. While many music educators have degrees in their instruments from prestigious schools such as Trinity, ABRSM, LCM, etc., the emphasis on pedagogy training in performance tracks leaves music educators lacking in teaching approaches and best practices. Additionally, teachers lack background in child development theory, music theory, lesson planning, goal setting, and standard curriculum planning. India's burgeoning middle class translates into overfilled after school music programs, with teachers who are less than properly incentivized to explore professional development activities to assist children pedagogically.

This paper will explore the infrastructure of adequacy and deficits in India's Western music education practices at the general LKG-12 classroom level and in private studio/after school programs. Drawing on examples from instructors at schools and private music studios in locations such as Delhi, Bangalore, and Kochi, I will discuss the wide discrepancy in music teacher qualifications, background, and attitudes towards the field. In addition, I will explore the systemic issues and institutional expectations of music in the Indian school system such as a focus on performance and an approach based on a false equivalence with Indian music education practices, resulting in stunted potential and frustrations at the level of instructors and students alike.

(Abstract 1210)

The Brazilian Social Projects Network: Lifestories And Music

Magali Kleber

Londrina State University

This article tells us stories of resilience, from participants of social projects in favelas in Rio de Janeiro, across a 20-year period. Brazilian poet Cecília Meirelles' verses "From zero to infinity, I will keep on walking" inspired professor Otávia Paes Selles, founder of one of these projects, in the late 1980s. She started her work from scratch but she kept on walking. Dona Otávia, was a pioneer in foreseeing the risky situation of so many young people who live in Brazilian slums. She decided to take action, casting a singular targeted look at the poor



community of Grota do Surucucu. This study tells us about the meaning of the musical sociability network in social projects and its relationship with life and values of young musicians who live in a vulnerable context. We can say they are the protagonists of their own stories. They talk about positive aspects of their lives, such as playing, belonging, being cared for, protecting. But they also talk about the negative side like stigma, racism and poverty. The musical-pedagogical process is seen from a systemic perspective. It understands music as a social practice. The structure and analysis aim to establish connections with conceptual issues between the disciplinary fields of music education and ethnomusicology. The methodology is based on interviews and free conversations between social actors (object of study) and the researcher who maintained a close relationship with the community for more than 20 years. This research considers that the production of musical knowledge in social projects entails the organization of social networks. For example, the Villa-Lobinhos Project, in the city of Rio de Janeiro, strengthened their connection with the Rocinha Music School and the “Grota do Surucucu” Orchestra, from Niteroi-RJ. Nowadays, this vast social projects’ network in Rio de Janeiro is extremely important and significant for the construction of its participants’ identities and self-perception. This is even more relevant at this time, as so many people are being highly affected by the pandemic. It is vital to talk and listen to them, so that their voices, perspectives and stories become visible.

(Abstract 1212)

The power of music: a critique of the research methods adopted

Susan Hallam and Evangelos Himonides

UCL Institute of Education

Background: Research examining the power of music is undertaken across a range of disciplinary fields including neuroscience, psychology, sociology, education, music and health.

Aim: This paper critically considers the research methods adopted to study the impact of music on a range of outcomes. Much of the research demonstrates relationships, not causality. While random controlled trials are viewed as the gold standard for demonstrating causality, they are problematic in studying the impact of music as there are many confounding factors. Systematic reviews and meta-analyses are also problematic as they are selective in the studies included and take no account of the complexity of the ways that music impacts on human beings.

Results: The frequently contradictory research outcomes can be explained in terms of the research methods adopted; the nature of the music listened to or the musical activity engaged with; the quality of the musical experience; the nature of the outcome studied and the way that it is assessed; the characteristics of the individual or participating groups; and the context



and involvement of others. This means that it is not possible to draw conclusions, positive or negative, about the direct impact of music on any single outcome with absolute certainty.

A recent extensive review of the evidence taking account of methodological issues, concluded that engagement with music through listening or making music *can* have positive or negative consequences. At societal or subgroup level it *can* support cohesion or encourage discord. At the individual level it **can**:

- support the development of spatial reasoning and understanding of some mathematical concepts;
- enhance aural and visual memory, executive functioning, intellectual development, creativity, academic progress and attainment;
- enhance the performance of fine and gross motor skills;
- support personal and social development;
- re-engage and motivate the disaffected, disadvantaged and incarcerated;
- contribute to identity development and self-presentation; and
- contribute to health and wellbeing throughout the lifespan.

Conclusions and implications: Overall, It may be many years before it is possible to demonstrate which specific musical activities might lead to specific non-musical outcomes and the factors important in that process. It is clear that for the benefits of engaging with music to be realised musical experiences must be of high quality. This has important implications for music education particularly in early years and elementary school contexts where teachers may have little or no musical training.

