ISME 2012 THESSALONIKI

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ABSTRACTS

30th ISME World Conference on Music Education

Music Paedeia:
From Ancient Greek Philosophers
Toward Global Music Communities

15 - 20 July, 2012 Thessaloniki Greece

Includes the ISME 2012 Proceedings CDRom

A B S T R A C T S

International Society for Music Education
30th World Conference on Music Education
15 - 20 July, 2012
Thessaloniki, Greece

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John Baily

United Kingdom

Musical enculturation and music education in Afghanistan

The place of music in the lives of the people of Afghanistan has been profoundly influenced in the past by negative attitudes towards music and music making. Music was in the hands of low status families of hereditary musicians; amateur musicians often had to battle against family disapproval to acquire musical skills. The positive values of music in general, and the importance of music in the development and education of the child in particular, were not understood. Despite considerable progress in the second half of the twentieth century, difficulties remain. The paradox is this: how could Afghanistan have produced a music loving people at a time when music was not part of the school curriculum, when there was no conservatory, no university department of music, no national sound archive, and Radio Afghanistan the main centre of musical creativity? The answer lies in part in the role of women's domestic music making – singing, dancing and playing the frame drum – in the musical enculturation of the child. This is where the child's crucial early exposure to music took place. After thirty years of war Afghanistan has changed. Women have been largely silenced and discontinued their domestic music making. Men's practical knowledge about performance and familiarity with music theory has diminished or lost altogether. Since the defeat of the Taliban government in 2001 there have been various small-scale music education initiatives in Kabul, such as instrumental classes for girls learning *'armonia, rubab* and *tabla.* And there are two large-scale projects, the Aga Khan Music Initiative in Central Asia Tradition Bearers' Programme (established in 2003), intended to maintain the traditional art of music of Kabul, and the Afghanistan National Institute of Music (established 2010 by Dr Ahmad Sarmast), a vocational music school teaching Afghan, western and Indian music, intended to be "the model for future music schools and colleges to be built throughout Afghanistan" (http://www.musaid.org/project/afghanistan/).

Nikos Kypourgos

Greece

Music and Songs for Children: stereotypes and paradoxes

For Greeks, music is linked with speech ever since the age of Homer: from the rhapsode –"the storyteller-singer", ancestor of the troubadour– we go through the chorals of ancient drama to the *melopoeia* and the hymns-odes of byzantine music, the medieval recited-sung *akritika* (borderline) and Cretan epics, the folk song, the *rebetiko* and the modern *laiko* (popular) song. Although it seems to be a contemporary fact that today we tend to sing less than before, singing still continues to be an irreplaceable and basic means of expression and communication. In respect to children's song, we study children's singing focusing on songs that adults compose for children. In the latter case, there are songs that address exclusively children, like the traditional lullabies and *tachtarismata* (nursery rhymes), and 'adult' songs that children embrace and love. Besides, rhapsodists and storytellers did not have only adults as an audience. Many Greek composers have tried to address the 'children's audience'. In this case the following paradox occurs: children are often unenthusiastic to musical material produced particularly for them, whereas they embrace songs that are not created for children. And they embrace them regardless of stylistic differences and music idioms. In general, children tend to surprise us; however, their judgment seems to be almost unmistakable. They deal with the music material with open-mindedness and evaluate it in terms of both its content and its form, its functionality and originality, and, most of all, in terms of its truth. Generally, children's response to the song is partly unpredictable. However, a general rule seems to apply: children show respect to the

songs that do not underestimate them as an audience. In the current presentation, I will attempt, through examples of my personal experience, to approach the complex issue of children's songs and investigate the various contextual aspects of their creation (e.g., music pædeia, music-drama performances for children, musicals, radio), their perception and acceptance.

Miguel Angel Peña Mora

presented by Pablo Cuello

Costa Rica

Youth and Children's Orchestra Programmes: a wealth of opportunities. The Costa Rican experience.

Practice tells us that implementing youth and children's music programmes in communities of any socioeconomic backgrounds with a view to social and human development results in sizable benefits, not only for the participating children but for their communities at large. The issue under discussion is not if music can contribute to individual development but rather: what can we do to make this development a significant one, purposefully affecting the life of children and adolescents, a development that goes beyond the growth of artistic skills? Undoubtedly the options are plentiful: crime prevention, skills development (not necessarily musical), reinforcement of the family core, social responsibility and values education, etc. Music programmes, and particularly the ones focussed on youth and children's orchestras, are an option for transforming social behaviour, a window full of opportunities for children and adolescents, their families, their communities, their nations and the world. The Costa Rican experience focuses on the National System of Music Education programme (founded in 2006 and enacted as a state programme with the Decree #8894 of 15 December 2010) from the Ministry of Youth and Culture. We are aware that it is not the only or the first of such programmes, but we have aimed at imprinting a unique stamp into it by taking into account the above opportunities with a committed purpose, rather than just leaving the musical activities to impact on participants thanks to the power of music. We have also availed of the gentle historical context of Costa Rica, a country that even though it is classed as a developing estate, has its health, education and human development indexes at the level of first world countries.

PLENARY
SESSIONS

Address by Wilfried Gruhn
on ISME Honorary President, Leo Kestenberg:

Leo Kestenberg - the well-known unknown: A pioneer of internationalism and universalism in music education

In honor of the 50th anniversary of Leo Kestenberg's death, we will reflect on the first Honorary President of ISME and forerunner of an international association of music education to prevent his ideas and intentions from being buried in oblivion. More than 100 years ago he started a splendid career as a pianist, but became intrigued by socialist philosophy and consequently linked music and socialism in favor of people's education. In Germany he became the father of modern music education. His structural reforms are still influential. As a Jewish intellectual and artist he had to emigrate in 1933 and first moved to Prague and Paris. He finally became the General Manager of the Palestine Symphony Orchestra in Tel Aviv. He spent the rest of his life in Israel and influenced many famous musicians such as Menachem Pressler, Daniel Barenboim or Alexis Weissenberg. Beyond his life experience Kestenberg embodies universal ideas of education to enlighten and transform human beings who are today part of an international (or: global) society. By this, music becomes a universal attitude of culture and cultural development. We want to remind the ISME community of its important mentor and innovator.

Philosophy Panel:

Music Paedeia for Today's World

Reflection and Critical Considerations on the Conference theme "Music Paedeia: from Ancient Greek Philosophers towards Global Music Communities". The issue of Music Paedeia in the light of current trends and challenges.

Speakers

>Paul Lehman (chair)
>Wayne Bowman
>June Boyce-Tillman
>David Elliott
>Panagiotis Kanellopoulos

The most vigorous and significant controversies in the field of Music Education have to do with its philosophy. The nature of music, the new trends within the field of Music Education, and the pluralism of the 21st-century music world prompt a plethora of philosophical questions:

- What is the role of music and Music Education in our culturally, and economically complex and fast-changing society?

- What methodologies and practices should we adopt in Music Education as to help our students to explore, understand, accept and reflect critically upon all aspects of music in a world inundated with a bewildering array of messages and meanings?

- What is the nature of the manifestations of music expression nowadays?

- Are the skills learned through music essential and fundamental to our daily life?

- What relevance might recent developments in Music Education Philosophy have for music educators?

- What could we learn from the past?

- What is the possible future of Music Education?

The presenters of our philosophy panel and the feedback from the audience will contribute to form some answers - or to raise new questions....

PRESENTATIONS
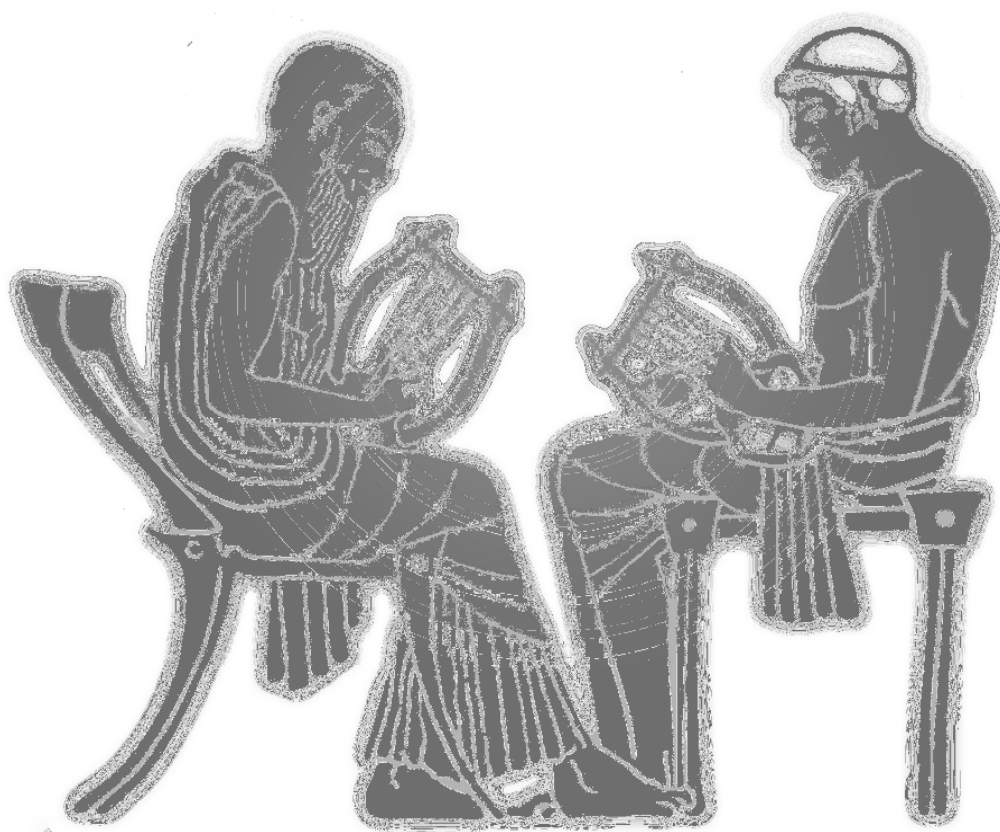
Abrahams, Frank; Kohler, Kristian C. & Fessler, Miranda M.

Westminster Choir College of Rider University

Music Education Behind Bars:
Giving Voice to the Inmates and the Students Who Teach Them

This paper describes a service learning project where pre-service music education students conducted a choir of inmates at a prison near the college they attended. Framed in the context of social justice, the program created communities of hope that restored, enlightened, and transformed lives through music. It also shaped teaching dispositions that transfer into teaching in school situations. Tenets of Critical Pedagogy concerning the shifting of power inside the learning environment, principles of dialogic discourse, and the resistance to the hegemonic culture of the prison formed the theoretical framework. Social justice concerned the responsibility for rehabilitating the inmates. A rehearsal model that included problem posing and problem solving, as well as scaffolding of instruction according to constructivist principles of Vygotsky operationalized the framework. Each week during the academic year, two music education majors travelled to a medium security prison to conduct a choir of male inmates. They enacted a rehearsal planning model including collaboration and shared goal setting, where the inmates sang, improvised, rapped and built traditional musical skills. Repertoire was selected that had themes of hope, redemption and the promise of a better life. Students kept a reflective journal that provided the primary data and allowed for reflective thinking and assessment. Anecdotal data from the inmates also informed the project. Data were coded using focused and axial coding procedures and results were reported as a narrative. The project fostered social justice themes of equity and access and nurtured the development of a critical consciousness on the part of pre-service teachers. These themes transferred when the students taught in their pre-service practicum experiences in the public schools. Inmates reported that participation in the choir helped to relieve stress and gave them a creative outlet they would not have had otherwise. The college students came to view music as a powerful agent of change. Formative and summative assessments revealed that the inmates at the prison retained the knowledge and were able to apply and build on the skills they developed each week. The project opened a space where all voices and visions were encouraged, valued, expressed, and heard. All learned that honoring the music of those in the group is consistent with social justice themes. These principles informed the decisions the pre-service teachers made when choosing musical content for pupils in the public schools.

Addo, Akosua[1]; Amuah, Isaac Richard[2]; Flolu, E. James[3] & Dzansi-McPalm, Mary[4]

1. Obuo University of Minnesota; 2. University of Cape Coast, Ghana; 3. University of Education Kumasi, Ghana; 4. University of Education Winneba, Ghana

Creative Arts In Ghana's Basic Education Conference: Issues Arising

Education is critical to economic growth and lasting democracy for greater stability and improved standards of living-progress. The proliferation of conferences on curriculum development, implementation and development reflects the rising need for a forum for arts educators, administrators and teacher educators to discuss taken-for-granted practices and national mandates, and to clarify and challenge notions of progress. Access, what teachers receive, equity, what are fair and just expectations of an arts education program, and quality, the degree of excellence or standards are central to creative arts curricula discussions. In this presentation, we examine issues that arose during and after the first conference on Creative Arts Integration in Ghana's Basic Education. We use a co-learning agreement framework for empirical investigation of the educational context- the conference, because it is reflexive. In this case study, we used post conference surveys and observations and participant dialogues at conference to determine the issues that arose in implementing the new Creative Arts Syllabus, and the roles higher education institutions can play in continuous and reciprocal professional development programs for basic education. The conference was held at the University of Education, Winneba, on Friday June 5, 2009 attended by 130 teachers, pre-service teachers, teacher educators, artists and administrators. Only 52 turned in the post conference questionnaires for review and of these and only 34 fully completed the survey giving us a 26% return, thus the questionnaire numerical content will only be used as supporting data. Conference participants engaged in an active discussion of the issues around three categories: teachers' personal efficacy, translating the curriculum document, implementing the program. Three themes emerged. First, the level of participation in opportunities for

practice, experiences and skills for educators, because participation will impact knowledge discovery and advancement. There was an increased interest in exploring children's literature as an avenue integrated creative arts expressions. Second, the level of transparency in the challenges teachers face because these shape their conceptions and perceptions of arts in education. Third, the degree of excellence or standards of teacher education processes and socialization for public good is complex. Musical arts can secure a firm place in education, if we use networking contexts to flesh out issues as they arise, suggest solutions to anticipated problems and monitor creativity, innovation and invention in our classrooms. There is a need to develop an active implementation strategy that includes regular workshops and e-learning opportunities for exchanging ideas.

Aeschlimann, Luke

Switzerland

A Program for Music Education in the Swiss State (Canton) of Neuchatel

In Switzerland, the State (Canton) of Neuchatel in the French speaking part of the country, 17,500 pupils attending the official school plus private schools in the area and the head of the Music Eduction Department set up a challenging Musical program. The activities of the Music Education Department are organized in cooperation with the Cantonal School Office, the Teachers Education University and the Official School of Music. Over the last 3 years, new goals have been defined to help and stimulate teachers and their classes to be active in many different ways in music: 1. composition or musical inter-school performance competitions; 2. compulsory Instrumental workshops organized with the teachers of the Official School of Music; 3. stage performances; 4. concerts with the regional Symphony Orchestra choirs; and 5. kids attending artist's rehearsals in concert halls. Theaters and music Festivals are also taking part to the whole process. A quite enthusiastic challenge that kids, teachers, parents and the society seem to enjoy!

Aggelidou, Sophia & Angelidou, Evdoxia

Ionian University, Greece

Music Education in Ancient Greece; Objects that are Depicted in a Music Lesson Scene

The illustrations of young students attending music lessons start emerging in Attic vase painting in the late 6th century BC and coincide with both the birth of democracy in Athens and the formation of an organized educational system. The education provided was cultural, not technical, the teacher was a professional, and education was private, meaning that pupils paid for their learning and lessons were given in definite buildings. Pupils learned under three types of teachers: the grammatistes, who taught reading, writing, arithmetic and literature; the paidotribes who coached wrestling, boxing and gymnastics; and the kitharistes who taught music, especially singing, playing the lyre or/and double flute. The present study will describe and analyze the schoolroom objects that are depicted in a music lesson scene. The material that has been used in this presentation is based, primarily, on images related with music education, which have been found in Attic vases of the classical era. The most common objects are the writing tablets, the book-roll, the purse, the stylus, the strigil (which is depicted in palaistra scenes), the cross-shaped ruler thought by some to be a tuning key, the flute cases known as the sybene, and of course musical instruments. The musical instruments which are most commonly used are the lyre and the double flute. Barbitos and phorminx are depicted rarely in suggesting not only the depth of teachers' musical skills but also the epic nature of the scene. Pets are also depicted on the scenes, most frequently rabbits, cats, dogs and monkeys. Paidagogos and the music teacher frequently are depicted with a stick, the narthex, which is the symbol of their authority and pedagogic status. With the same stick is also depicted the dancing teacher. Narthex is often used as an instrument of punishment, especially by the dancing teacher. The typical instrument of punishment was the sandal, which use was popular in domestic situations among parents but it was also used by teachers. The use of bare hands is also used as a punishment method by the music teacher. The most representative depiction of this action is the punishment of a student who played the lyre and lost in a musical contest. The present study is not simply an iconographic presentation of music education in Ancient Greece, but also, a suggestion for the use of images in current music education.

Aicher, Linda
Northwestern University
Collaborative Forms of Professional Development

If we want the educational system to evolve and improve to secure teaching of the highest order, it will be crucial that teachers receive time to reflect on their teaching practices as well as to express their thoughts. Teachers need continued learning opportunities which encourage teacher thinking and thought exchange to assess current practices, adopt new pedagogical ideas and to push teaching forward. In this paper I will address new forms of professional development for music teachers which are based on educators' collaborative efforts guided by the following principles of successful professional development: 1. Learning is situated in practice or addresses practice; 2. Active learning and inquiry takes place through interaction and in collaboration; 3. Professional development is ongoing; and 4. Teachers are treated as professionals to empower them. During the last 2 decades a growing interest in the field of professional development shifting from short-term to sustained professional development opportunities for educators has been perceivable. The main body of research has been conducted in the field of mathematics and science education but is also applicable to music education where research on practices of reform initiatives recently started. Three powerful professional development designs emerge as successful attempts to encourage teachers' learning and interest in teaching and student learning: Learning communities, the Japanese model of lesson studies, and video clubs which are based on the collaborative effort among teachers within or across schools. I will elaborate on the practices of these reformative initiatives, ponder about the feasibility and adaptability for music teachers' professional development interests and needs, and present a professional development project informed by the practice of lesson study that I initiated. Four elementary general music teachers from the Chicago area who were interested in collaboration and exploration of various music teaching practices participated. To shortly present relevant findings, teachers agreed on trying out small-group improvisational activities that were student-directed and as parameter-free as possible in third grades. Hence, the teachers served as facilitators in this lesson who opened up the space for the students and who encouraged self- and peer-assessment. The teachers created a lesson that students highly enjoyed. The third-graders amazed their teachers with their dedicated work engagement and with their insightful and constructive comments on their own and their peer performance. This professional development project displayed that both teachers and students have needs for meaningful learning experiences that foster self-motivation.

Aicher, Linda
Northwestern University
Parent-Child Music Classes in Early Childhood Music Education: Research, Practice, and Implications for Curriculum Development

Children are inherently musical; this is what many researchers suggest and what I as a music educator like to believe. Parents are usually the first ones who interact musically with their children. As children grow they receive a myriad of opportunities to engage in music-making and music-listening; individually, with their family, with peers, or with other adults. This takes place in various environments, as for example on the playground, at school, or at home. In this paper I will focus on parent-child music classes, a form of music-making in which caregivers and their young children collaboratively make music. As a prelude I will provide information on musical parenting, as this will inform educators' didactic approaches toward parent-child music classes. I will move on to a quick examination of research in this field extracting key characteristics for parent-child music classes. This will lead to practical implications for developing a curriculum and the framework for parent-child music classes. I will elaborate on the parents' and the music educator's role, on music-learning and music-making in these settings, and on social aspects providing examples from my own teaching. Positive learning experiences will support children's development in several ways: musically, emotionally, socially, and cognitively. In parent-child music classes children and caregivers can share their musical experiences with others exploring music in a playful learning environment. Ideally, a positive disposition toward music-making and music-listening can be set from an early age on that embraces music as a tool for communication as well as for self-expression. Rather than understanding parent-child classes as early music training these programs should offer an environment in which parents can enjoy and (re)discover music-making, enhance their repertoire of children's songs and games, and

receive opportunities to connect with other parents. This implies that music educators who provide parent-child music have to be sensitive toward offering musical experiences that respect and include parental musical mentoring strategies in order to promote child-and parent-appropriate musical experiences.

Akumu, John-Philip

Kenya

A Musical Analysis of Selected Luo Ohangla Songs

Ohangla is a contemporary Luo instrumental ensemble. The ensemble is made up of sets of tuned drums, metal rings, gourd shakers, reed flutes, animal horns, fiddles and mouth organs. The ensemble is a genre that exists in bands of male instrumentalists and mixed vocalists and yet no study has been carried out to ascertain its origin. This study therefore did a musical analysis of selected ohangla songs among the Luo of Kenya. The study revealed that the Luo kalapapla is a forerunner of ohangla and that ohangla has now absorbed musical instruments and styles from other cultures. The study further revealed that ohangla and engalabe, a similar genre from the nieghboring Luhya community have a lot in common in terms of instrumentation, styles and occasions of performance.

Akuno, Emily Achieng'

The Kenya Polytechnic University College

What are Children Singing? The Case of Kenyan Primary Schools

This paper presents an analysis of the song repertoire of Kenyan children of 6 – 8 years. The age group formed the lower primary school cluster, the first three years of primary school. At this level, singing occurs as: 1) Learner initiated – at play, during leisure hours; 2) Teacher initiated – in class, formally organized, during assembly, for presentation at school and community functions, for competitions including the Kenya Music Festival. A study carried out in 1995 yielded a vast array of traditional songs, mapping the musical and thematic content of indigenous children's songs in Kenya, accessed at the Kenya Music Festival (Akuno, 1997, 2005). These were found to fall in six categories, addressing issues of socio-cultural significance. A number of songs collected in the current study have yielded similar categories. The broad questions that this study asks are: 1) What is the current content of childhood songs? 2) What are the sources of this content? 3) What do children learn and how does it impact their music? 4) How can children's experiences be channelled to facilitate their socialization through song? These questions are answered in a bid to establish the significant contributors to childhood music making, reiterating the central role that songs plays in children's socialisation. The paper establishes how children use song to negotiate and make meaning of their environment, and hence how children use song to come to terms with reality.

Alcantara, Lynette

Wolfson College, University of Cambridge/King's Junior Voices

King's Junior Voices: How to Build a Choir

In 2007, the UK government announced investment in a national singing program for primary schools– Sing Up. Cambridge obviously has a strong choral tradition in the University colleges and in churches but there was limited choral provision for children in the state primary sector, particularly choirs that were free of charge. King's College employed today's speaker as choral animateur for its Chorister Outreach Project to help to bring quality singing to primary aged children in the local community, culminating in concerts in the beautiful chapel of King's College. As a result of visiting 25 Cambridgeshire primary schools, King's Junior Voices was formed. Lyn Alcantara, has built a 70 voice choir of boys and girls from ages 7-13. These children have learned to sing well, improved their musical knowledge and sight singing, and have enjoyed performing with the King's choristers. In the four years since the choir was founded we have given six concerts in King's College Chapel, and have also given concerts at the Music Faculty of the University of Cambridge. Although funding for the Sing Up project ceased last summer and King's was unable to continue the project in the same way, I decided that King's Junior Voices had to continue. To this end, I drew together a group of Trustees from the Cambridge community and we successfully applied for charitable status. We strongly believe that the choir should remain free in order to benefit all children. Fund raising has been successful to date. Part of this talk will outline the processes and challenges involved in setting up a musical charity. I will also outline how the

choir is run, use recorded excerpts, give examples of repertoire, and discuss ways in which the group might grow in the future. In the absence of adequate funding in state primary schools for music education it is up to community groups such as ours to fill the void. All children should have the opportunity to experience high quality music education regardless of their socio-economic situation, and singing is by far the cheapest way to do this. Our efforts to establish King's Junior Voices as an independent charity have been hard work but incredibly rewarding, and have paid off with a choir that is over-subscribed, with funding for at least the coming year, and a string of successful performances behind us and ones to look forward to.

So, Ming-Chuen Allison; Ying, Chi & Lam, Gigi
The Hong Kong Institute of Education

Experiencing the Music and Legend of the Chinese Composer and Educator Huang Tzu through Choral Exchange and Recording Projects

Huang Tzu is one of the most influential composers and music educators in the history of contemporary Chinese music. He dedicated his life in his compositions and teaching, and his life reflected the great culture and spirit of music composition and education. This project initiative is based on a series of successful research and publication projects on Huang Tzu.The project focuses on a series of events including workshop, rehearsals and recording of Huang's work with HK Institute of Education Chorus & South China Normal University Chorus. The aims of the project were to further enhance student's knowledge & experience in stylistic choral singing performance of Chinese choral work; fostering student's musical and professional excellence through the choral exchange activities; deepening collaboration with Southern China Normal University for academic and student exchange in future; enhancing communication and development of scholarship of the academic staff in choral & music education; and providing unique experience for students in studying, teaching and researching Chinese choral arts. The effectiveness of the projects are evaluated in the following ways: choristers are required to evaluate on their learning experience through questionnaire survey and interview; choristers from the two institutions expressed their view on the participated events through questionnaire survey; and Chinese choral experts are invited to provide feedback on choristers' overall performance in rehearsal and recording sessions.

Alpagut, Uğur[1] & Alpagut, Leyla[2]
1. Abant İzzet Baysal University, Department of Music Education; 2. Abant İzzet Baysal University, Department of Architecture, Turkey

New Orientations in Art and Music Education from the Ottoman Empire to the Republic of Turkey

The Ottoman sultans' fascination with European art, which had so strongly influenced the arts of the eighteenth century, played an equally important role in the nineteenth century as well. Just as they attempted to solve the Empire's problems with the adoption of European systems of law, military, and even dress, so European-style art seemed the most appropriate form of expression for what the country perceived as its own modern and cosmopolitan culture. The 18th century was known as the "Tulip Period." During this period, Ottoman sultans and other administrators were deeply interested in European lifestyle, art and architecture. In fact, westernization began in the military but encompassed all areas of life. The Ottoman Sultan was interested in the western-style architecture named Nur-u Osmaniye. New architectural styles came to Istanbul from Europe in the 19th century. Art Nouveau is one of them. Generals of this period, including Huber Pavilion, preferred this style for their new houses. The elegant facade and interior decoration is noteworthy and stained glass decorations, metal stair railing, and plant motifs were applied. Ottoman sultans had long been interest in the arts. Fatih Sultan Mehmet posed for the Italian painter Gentile Bellini and other Ottoman painters made a portrait of the sultans. Sultan Mahmud II was among the century's most important reformers. He enforced a new dress code consisting of a fez, frock coat, and fitted trousers to replace traditional forms of clothing that differentiated the rank and religion of each person. Mahmud's success in eliminating the Janissary corps from the army occasioned other advances in the arts. His first move was to convert the traditional band that had accompanied the troops into a Western-style orchestra. During Abdülmecid's reign, the Balyan family continued to guide the empire's architectural development. Krikor's descendants Garabed (1800–1866) and Nikogos (1826–1858) designed the Dolmabahçe Palace, built in 1853 on the shores of the Bosporus in Istanbul. The nineteenth-century European developments of the museum and the

modern study of art history were immediately taken up in Turkey. Osman Hamdi figured large in this scene as well and founded the Academy of Fine Arts in 1883, initiated excavations at several sites, and put into place laws against trafficking of antiquities. In this study, music and music education together with art will be considered in the light of the history of art and music from the 18th century to the Republican era of Turkey. In order to put forth these developments in a more clear and understandable manner, approximately 100 photographs obtained from archives and private collections were utilized.

Alperson, Ruth

Hoff-Barthelson Music School

A Qualitative Study of Dalcroze Eurhythmics Classes as Adults

Jaques-Dalcroze (1865-1950), the Swiss musician, composer and teacher, developed eurhythmics (good rhythm), an approach to learning and teaching music through natural body movement. Dalcroze stressed the innate relationship between music and the body. Underlying his methodology was the belief that rhythm exists at the core of musical experience, and that virtually any music concept can be embodied in movement and gesture. Dalcroze taught his professional students by means of exercises that demanded aural perception and spontaneous body movements in response to music. As his work in the classroom progressed, Dalcroze wrote that he became increasingly convinced that listening allied with movement offers an experience that is dynamic and personal, demanding active participation in the learning process by the whole person. Dalcroze eschewed the notion that eurhythmics could be understood by a means other than through classroom experience. Dalcroze did not publish a manual or textbook for use by teachers; he stated that such a manual would not be viable in this work and that none of his written texts should be construed as such. The lack of written information about eurhythmics classes is a refrain that appears in many writings on Dalcroze. Reasons given for this include the belief that the work itself is not easily described in words, and that written texts are not used in the classroom. A goal of this paper is to present results of a research that delves into the Dalcroze experience in the classroom and to distill essential qualities and meanings of the Dalcroze approach as experienced by its students and teachers. Using qualitative research methods, this study presents events in Dalcroze eurhythmics classes for adults as the researcher saw, heard and experienced them as an observer, and to present a full and vivid description of adult Dalcroze eurhythmics classes taught by master teachers.

Alvares, Sergio Luis de Almeida

Universidade Federal do Rio de Janeiro

Incorporating Traditional Choro Music Experiences into Brazilian University Music Curricula through Class Instruction Using Comprehensive Musicianship Concepts

The purpose of the study was to foster the processes that underlie the environment of teaching and learning traditional Brazilian Choro music through class instruction in one specific Brazilian university music setting. Choro is an earliest authentic style of Brazilian instrumental music incorporated in both art music and popular genres reflecting the virtuosic, contrapuntal, and improvisatory character of contemporary Brazilian music. The theoretical and pedagogical foundations for the development of the study relied upon the following concepts: 1. comprehensive musicianship, with the premises of integrating competencies in creating music, performing music, and critical listening and analysis; 2. integration of three educational domains (Cognitive–emphasizing thinking and other intellectual processes, Psychomotor–focusing on physical skills and techniques, Affective–concerning feelings, attitude and appreciation; 3. mingling informal, non-formal, and formal educational practices; 4. mixing propositional and non-propositional modes of musical knowledge; and 5. promoting meaningful aesthetic cultural experiences through Choro music education to Brazilian university music students. Research methodology was designed using a qualitative phenomenological approach with descriptive method techniques and procedures with the purpose of collecting information about prevailing situations for interpretation of a lived experience of the phenomenon observed. Data were collected through participant-observational practices, where the author served as participant and observer taking a double role as teacher and researcher in his own classroom, through action research practices, characterized by doing research and working on solving a problem at the same time, and through period of three years, from mid-2008 to mid-2011. Results focused mainly on student's experiences but indirectly also addressed university faculty and administrative perspectives touching on some institutional and educational issues. Conclusions of the study supported the inclusion of traditional

Brazilian Choro experiences into Brazilian university music curricula trough class instruction using comprehensive musicianship concepts. It was recommended to further undertake research in other institutions to broaden knowledge of the current phenomenon explored.

Alvares Sydenstricker, Thelma

Brazil

Music Education in Diversity: A Quest for New Awareness

Social inclusion is a complex process that involves broad changes in society. This paper approaches music education and the process of social inclusion of students with psychiatric problems in Brazil and discusses a community project accomplished in a university. It emphasizes the importance of deconstructing stigmas associated to people with mental illness and argues how music education can contribute to this process. We have perceived that our students present in a general way, the same learning conditions of any other student, but they mention the failures they have gone through in attempting to frequent music courses. It is most important to develop musical educational programs that are not centralized in the mental illness when working with people with mental problems, but in the students' capacity, in the valuation of his musical and cultural background. The classes are developed in a way that if a student misses class he can catch up; this is important because the students are sometimes unable to go to class due to health problems. This approach is based on the idea that man must be the subject and not the object of education. The students are encouraged to participate actively by choosing the repertoire and contributing with the arrangements. Education many times does not motivate the student and excludes those that do not fit into a determined profile. It is most important to shelter the student and this means that one must accept and understand students in their diversity. Music involves the development of an individuals' sense of identity contributing to the inclusion of groups which have been historically excluded from society. The author refers to the representation theory that is a means of knowledge socially elaborated and apportioned. It approaches the concept of deinstitutionalization from the psychiatric reform that requires the creation of new possibilities and social experiences. The theory of self-determination is also discussed affirming that intrinsic motivation may be considered partly innate but it may be cultivated in a large scale by social environment.

Álvarez, Rosa Mª Vicente

University of Santiago de Compostela, Spain

Music Materials in the Early Childhood Education

The aim of this article is to describe the perception of preschool education teachers (students from 3 to 6 years old) of Galicia regarding the music materials developed to help in their teaching practice in the context of the education law of Spain (LOE). This paper presents some of the most relevant results from the study carried out in the Department of Didactics and School Organization of the University of Santiago de Compostela. In Spain, early childhood education includes children from birth to six years old and the introduction of music training in early childhood education has been fairly recent – in the last 15-20 years. Some basic aspects didactic materials, such as an importance of music in early childhood education, development of didactics and features of teachers in the context of our country and our community are considered. Among other things, no less important, the study emphasizes the perception of musical training, language of materials, workspace and student diversity also. This paper presents three dimensions: 1. knowledge the types of musical materials and use of music materials and workplaces; 2. teacher collaboration and selection of materials; and 3. sufficiency of the musical material. Findings revealed that the professionalizing process, which many authors mention and most of them demand, seems to be somewhat ineffective. The scarce support by specialists in the utilization of new material, the limited use of evaluation guides few experiment projects on materials, and so on. Furthermore, although I do not deny that editorial guides can be used in an interesting professionalizing manner, we found that this print materials continue to condition the practice not only of the individual teachers, but also of schools, pupils, and parents. A number of recommendations are included regarding measures that could be taken by institutions and professionals involved in the process of design, selection, and use of didactic materials. Direct training is necessary on specific materials through collaboration. Training is also needed in materials evaluation and materials elaboration. In order for this to be possible, time and must be provided in the workplace.

ABSTRACTS

Andang'o, Elizabeth A.

Kenyatta University

An Investigation into Students' Preference for Popular Music in Vocal Tuition: A Case Study of Kenyatta University in Kenya

The debate concerning the place of popular music in formal education is a growing area in research. From early childhood to higher education, it is a fact that popular music is gaining ground over a formerly more "conservative" type of education. The change is attributable to factors ranging from students' preferences to educators' appreciation for such music and its role in the educational process. In Kenya, while research in the issue is growing, not much investigation has focused on popular music in vocal tuition. This is despite the fact that vocal teachers at Kenyatta University increasingly encounter a good number of students who ask for popular rather than Western Classical repertoire, yet the former has not been recognized in the curriculum. Those who have gone through the vocal tuition program attest to the fact that both the 30-minute weekly tuition sessions and the Wednesday Recital Hour were traditionally dedicated to the teaching and performance respectively of Western Classical music. Up to the late 1990s, it was the exception rather than the rule, to include popular repertoire in vocal tuition. During this time, when popular music was performed at the Recital Hour, it was treated as an addendum to a basically classical output. This situation has slowly changed over the years. The aim of this ongoing study is to investigate voice students' preferences in terms of repertoire. A sample of 6 second, third and fourth year students, purposively selected, is being interviewed concerning their views on popular vocal music. Observations of their performances particularly at the Recital Hour are ongoing. One voice tutor is also to be interviewed to determine her views on the students' preferences. Initial findings reveal that 50% of the students interviewed prefer popular music to Classical music. Their responses, however, provoke further dialogue. These include the fact that popular music is more familiar because they listen to it all the time. Another response is that only popular music that exhibits "more musicianship" is preferred, yet another is that it is not preferred because it limits the use of the vocal instrument to its full capacity. There are certainly a number of implications for music education in terms of curriculum review; a chance to reflect on teaching approaches to Classical music, and psychological as well as sociological concerns in music education.

Androutsos, Polyvios

Department of Early Childhood Care & Education, Technological Educational Institute of Thessaloniki, Greece

Teaching Effectiveness: Implications for Music Teacher Education

Teaching effectiveness is a complex field of study. There is a considerable amount of research exploring teaching effectiveness and the difficult task of measuring it. Whereas there is an extensive research literature about teaching effectiveness in general education, not so much is available in music education research. This paper will explore different aspects of teaching effectiveness supported by findings of empirical research as well as by actual teaching, while the presentation will include demonstrations on effective teacher behaviours. Researchers have examined several skills and behaviours to identify and better understand the factors that contribute to the teaching process, among them teaching effectiveness (Price, 1992; Yarbrough, Price, & Hendel, 1994). Student achievement has been investigated as a dependent measure for analysis in individual music lessons, music classrooms, and rehearsal settings (Madsen & Cassidy, 2005). However, Duke (2000), reviewed 25 years of published experimental and descriptive research, and among other things, pinpoints the underrepresentation of student achievement as a component dependent measure in research on music teaching. That fact, together with that of the averaging of teacher assessment data across rehearsals, classes, or lessons suggests a need to expand the research base to include the systematic measurement of teaching effectiveness in relation to the accomplishment of instructional goals (Duke, 2000). Research has highlighted several competencies that contribute to effectiveness in the teaching process. There is a considerable large base of experimental research that supports teacher delivery as an integral part of effective teaching. Research findings also support the notion that teacher-delivery skills include frequent eye contact, verbal fluency, vocal inflection, facial expression, proximity, expressive physical gestures, and movement about the setting. Additionally, effective teachers have enthusiasm for teaching, and an ability to relate lesson content to students' interests and needs while they also exhibit positive group-management techniques. Furthermore teacher intensity, the "sustained control of the

student-teacher interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing" (Madsen & Geringer, 1989, p. 90), has been determined to be a very important attribute by successful music teachers. Research and praxis evidently show how important teaching effectiveness is. Hammann, Baker, McAllister & Bauer suggest: "Materials that specifically deal with the development of teacher-delivery skills should be included in music education methods classes" (2000, p. 112). In order to help future music educators develop effective teaching behaviours and skills, music teacher education programs should include more focus on teaching effectiveness.

Argirova, Gergana
University of Denver

The Power of Music: A Qualitative Study Examining Affective Attitudes of Non-Music Major Students

The purpose of this study was to gather and examine data about a number of attitudes that students show before, during, and after instruction about their relationship with music and learning keyboard music practices that might assist in generating hypothesis that can be tested later in quantitative studies. The instruction will consist of a keyboard centered music education curriculum that encompasses the U.S. Nine National Standards for Music Education and will make use of teaching and learning methodology based on constructivist principles. The data gathered will be about the students' attitudes related to their feelings about being proactive in their learning experiences, pursuing an active relationship with music over a life span, and their attitudes relating to a comprehensive view of musical activities that they can be involved in. This was a qualitative study in which questionnaires were administered and in which students and the instructor kept journals that were collected and examined. Each lesson incorporated at least one objective representing each one of the U.S. Nine National Standards for Music Education as listed at the website of the National Association for Music Education (http://www.menc.org/ resources/view/national-standards-for-music-education). These standards include: 1) Singing, alone and with others, a varied repertoire of music. 2) Performing on instruments, alone and with others, a varied repertoire of music. 3) Improvising melodies, variations, and accompaniments. 4) Composing and arranging music within specified guidelines. 5) Reading and notating music. 6) Listening to, analyzing, and describing music. 7) Evaluating music and music performances. 8) Understanding relationships between music, the other arts, and disciplines outside the arts. 9) Understanding music in relation to history and culture. The teaching methodology was based on constructivist principles that describe learning as a process in which the learners will construct their musical knowledge and upgrade their schemata based on their musical experience, while the role of the teacher is to facilitate and guide this process. The implementation of the study and the actual data gathering took place at the University of Denver during its Winter Quarter 2012 with subjects being an undergraduate non-music major student. This paper is a report and analysis of the data collected.

Aróstegui, José Luis
University of Granada, Spain

Introducing Revista Internacional de Educación Musical (RIEM): A New ISME Spanish-Language Music Education Journal

Introduction and explanation of the new ISME Spanish-Language Music Education Journal, Revista Internacional de Educación Musical (RIEM).

Aróstegui, José Luis
University of Granada, Spain

Neo-liberalism and the Global Decline of Music Education

Music has seldom been considered part of the core curriculum and, with some exceptions, it has lost even the limited status it once enjoyed. In most systems of education around the world, it is no longer provided the level of resources it needs for effective instruction. The role music might play in the development of active citizens is no longer acknowledged. The importance of teacher education programs now attached to music appear to be diminishing. While elite private schools continue to teach music, the importance attached to music in public schools has declined. These signs of educational decline seem inconsistent with developments in contemporary youth cultures where music

is available ubiquitously. The out of school lives of most students deeply revolve around music, as an ever increasing number of young people consume popular music through the new social media, and produce it in a whole range of informal settings. For them, music is an important way in which they are able to express their social identity and sense of belonging. At the same time, the importance attached to creativity and cultural industries has never been greater. In this presentation, we seek to explain this disjuncture between the decline of music education in schools and the importance that is attached to its role in popular youth culture and in various discourses of creativity within the new knowledge economy. The data upon which our analysis is based has been derived from analyses of major documents on national curriculum reform relating to music education, as well as e-mail responses by a number of leading music educators around the world to a range of key questions about music education. This analysis reveals that by and large these music educators agree with our hypothesis about the global demise of music education around the world, and also about the significance of the disjuncture to which we have alluded. We suggest that music educators need to do a better job in pointing to the ways in which current curriculum thinking is in danger of becoming detached from contemporary youth cultures, as well as from the requirements of creative economies. They need to highlight how music has an important role to play in producing democratic citizens within a global era characterized not only by new modes of work and economic relations but also new ways of thinking about social and political solidarity.

Arriaga, Cristina; Castro, M. Pilar & Aurtenetxe, Auritz

University of the Basque Country

Didactic Concerts as a Means to Approach the Traditional Basque Repertoire: Collaboration Proposal between University and Schools

Our work is the result of the project developed by several teachers from the University of the Basque Country, with the purpose of offering university students of the Teacher Training School and future teachers the opportunity of collaborating with teachers of nursery and primary school, through the use of folk repertoire. Taking into account both the potential of didactic concerts addressed mainly to children's audience and the possibilities offered by folk material in the musical education, future teachers were proposed to prepare didactic concerts for the students of two schools. Their task would be to collaborate with the choice of the repertoire and contents to be worked in each piece, putting into practice various didactic proposals, developing activities to work different music aspects and looking for methodological alternatives that could meet the variety of students. All this meant bringing up challenges to university students with the purpose of making them trust their possibilities, increase their interest in working, thus becoming the main characters of their own learning. The project was executed in three stages. The first one, of preparation, included the selection and adequacy of the material through joined efforts from university lecturers and nursery and primary school teachers, the planning of activities and the development of a questionnaire to collect both the teaching staff´s and students´ impressions about this experience. The second stage put into practice consisted of the development of the repertoire together with the students of the schools and university, seminars to coordinate the organization of the set activities, carrying out of the didactic concerts, questionnaire answering and processing of the final report by the teacher training and students. The third stage involved the analysis of the results and preparation of conclusions. Both university students and lecturers, and school teachers valued the experience positively. Students consider that carrying out didactic concerts based on folk songs is interesting, helps to increase the knowledge of the repertoire and to acquire didactic resources, being as a result a useful experience for their future as teachers. The school teachers assert that their students enjoy the experience and that didactic concerts offer a possibility for active listening and better comprehension of the music pieces. All this leads us to consider to keep encouraging the collaboration between university lecturers and school teachers, as a means to prepare and spread the repertoire of songs, dances and traditional instruments of the Basque Country.

Arriolabengoa, Josu Miren

Auditions and Space Management in the Classroom

Space management in the classroom is an influential factor on music teaching activities and is directly linked to the type of contents and methodologies employed. In music education, its lively connection with the body conscience and movements makes its influence particularly strong. In this poster, the

preliminary results of a research focused on the detection of links between teaching methods and space management in music education are shown. The main objective, particular aspects like the link between audition frequency and the possibilities offered to the students of moving around while auditions are taking place, are analyzed. The information for this study was gathered via questionnaires answered by our students of music education at the University of the Basque Country. Questions included different aspects regarding their experience during the practical training period as music teachers they all must complete before obtaining their degrees. In order to find dependencies between several factors regarding the objective of this research, the Fisher test was used and all the calculations have been carried out in the frame of the freely available software. Results support the initial hypothesis that audition frequency increases if the interaction between pupils and space for this activity is managed in a flexible and modular way. This research also allowed the detection of additional factors that may influence audition frequency. Further research is currently being carried out to estimate the impact that different strategies of space management may have on a successful development of audition activities.

Athanassiou, Maria D.

Ph. D. Candidate, University of Geneva

How Manos Hadjidakis' Music could Reflect the Ancient Spirit of Learning, Which Keeps up with the Commands of Modern Music Education

Since the time of Homer, in Greece, the term "music" has always been inextricably connected to the singing, poetry, rhythmic movement and the impersonation. Besides, the most representative example is definitely the Homeric Anthem to Apollo. As a descendant of Plato's and Aristotle's ethical education, of Bacchylides's dithyrambic poetry, as well as of Pindar's and Sappho's lyrical expression, Manos Hadjidakis could not help obeying to the ethos of the melody. He would see it being implemented through dancers' and mimes' contribution. That is why, he has addressed to the Hellenic Chorodrama (Greek Ballet) in order to see his dreams fulfilled. The collaboration with Rallou Manou has 'lifted off' the Greek musical education and culture. Having as a compass the contractile and the hesychastic ethos of his own melodies that drives our souls to humbleness, Hadjidakis' music manages not only via his emotional songs, but also through his lamentations, hymns and eulogies to bring us serenity and placidity. Since Manos Hadjidakis gives us a lyrical, but not melodramatic, a moral, but not moralistic, a spiritual, but not a victim of bourgeoisie lesson, we could refer to "a sentimental treatment of education". He had the ability to enclose the sophisticated international culture along with the deep roots of urban and folk music. He created his "concrete" musical idiom, which regales and teaches at the same time. Always rebellious, gifted with a restless and creative spirit, he managed to diversify himself into an era fraught with difficulties of all levels - as it happens nowadays - in order to support his infallible intuition; that Greece can foster culture even at all odds. With the naturalness of the self-evident that characterized him, he moved completely against the prevailing musical and spiritual mainstream to brace his authentic being that both evinced his significant origins and broadened our intellectual frontiers in contemporary music communities.

Atieno, Hellen

Maseno University-Kenya

Teaching Methods and Didactic Materials used during Music Lessons in History and Analysis of Set works in Secondary Schools in Kenya

The Kenya Certificate of Secondary Education Examination (KCSE) in Music consists of Theory and Practical examination. One of the subsections of the theory part is history of composers and analysis of selected works of African and Western music. It is common practice among Secondary School Music teachers to buy ready made teaching and learning resources for teaching history and set works every year. In addition, Secondary School Music teachers like attending music workshops that deal with analysis of set works. Heads of schools are also ready to sponsor Music teachers to such workshops. These actions seem to suggest that there is a problem/s with the teaching of music history and analysis of set work. This study was conducted to find out what methods teachers use for teaching History and Analysis of set works and to further determine what other material they use for teaching the course. The study was conducted in seven schools offering Music and presenting students for examination at KCSE in Siaya county, Kenya. Qualitative data were collected from six teachers through oral interview. It was not possible to carry out observation because pre-mock examinations were going on in the county. Data collected were analyzed qualitatively and presented in prose form. Data analysis reveals that Music

teachers use various books and resources in addition to the ready made resources (hand outs) for teaching of history and Analysis of set works in Secondary schools in Siaya District, Kenya. The majority of the books are not authored in Kenya. The result of analysis also shows that teachers use various methods of teaching like lecture, discussion however; the methods tend to lead to drill and memorization as the main method in teaching History and Analysis of set works. In most cases, learners are left to study on their own thus memorize materials to enable them pass examination. The results of the study also revealed that there are no standard textbooks on History of composers so that teachers tend to share materials from various sources.

Atieno, Hellen

Maseno University-Kenya

The Effect of Curriculum Reforms of 2002 on the Teaching of Music in Primary Schools in Sunga Sub-Location, Maseno Division, Kenya

The 2002 curriculum reforms in Kenya recommended the merging of all creative arts subjects into one. Music and subjects like painting, drawing, pattern making, print making, mosaic and collage, modeling, metalwork and basketry currently forms the content of the creative Arts subject in primary schools. This was done on the assumption that a primary school teacher was trained to teach all subjects. The reform led to rapid action by the Kenya Institute of Education (KIE) to produce books on creative arts. With the merger, came the policy that made creative arts a non examinable subject. Apparently no study has been carried out to ascertain whether the merging of creative arts subjects has enhanced the teaching of these subjects or not. This study specifically sought to find out if the merge had affected the teaching of music in primary schools and if it has been affected. This study was carried out in primary schools in Sunga sub-location, North West Kisumu location, Maseno division. Qualitative data was collected from the heads of four schools in Sunga sub-location and the Assistant Education Officer (AEO) of the area. Data collected was analyzed qualitatively and reported in prose form. The study revealed that there is a syllabus for creative arts and that the government has set out a policy that there should be timetable for teaching. However, the subject was not taught in primary schools because teachers concentrated on examinable subjects. Lessons for creative arts were used for teaching subjects like mathematics, English, etc. Singing was done once in a while or ignored altogether except for the annual Kenya Music Festivals. Data also revealed that teachers would wish to have music taught because of the many benefits it offers to pupils, especially, those who are musically talented. Data also revealed that there was a move by the Kenya Institute of Education, to have songs integrated in the teaching and learning of other subjects. Furthermore, data revealed that teachers trained to teach music are wasted and individual talents of both pupils and teachers are lost in the process. Informants wish to have music examined even if this is done through continuous assessment in the classroom so that teachers can see the importance of the subject.

Avramidou, Aikaterini

Musical School of Ptolemaida, Greece

Verbal Abilities in View of Music Education: The Case of Absolute Pitch

The rare phenomenon of absolute pitch (AP) occurs only in 5-20% of musicians. Due to its appearance in prominent music personalities, it is considered an extraordinary and mysterious musical gift. It is characterized by the rapid and effortless recognition or reproduction of individual tones in absence of any reference pitches. It is attributed to the interaction of some unexplained genetic predisposition and appropriate music education during a critical period that lasts from infancy until the age of seven years or so. During this period, the neuroplasticity of the brain is so great, that it allows the development of linguistic skills, such as mapping the sounds of musical tones with verbal labels through associative learning processes. Investigating the aspects of a proper music education, many researchers were divided between the use of fixed and moveable-do, but without reaching any conclusions. Other parameters include dealing with a specific instrument, playing by ear and finding the correct note, non verbal encoding of tones, and generally focus on more expanded dimensions of music, as in the Suzuki method. The purpose of this study was to examine the effect of temporal and qualitative features of music education in the development of AP in Greek students in Musicology. The research included an auditory control and questionnaires examining the age starting the music education, the length of solfege and dictée courses, the use of fixed or moveable-do, and the instrument performance. The results showed only 4.5% with AP, while 75% of them began their musical training before the age of

seven, indicating a statistically significant difference with older ages. Moreover, longer than five years duration of solfege and dictée courses, including a choice in an appropriate instrument in conjunction with the early age of onset of music, can increase the chances of AP. Thus, playing the piano affects with significance before the age of seven, while learning a string with a bow affects those of an older age. Finally, even though those who were taught fixed-do excelled both in percentage (90.9%) and in identifying the tones with statistical significance, both methods showed the same rate of failure (62.5%), suggesting that any comparison between their efficiency may lead to insecure conclusions. Therefore, AP is influenced by the age of onset of musical training, indicating a negative correlation between them, but also by qualitative aspects of education interacting with the age of onset.

Azechi, Nozomi[1]; Kodama, Tamami & Shimada, Hiromi

1. Chubu University

The Motherese Program for Improving/Training Childcare Person's Vocal Expression: A Report on "Babies' School Days"

The Motherese program was designed for a childcare training course at a college in Japan. The aim of the course was to improve vocal expression skills such as Motherese, and reading books aloud to children. The highlights of the course were Babies' School Days on which students spent time with babies. For some of them, it was the first occasion in their lives to nurse, to sing, to tell stories and read aloud picture books to babies. Students were taught the importance of verbal communication to mothers, and Motherese to babies, in pre-Babies School Day sessions. We expected the effect of babies on the students to improve their vocal expression, and believed their presence would stimulate the students' voices to become softer and more widely ranged in pitch and volume. The aim of the project was to prove the progress of college students' vocal expression skills in reading picture books aloud. Six college students were asked to read a certain picture book in three different settings: 1) pre-Babies School Days, 2) with a baby, and 3) post-Babies School Days. Their readings were recorded and the voices were analyzed by WaveSurfer-1.8.5. The average pitch, width of pitch range, width of volume range, total duration, mean ratio of sentence durations and pause between sentences were analyzed. The college students' vocal expression was very poor in setting 1: pre-Babies School Days recordings. Very noticeably, the mean total duration of the reading was very short compared with the other settings. The best readings were obtained during setting 2: with babies. The average vocal pitch was higher and the total duration was longer than in the other two settings. Other data also showed better results than setting 1. In setting 3, the data showed better results than the setting 1, but worse than setting 2. The babies' effect on the college students to widen their vocal range while reading picture books was strong. They naturally changed their voice to Motherese and adapted their tone of voice for reading books. We expected a better student performance from setting 3, but it was only a little better than the setting 1. To conclude, the physical presence of babies had a very strong effect on the vocal performance of the students.

Bacchini, Sara

School of Research, SIEM - Accademia Filarmonica of Bologna, Italy

The Influence of Playing by Ear in Motivating Pre-Adolescents to Play the Piano

In recent times, many scholars (Deci & Ryan, 2000; Green, 2008; McPherson & McCormick, 1999; Pintrich & Schunk, 1996) studied the relationship between informal learning and the motivation to study music. One aspect of informal learning shown to be motivating is playing by ear. There is no obligation to respect the instructions of a score and one can choose the music to play. In Italian music schools, a loss of motivation in pre-adolescents to play an instrument can be seen. Aspects of informal learning are rarely included in the activities offered. It is worth asking if their inclusion would help pre-adolescents to remain motivated. The aim of this study was to find answers to the following two questions: if pre-adolescent piano students are taught to play the music they like by ear, will this increase their motivation and reinforce their desire to play and improve their skills in music and performance? Would pre-adolescents taught this way feel that it helped them to deal with the difficulties of learning an instrument? The research was done with 11 piano students (12 to 13 year-olds) from a music school in Bologna. They were presented with a course of study in three stages: 1) how to play by ear a pop/funk piece chosen by the teacher, by listening to riffs continuously repeated for two minutes each; 2) the application of the learned strategy for the playing by ear of a classical piece chosen by the student from a selection given by the teacher; 3) the application of the learned strategy for the

playing by ear of another piece chosen by the students but brought by them on cd/mp3 and therefore not broken up but listened to as a whole. A questionnaire completed before the course asked students about the difficulties encountered in studying music. A second questionnaire completed at the end of the course asked about changes in motivation and decisions about their future in music. It was seen that playing music they liked by ear reinforced their motivation to play the instrument, and also helped the students to overcome difficulties found in the music school syllabus. It had a positive influence on their decisions for their scholastic and professional future. The results of this research confirm the importance of offering piano students, especially pre-adolescents, a teaching method that considers their tastes and allows them to play music with their contemporaries, even without acquiring technical skills and reading scores.

Backman Bister, Anna[1]; Pemsel, Maria & Falthin, Annika

1. Royal College of Music Stockholm

The Pupils Need in the Global Classroom of Music Education

Our research in music education focused on the pupil's musical learning processes in the classroom. Our studies include pupils from lower to upper secondary school in different school profiles settings. In Swedish schools today, modern technology is frequently used as learning and communication tools. Some teachers even encourage the use of Smartphones to record songs, listen to music, etc. Besides music instruments, the music classrooms are expected to be equipped with computers, internet and studio kits. The Swedish curricula of 2011 prescribed that digital tools be used in the music learning processes. The education shall be holistically organized, crossing subject borders. Furthermore the new curriculum applied the participation of the pupils in a democratic process where they, together with their teacher, decide how to reach the goals set up in the curricula. From three different angles, in three independent studies, we've focused on: 1) teacher's strategies for individually adapted teaching, 2) music as a resource in everyday schoolwork, and 3) pupil's active choices towards musical learning. Different methods have been used. In two studies, video recordings of lessons were made. Stimulated recall was added in one of them, and the third study was built on interviews. Conclusions and/or implications for music education include: 1) Making meaning is constituted when lower secondary pupils play music when giving accounts of other school subjects than music. 2) Peer teaching – and learning is frequently used in upper secondary school when trying to adapt music teaching to different individuals in the group. 3) Pupils need to express how they want to organize their learning since it increases their motivation. 4) In the global classroom of today the pupils need to be treated as individuals like in the rest of the world.

Baker, Bill

University of Tasmania, Australia

Fully Online Learning in a Pre-service Teacher Music Education Unit in Australia: Student perspectives

With the impact of e-learning in higher education continuing to grow, research into the application of e-learning pedagogy to music education, a traditionally face to face domain, will serve to inform the discourse in this area. This paper, part of a 3 year ongoing research project, explores the application of e-learning to a pre-service teacher unit in music education in one Australian university. This paper focuses upon data collected from 7 pre-service teachers regarding their perceptions of the experience of learning music education online, and highlights the importance of this research to the education of teachers in music education. The research question underpinning this project asks "What is necessary to enable effective and efficient learning in music education for pre-service primary generalist teachers in a fully online environment?" Effective learning refers to that which encourages deep learning and efficient learning refers to that which enables students to engage meaningfully with key music education concepts and processes. This paper explores student perceptions of experiences in online learning in music education as a means to inform this question. This research project uses a multi method approach within a constructivist ontology. This paper explores data collected using semi-structured interviews that were analyzed through an approach that uses inductive category construction, identifying and coding domains of data and searching for themes across domains. This paper has revealed the importance of peer to peer and peer to tutor interaction to subjects and has highlighted that these interactions are acknowledged by them to be significantly different from interactions that occur in face to face environments. This paper has also highlighted the value placed by students on the synchronous practical application of learning whilst

studying music education online. Both of these findings are significant in respect of the education of pre-service teachers in music education. These findings provide a focus for the next stage of this research project being the collection of data from the 2011 cohort using survey and interview tools. With the continued expansion of online learning environments the growth of this mode of learning in the education of teachers, and hence music teachers, is inevitable, and research into the ways in which students learn music education in this environment is important in order to develop appropriate pedagogies for the future, and to inform new practical approaches to music teacher education.

Baldacchino Falzon, Laura

Columbia University's Teachers College & The City College of New York

Music Interpretation: Creative Intuitions or Taught Creativity?

Some might say that music interpretation is almost an ineffable phenomenon. It is really a process that involves a number of key elements and variables. A study focusing on musical interpretation cannot overlook questions regarding issues of subjectivity and objectivity vis-à-vis the performer interpreting the composer's work and how true to the composer's intention an interpretation could and should be. This is especially true when the performer is relying on the parameters of the musical score, which in a lot of aspects, and especially within the context of 20th century/Contemporary music, is not an "exact" representation of all of the composer's intentions. Interpretation infers communication and the principles and pedagogies underlying musical structure and musical emotions' communication. This is directly dependant on the structural elements of music (tempo, duration, phraseology, articulation etc), which are variables that could be used to effect a good interpretation. In "Parallels & Paradoxes" (2004), Daniel Barenboim and Edward Said affirm this stating that "the score is not the truth. The score is not the piece, the piece is when you actually bring it to sound." So how do instrumental teachers teach/facilitate/nurture students' interpretative abilities? Taking this premise as its point of departure, this paper reports from a study conducted in New York City involving multiple case studies. The current research involved interviews, student questionnaires and lesson observations of two instrumental master teachers and how they teach "new" music. Several questions were addressed in this qualitative research including ones inquiring into issues surrounding the teaching of interpretation of contemporary music repertoire and strategies that teachers devise to deal with these issues. Research methodology, findings and implications for music education will be presented and discussed.

Ballantyne, Julie[1] & Ruthmann, Alex S.[2]

1. University of Queensland, 2. University of Massachusetts Lowell, USA

Negotiating Identities: Music Teachers, Technology and Professional Development

Technologies for music making, learning and teaching are always changing and evolving. Even for the most technology savvy educator, it is impossible to stay up to date with all of the current musics and musical practices that students engage with, connect to, and enjoy. This shifting sea of possibilities is compounded for educators working with diverse populations, especially for those who grapple to keep their curricular projects and pedagogical approaches culturally relevant and responsive to the needs and interests of their students. Further, lived popular music experiences and their associated technologies and pedagogies are just now beginning to be integrated into tertiary music teacher curricula (Author 1, et al., 2009a). As a result, in-service and early career music educators trying to stay relevant to their students may find themselves in uncomfortable waters shifting and negotiating their prior experiences and professional identities as musicians, technologists and educators in their daily processes of teaching and working with students (Author 2, 2006). This paper presents the results of a research study looking in on how in-service and early career music educators negotiate their musical, technological, and educational identities within the contexts of their personal and professional praxis. Participants were enrolled in a week-long technology in music education summer graduate course and engaged in a variety of creative technology, popular music creation, and pedagogical projects. Prior to beginning the course, participants were administered a Musical Careers Questionnaire (Hargreaves, et al.) designed to elicit information regarding their prior musical and educational experiences and identities. Building on the work of author 2 (2007) & author 1, et al (2009b), a custom online social network and professional development platform was created as a means of supporting participants' work during the graduate course and to provide ongoing support, professional development, and interaction with fellow students and faculty throughout the following semester. Online project artifacts, lesson plans, discussion posts and personal reflective journals were collected for further analysis. In addition, classroom visits and

follow up interviews were conducted with participants throughout the following semester. These data were collected, coded and analyzed for emergent themes, issues and tensions among the participants' experiences. Participants' experiences were assembled into constructed teacher stories and vignettes illustrating the main themes of negotiating multiple identities, online qualities of interaction, and techno-pedagogical praxis shock. Implications for music teacher education and sustained professional development will be shared through these stories and the voices of the participants.

Bannerman, Julie

Northwestern University

Good Neighbours: Latin America and US Music Education 1940-1955

US foreign policy and music education seem an unlikely pair. Yet, in October of 1943, the United States Department of State awarded a grant to Vannett Lawler, an administrator of the Music Educators National Conference (MENC), to serve as the music education consultant to the Music Division of the Pan American Union (PAU). Soon thereafter Lawler embarked on a sixth month tour of Latin America and an international career. The Music Division of the PAU was under the leadership of Charles Seeger, who had established a relationship with MENC from his previous involvement with its American Unity through Music initiative. The initiative had the dual goals of promoting music from home and abroad, encouraging US music educators to embrace US folk music and Latin American music in their classrooms and ensembles. MENC's involvement with the Music Division through Vennett Lawler and others, and the Latin American focus of the American Unity through Music initiative were directly related to US foreign policy. Through the Good Neighbor policy the US prioritized cultural exchange with Latin America as it sought to improve relations with countries wary of the US and its history of intervention. This historical research paper will examine primary and secondary sources in order to explore the following questions: 1. What were the socio-political justifications for MENC's attention to Latin America during the time period from 1940-1955? 2. What were the activities and outcomes of the collaboration between MENC and the Music Division of the PAU? and 3. What impacts did this time of exchange and resource development have on US music education and MENC? This historical research paper describes a case of government supported cultural exchange between the US and a region considered strategically important leading to unique opportunities for interaction between members of the Music Division of the PAU, music educators in the US, and music educators in Latin America, all before the advent of international associations of music education. As unlikely as it is that the US Department of State would grant funds to a music educator today, the hope of cultural exchange and understanding through music and music education continues.

Barbosa, Joel Luis da Silva

Considering Cultural Plurality in Band Method Books

This paper addresses the teaching and learning processes of cultural plurality in band method books for collective instruction. It considers the topic within the context of the Brazilian music education. After decades of almost inactive music activities in the school, Brazilian educators have to deal with the challenge of creating new and efficient music programs to consolidate music in the schools. This is due to the approval of new educational laws. They stated that cultural plurality and music should be obligatory contents in the curriculum. One means of providing music education in the Brazilian schools is to introduce bands in these environments for they are part of the country's culture. But how can a school band practice really fulfill the laws requirements regarding cultural plurality in a country with a great diversity of music cultures? Band method books for collective instruction have been an efficient tool for maintaining bands in schools. They hold a methodological knowledge that has been developed for more than 90 years with a efficacious pedagogy that is financially affordable. Nevertheless, their manner of bringing cultural content and their didactic approaches to this theme may not be enough to meet the law requirements. In the case of the Brazilian music education, it is urgent to define sensible criterions to choose what music culture may be included in a band method book and how it should be studied.

Barnes, Gail V.

University of South Carolina

New Technologies and Teacher Education

Ensuring that pre-service teachers receive adequate and appropriate feedback prior to embarking on their professional careers is a predominate concern of teacher educators. There are two principle issues:

the professional development of the pre-service teacher and the comfort level of the children in classes and lessons through which the pre-service teacher is gaining this experience when they are both being observed. Depending on the laboratory site, the presence of another individual into a private lesson or class can induce unnecessary tension on both parts. Recent technological innovations such as Dropbox and Flip Cameras are integral to providing the necessary feedback without intruding on the teacher-student relationship. In the University of South Carolina String Project, we have deployed a system where both the major professor and graduate assistants can help both teacher and student using these technologies. Having an onsite laboratory such as a String Project or a New Horizons Band is a wonderful resource, but also can be an extremely time consuming venture for the university faculty involved. Such programs require many administrative hours for recruitment, publicity, scheduling and communicating with group participants and their families. This requires a balance with other research and teaching demands and the desire to give adequate feedback to the teachers in these community programs. At the same time, young teachers benefit from the direct application of the material they are learning through their curricula but may feel insecurity and frustration if they are not able to receive timely guidance. In this presentation, I will discuss the evolution of the process that we employ in South Carolina, show clips of lessons and classes and discuss the reactions of both the pre-service teachers and the children in the program. We believe these technological tools will be useful to all teacher educators who are in attendance.

Barnes, Gail V.

University of South Carolina

Priorities in the String Instrument Classroom: Posture, Pulse, Pitch… and, Praise

The number of details on which to focus in a beginning string class can frequently overwhelm a teacher. Having a set of priorities can help reduce stress and increase student learning. Included below are a few examples of the many I will illustrate using video clips of young teachers at the University of South Carolina String Project. This program is a community partnership of teacher education and community service. Our students are very diverse and include students from many ethnic groups and many economic backgrounds. We have incorporated or modified several strategies that are effective in the beginning string classroom. Posture - Having the best body posture and instrument hold are essential to any string player. Young children learn best through mnemonic devices such as Rolland's Statue of Liberty and the buck-toothed bunny bow hold. Pulse - In class-teaching situations, young children need to be able to feel a common pulse and play together before they will be able to hear if they're in tune. Anything can be taught in a rhythm that children can chant, from parts of the instrument to names of the strings. Pitch - In general, children are encultured to the tonality of their country by the time they reach a group string class (aged 9-11). We will explore alternatives to using finger markers. By allowing children to experiment and find the correct pitch and by using singing, we empower children to not be dependent on fingerboard markings. Praise - Children respond well to tangible rewards that are based on their achievement. We adapted a system of "Karate Strings" that has been very successful. Students need to demonstrate specific skills for a minimum of three classes in order to receive a 'belt' which they can display on their instrument or case. Establishing solid fundamentals is essential for setting the stage for success. We believe these ideas will be useful to attendees at the ISME 2012 Conference.

Barnes, Gail V.[1] & Miller, Meredith

1. University of South Carolina

The University of South Carolina String Project: Teaching and Learning within a Community Music Program

The String Project construct was founded at the University of Texas before being adopted at the University of South Carolina in 1974. For 37 years, we have provided community service that simultaneously gives our undergraduate music education majors experience prior to graduation. We serve over 350 students per year and 36 other universities have adopted the model. In addition, there are similar programs in Brazil, South Africa and Italy. We believe the String Project construct is one solution to providing access to students who may not otherwise be able to afford instrumental music instruction.

ABSTRACTS

Barrachina Ros, Vicent

CEIP "El Castell"

Why Change my Choir with the Soundpainting?

I'm a choir conductor in a primary school from a small town in Valencia (Spain). I am assisted by two more teachers and we have the total support of the school management, the rest of teachers and the parents. We have eighty children in the choir aged 8 to 12. The choir's aims are not only musical and they have connotations on the children's comprehensive education. Fellowship, self-esteem, leadership and creativity are very important for us. In this poster, I want to talk about the reasons for working Soundpainting in the school choir. After some time investigating my own practice, from an action research approach, I can explain my case. Aims of the project were to: 1) establish the appropriateness of the practice of Soundpainting in the school choir, 2) improve creativity and improvisation in the choir, 3) increase attention, 4) learn to listen to others, 5) give a response to the conductor's gesture, 6) improve memory and concentration, 7) improve the relationship with colleagues in the choir, and 8) approach children to the contemporary music language My intention was to explain how teachers can innovate using Soundpainting in the choir. I was able to establish some final conclusions of my research through analyzing all the interviews, recordings of the concerts held during the last two years, and reading again the choir's diary and all the observations that the assistance teachers have made. Conclusion included: 1) Children have a different vision of choral music: Now they think it could be funny, lively and open to new experiences. 2) Children and their families are open to other no conventional music. 3) There is an interaction with the audience because they feel part of the performance. 4) Children are more predisposed to creativity and improvisation. 5) Aspects like memory, concentration, listening, attention are improved.

Bartolome, Sarah J.

Louisiana State University

"We Sing to Touch Hearts": Choral Musical Culture in Pretoria East

The purpose of this qualitative study was to explore the culture of choral singing among children and youth in Pretoria East, South Africa. In particular, the philosophical beliefs ascribed to by the directors, the roles of the choirs within local and national communities, and the perceived values and benefits of participation were examined. This study required the integration of standard ethnographic data collection strategies employed over the course of a month long period of fieldwork. I attended approximately 30 hours of rehearsal and 17 hours of choral performance during the research period, focusing on five choirs in and around the University of Pretoria. In addition to observing and field-noting rehearsals and performances, I conducted semi-structured interviews with varying members of the choir communities, including choristers, directors, staff members, and parents. All interviews (22 total) were audio-recorded and transcribed in full. Material culture related to the various choirs was also examined. Following the data collection period, the full data set was examined repeatedly for emergent themes and further analysis took the form of closed coding. Triangulation was achieved through comparisons of observed phenomena, interview transcriptions, and summaries of material culture. Through an extensive process of member checking, it was possible to clarify and validate the multiple data sources. With regards to philosophy, participants identified touching and inspiring the audience through music as the primary goal of choral performance. Competition emerged as another major theme, as participants recognized competitive festival participation as a means of raising the standards of choral singing nationally, fostering a collective and national identity, and garnering increased status within home communities. Other emergent themes included the flexibility of the role of the conductor, adventurousness with regards to repertoire, and the influence of culture and ethnicity on participation. The choirs were found to have a number of roles and responsibilities, including recruiting students to parent institutions through local marketing, representing school and country through participation in festivals and performance tours, and preserving and promoting traditional musical cultures. Participants described a wide range of musical, social, educational, and personal benefits associated with participation, with choristers most commonly alluding to their use of choral singing as a way to "relax." These findings contribute to an ever-growing understanding of the values, benefits, and functions of modern music making communities and may have implications for music educators and community musicians seeking to provide relevant and meaningful experiences for diverse populations of students.

Baumgartner, Christopher M.

University of Missouri

An Examination of Music Student Teaching Seminars in Midwestern (USA) Universities

The student teaching internship represents the pinnacle of university coursework and field experience for students who are preparing to become educators in the United States. Novices work side-by-side with an experienced educator who aids them in applying learned theories, skills, and techniques to the classroom. Colleges and universities often support student teachers during the internship by offering an accompanying seminar course. These seminars afford student teachers the opportunity to discuss their experiences with peers in the university classroom while addressing daily issues that arise in public school education. Professional concerns seem to grow as young teachers begin the student teaching internship. Many novice teachers' apprehensions are related to the application of pedagogical content knowledge to the music classroom. Other concerns relate to classroom management and behavior issues, which student teachers have mentioned as a contributing factor in their confidence during early teaching experiences. Although extant research exists concerning both the importance of the student teaching experience and the concerns of student and cooperating teachers, there is little indication of how American universities address these needs throughout the internship. In an attempt to understand the current structure and content of music student teaching seminars, a survey was sent to music education professors at colleges and universities in nine Midwestern states (N = 122). Each institution is nationally accredited and offers an undergraduate degree in music education. Along with completing the questionnaire, participants were encouraged to return syllabi, assignments, activities, and other supporting documents that might enhance the data collected through the survey. Forty-five (36.9%) instructors completed the survey. Findings display similarities and differences in the structure of student teaching seminars, the activities included by university professors, and the level at which these courses address the needs of student teachers, as found in extant literature. This study is intended to advance music teacher preparation by investigating the structure of music student teaching seminars and to inform educators, administrators, and researchers of the current practices in seminar instruction. Findings also provide seminar instructors with ideas for structuring their own seminar courses. If the student teaching seminar is designed to serve as a tool for bridging the gap between the university classroom and the public school setting, then the content of the seminar course should reflect the needs of student teachers.

Bazan, Dale[1] & Bush, Judith

1. Edward University of Nebraska - Lincoln

Leveraging Field Experiences to Prepare Young Educators to Teach in Tomorrow's Music Classrooms

Providing opportunities for teacher education students to observe and practice teaching in K-12 classrooms is normal in most teacher preparation programs. In particular, full-time student teaching or internships are typically required for teacher licensure. Often, other practicum or field experiences occur at points during licensure programs but can be more haphazardly matched, or of variable effectiveness and quality. Cooperating teacher-undergraduate student pairings are varied, and classroom experiences range from positive to negative. Every field experience, however, contributes ultimately to the effectiveness of new teachers. This paper will provide models and data collected over three years from initiatives taken at an American university to initiate field experiences that connect community, schools, and universities in preparing collaboratively future music teachers. The authors will describe three new collaborative projects resulting in new field experiences. First, a mandatory Composition Methods course with related field work in a local high school was implemented. Future teachers experience music composition strategies and develop approaches for teaching composition in schools. Second, inspiring students in under-represented demographic groups in traditional music programs can be a service of universities to communities and schools, and also provide field experience for undergraduates. Soto, Lum, and Shehan-Campbell (2009) discussed the need and value for university-community-school partnerships. A field experience was developed to provide college musicians to impoverished areas to teach small group or private lessons after school, in addition to connecting students with a community performing arts center. Third, the earlier a field experience in a degree program, the more beneficial it is to other upcoming methods courses by providing experiences

to link pedagogy with. Novice teachers, however, rarely have the coursework necessary to teach with confidence or, sometimes, effectively. Yet, early field experience should be more than simply observing from the back of a classroom. A laboratory experience in schools was therefore established wherein future teachers peer-evaluate, witness multiple teaching settings, and develop perspectives on the variety of teaching styles possible. If music education is to shift to a more comprehensive approach, for example incorporating popular music and creativity training, then undergraduates require some field experience in related areas. Yet, traditionally, field experiences rarely place novice teachers in programs in which they can watch such innovative teaching in practice. Therefore, new models for field experience to support classroom learning and discussion may be necessary. Each of the models developed by the authors has met with favorable results that will be more fully described.

Becker, Carla

Teachers College, Columbia University

Culturally Relevant Curricula for the Worlds Minority Students

In this paper, I will offer analysis of multiple philosophical frameworks to assist in implementing culturally relevant, multi-disciplinary music curricula designed primarily for high school students of minority status. This culturally relevant pedagogy embraces a multidisciplinary theoretical approach accompanied by a social justice framework. These various philosophical frameworks embrace the notion that students benefit from educational systems that encourage the student's life's experiences as a vital portion of their learning through multiple avenues of inquiry. Methodologically, I will review relevant literature that supports these philosophical frameworks from various philosophers such as Plato (380 BC), Dewey (1897), DuBois (1949), Chrysostomou (2004) and Ladson-Billings (2006), which will give cause for implementing such designed curricula particularly for minority students across the globe. Considering past historical misrepresentations of minority persons within existing curricula, the need for students to learn about their own racial and cultural history is an essential attribute for a learners psychological developmental. All minority students should have the opportunity to explore history through the lens of multiplicity, unrestricted by interpretations of a dominant social class. The exploration of minority contributions to the worlds of music, history, literature, the arts and popular culture are too often stifled (Hill, 2006). Additionally, since world history is also a factor in shaping and forming our musical histories and other artistic disciplines, it is worth considering how the arts, history and literature become sources of inquiry to encourage participatory citizenship within our various contexts, especially for learners who have traditionally been misrepresented. The need is not to abandon all pre-established music curricula designed primarily for performance objectives, or to overlook the advancements in multi-cultural education that maintain positive advancements in music education. I will however support the philosophical framework that students of minority status appreciate and embrace the inquiry based model that focuses on integrating educational disciplines such as literature, history, social justice and pop culture that embrace their cultural identification through music. Implications for music educators consist of allowing space for exploring opportunities in serving primarily students of minority status or student's color who may choose to explore culturally relevant music through multi-modalities.

Becker, Nicole Madeline

Teachers College, Columbia University

Constructing Constructivism in a Choral Ensemble

In this self-study, the researcher examines her process of "constructing constructivism" both theoretically and in her practice as the director of a small youth choir. By positioning theoretical issues in a specific teaching setting, the researcher aimed to break through generalizations about constructivism that are often accepted without being examined closely. Focusing on four aspects of constructivist theory; constructivist epistemology, psychological constructivism, social constructivism, and constructivist pedagogy; the researcher examines ways in which these aspects of constructivism may be situated in music learning generally and in the choral ensemble setting specifically. With respect to her own practice, she locates the salience of constructivist theories of learning in their applicability to the process of constructing musical meaning in the repertoire the students learn and perform. With respect to constructivist pedagogy the researcher's interpretations of her observations in rehearsals suggest that granting students autonomy and allowing them to claim ownership of the processes of their learning in rehearsal might allow students to make personal connections to the music in multiple ways

that foster meaning-making, engagement, and possibilities for self-expression. Influenced by poststructuralist perspectives on autobiographical research, the researcher acknowledges the impossibility of achieving any single, "correct" interpretation of either constructivist theory or of what happens in her own teaching practice. Rather than constructing unified or coherent narratives, the author seeks to achieve and share multiple interpretations of the objects of her research by employing approaches to writing that contain disjunctions and interruptions that reveal how aspects of the process of writing are inseparable from the products of research. With respect to her teaching, the researcher describes not only her perceived successes, but also the struggles, ambiguities, and conflicts she faced as she sought to teach in a constructivist way. Acknowledging that her teaching was situated entirely in the specific ensemble setting under study, the researcher describes specific aspects of her constructivist approach and suggests that the implications of this research reside in the points of resonance readers find between the author's interpretations and the issues they perceive as salient to their own practice.

Becker, Nicole Madeline
Teachers College, Columbia University

Tapping the Source in a Choral Ensemble: Inviting Students to Share All that They Bring to Chorus

While educators commonly agree that the knowledge, dispositions, skills and abilities that students bring to the table are ideally the foundation upon which learning experiences are built, ensemble directors often find themselves propelled by other influences as they plan the programs and rehearsals that shape their students' choir experience. As a choir director, and through autoethnographic narrative research, I have directed my attention toward the educative experiences of the members of my middle school youth choir, seeking to apply principles of education that are variously labeled learner-centered, constructivist, or directed by active- or discovery learning. One of the challenges to teaching in a way that seeks to build on what students bring to a learning experience is that students do not present their skills, interests, abilities, and knowledge up front when we begin working together. I have found that the desire to teach in constructivist way can be realized only when a teacher discovers ways of inviting and enabling students to discover and share parts of themselves, musical and other, that they may be used to hiding or protecting. In this presentation I will describe work I have done with students in a middle school youth choir that I interpret as freeing the students to enthusiastically share their talents and skills. I view the challenging work of building trust and mutual respect, particularly in acknowledging my respect for the students, as a prerequisite for inviting students to begin to reveal their musical selves. I will describe specifically my work with a choir made up of eleven- and twelve-year olds over the course of ten rehearsals and a culminating performance. I will discuss the process by which I believe the students came to know that I admired their musical skills, which they revealed through performing pop music for me, and the ways in which they shared those skills more and more generously. I will describe the collaborative process by which the choir members and I identified, concretized, and then worked on furthering the development of specific vocal and musical skills as we prepared a performance program that represented both their musical ideals and mine with integrity.

Belgrave, Melita[1]; Gooding, Lori[2] & Mori-Inoue, Satoko[3]
1. University of Missouri Kansas City; 2. University Of Kentucky; 3. Mejiro University Clinic

Exploring Pre-Internship Educational Experiences and Perceptions: A Pilot Study

The purpose of this pilot study was to examine the educational experiences of pre-internship students. Two hundred twenty-three American Music Therapy Association (AMTA) members who had been practicing five years or less were surveyed, with a total of 48 participants responding. Participants completed an online survey in which they answered questions about their pre-internship experiences with musical foundations, clinical foundations, and music therapy foundations and principles. Results indicated that the participants felt most confident with their vocal skills, followed by guitar and then piano. The majority of participants also indicted that ensemble participation was useful in building confidence. In terms of confidence regarding general therapeutic skills, most participants selected a 4 or 5 on a 7-point Likert-type scale. In terms of specific therapeutic skills, participants were most confident playing and singing simultaneously. Participants also indicated that overall, they were satisfied with the amount of time in pre-internship training spent observing, leading, and co-leading. However, time spent observing was ranked lowest; follow-up responses regarding observations indicated that

participants wanted observations to (a) start earlier in the pre-clinical training, (b) increase in number, and (c) wanted to observe more music therapists in the community.

Belgrave, Melita

University of Missouri-Kansas City

Using Music Technology to Foster Lifelong Learning for Older Adults Within an Urban Community

The purpose of this study was to create a lifelong learning experience for older adults through private piano instruction using Piano Wizard software. Piano Wizard is a technology-based instructional method that utilizes sensory learning. Piano Wizard operates through a laptop computer and midi keyboard. Five older adults, who attended an urban senior center in a large Midwestern city in the United States, volunteered to participate in the lifelong learning music program. Eight 30-minute sessions occurred in which the researcher taught older adults piano lessons individually with the Piano Wizard technology. Three research questions were examined in this study. 1) Is Piano Wizard an effective tool to teach older adults piano? 2) Does participation in a music-based lifelong learning program enhance older adult's subjective well-being? 3) What are older adults' perceptions of music technology as an instructional method? Results revealed that students progressed through the Piano Wizard method book over the 8-week period. Results of a researcher-developed survey revealed that older adults perceived that the piano lessons provided them with a weekly meaningful activity; and that the lessons required the use of cognitive skills. Additionally, older adult participants' perceived benefits of the Piano Wizard teaching method pertained to visual and audio feedback, ability to adjust the tempo while playing, and the overall teaching method. Implications for practice with older adults will be discussed.

Bell, Judith &Bell, Tim

Nurturing Students in a School Music Program Through a Natural Disaster

The city of Christchurch, New Zealand, experienced three major earthquakes in September 2010, February 2011, and June 2011. Each caused substantial damage, and the February earthquake resulted in a significant loss of life. Under such circumstances one might expect that music programs in schools would be a low priority; however, at Chisnallwood Intermediate School, in one of the worst affected areas of town, the music program received strong support from students and parents, and students worked harder and achieved more than in previous years. This was counterintuitive, since students had severe damage to their homes, the earthquake damage has caused financial hardship, and the school itself was closed for several weeks resulting in a significant loss of tuition time. It became apparent that participation in the music programs provided the students with routine and motivation in the midst of a lot of change and uncertainty in other aspects of their lives. Consequently they showed more commitment to their music than might have been expected, and through that commitment ended up achieving well. For example, the jazz big band and small combo group won prizes in national competitions despite being significantly younger than other groups in the competitions. A key factor that enabled the program to continue was that the music department was already making considerable use of online cloud computing rather than local servers for communication with families. This included widely available services such as Wikispaces and Gmail, which are located overseas and were unaffected by the earthquake. Furthermore, the Wikispaces web pages could be updated and emails sent from any computer with internet access, even though the school was closed down for safety reasons. After the first earthquake the music department started making heavy use of forms on Google docs so that parents could communicate back conveniently; this proved so successful that it has now replaced the paper-based systems that had been used previously, while greatly improving communication with students and their families. This experience has important implications for music departments. First, with appropriate preparation it is possible to keep communication with students and parents going using cloud computing technologies even if the school system is damaged; second, the music program itself can provide routine and security for students; and finally, under difficult circumstances it is possible for a music program to not only survive, but even thrive as the power of music to nurture the spirit becomes especially evident.

Benedek, Monika

The Role of Improvisation in the Teaching of Baroque and Jazz-Pop Harmony

This demonstration will present different teaching methods and teaching material of a current research conducted at the Music Department of University of Jyväskylä, Finland, teaching baroque/classical and jazz/pop harmony to university students. The current study is part of a larger action research project examining the most applicable methods for teaching both classical and jazz harmony. Based on the results of the first research cycle through a baroque/classical and jazz/pop harmony teaching course, emphasizing the need for the aural and practical training in harmony studies, the aim of this study and demonstration is testing the applicability of improvisation as a teaching method. It seeks to investigate whether improvisation is able to develop the baroque/classical and jazz/pop harmony knowledge and the aural skills. During the demonstration the participants will experience two main teaching methods used in the study: the aural approach and the improvisation, and will be able to compare their possible effects on the learning situation.The qualitative and quantitative data source is a whole-year semester course (2011/2012) teaching baroque/classical-jazz/pop harmony at the Music Department of University of Jyväskylä, Finland. 14 volunteer students were split into Experimental and Control Group learning baroque/classical and jazz/pop harmony. Meanwhile, the Experimental Group follows an aural-vocal-practical approach with keyboard-improvisation, the Control Group follows the same approach without improvisation. At the halfway of the course the groups change the applied methods. Statistical methods are used to evaluate the development of the students' knowledge of by pre-, and post-harmony-tests as well as qualitative content analysis method evaluates the questionnaires and video recordings of students' development of improvisation and aural skills. The data gathering is on process at the time of demonstration presentation submission, therefore the final result of this study will be known by the spring of 2012.

Benghi, Diber

School of Research SIEM- Accademia Filarmonica of Bologna. Italy

Jazz, Musical Grounding and Improvising without Rules

The term grounding is derived from studies on human conversation and on its interactive nature. It is used to refer to the process where speakers interact by exchanging information or sharing common ground. This process in the field of music (musical grounding) was observed and studied by Maya Gratier (2008) mainly in the context of jazz improvisation. Gratier did not specify which relationships exist between knowing how to improvise jazz and knowing how to perform strategies of musical grounding. I shall present a case study aimed at discovering if jazz musicians who are used to improvising with other players and who respect the explicit idiomatic rules, are able to carry out grounding activities when they are asked to improvise in a context where there are no fixed preventive rules. A group of jazz improvisors accustomed to applying the rules of standard bebop style jazz were asked to hold some improvisation sessions. In these they were to interplay without using known structures or grids or fixing other rules to the improvisation beyond that of beginning all together with the tune "Straight Up and Down" by Eric Dolphy. They were also asked to comment on and evaluate the improvisations they played. The video-recordings of their improvisations were analyzed, as well as the comments of the performers between each improvisation session. The analysis of the interactive musical dimension (grounding) was carried out by using a grid that took into account materials from Gratier's research and from the literature on improvisation. In the first few improvisations interaction tended to decrease and no significant elements of musical grounding were identified. The lack of rules caused confusion in form and structure. It was only when the players decided on common structures and rules before they began that the interplay improved somewhat and there was an increase in musical grounding. This case study seemed to show that players' ability to improvise while respecting idiomatic rules is not sufficient to enable them to maintain aspects of musical grounding when the rules for improvisation have been altered. Awareness of this aspect could be useful for teachers of musical improvisation when they are planning their objectives.

Benn, Michele

Sydney Conservatorium of Music

The Effect of Learning Communities on the Role of Specialist Primary Music Teachers in Australian Schools

This paper focuses on specialist music teachers' experiences of learning communities within and beyond primary schools in New South Wales, Australia. The two forms of community explored are communities of practice and professional learning communities. Both reflect theories of situated learning that describe learning as the participation in social processes that leads to the development of knowledge and identity. The term, communities of practice, was developed by Etienne Wenger and Jean Lave to describe the learning relationships that occur within business organzations through social interaction. In contrast, research into professional learning communities began within the field of education in response to school reform initiatives. This form of community can be described as a school-wide culture in which collaboration is expected and critical practice is ongoing. This area of investigation is part of a larger qualitative study that seeks to observe and analyze the experiences of specialist primary music teachers in NSW schools, in order to further understand the learning communities available to and developed by these practitioners and the ways in which they are affected by changes in curricula and educational policies. The research is being undertaken using ethnographic methodology within a multi-case study design. Data for the case studies has been collected using semi-structured interviews with up to eighteen specialist primary music teachers and people responsible for the professional development of these practitioners. In addition, a number of teachers have been selected for focus case studies in which they have been interviewed further and observed teaching within their usual working environment. Interviews have also been undertaken with the principals of the schools in which these teachers are employed. Participants have been selected to represent variety in geographic location, teaching experience and training. The paper explores the experiences of the participant within communities of practice and professional learning communities and the elements that enable and hinder their participation, including administrative support, access to professional development and personal attributes. Results indicate that school leadership and curriculum affect the specialist's role in a learning community. Access to professional development courses also enables the emergence of learning communities between specialists, further benefitting the school community. Implications for supporting specialist primary music teachers and the provision of professional development will be discussed.

Bennett, Dawn[1] & Freer, Patrick K.[2]

1. Curtin University; 2. Georgia State University

Possible Selves and the Messy Business of Identifying with Career

There is general consensus that the working lives of musicians are diverse and complex, incorporating a wide range of activities and necessitating an attitude of lifelong learning. Whilst numerous music institutions have initiated curricular reform in recognition of the diverse and complex needs of graduates, the ability of faculty to engage students in a broad range of learning opportunities remains a problematic issue. This paper considers the development of students' salient identities as a means of developing this motivation and engagement. Drawing on a small case study of undergraduate music performance and music education majors in Australia and the US, the paper introduces the concept of possible selves as an effective and broadly accessible tool for the training of musicians. Findings reveal that the limited definition of 'musician as performer' underpins the thinking of both performance and education students. At odds with students' career and life plans, the performer definition appears to inhibit the development of holistic musician identities, with the result that many students present a personal definition of musician that is already too narrow to accommodate their developing career narratives.

Bingham, Steve Lee[1]; DeVito, Donald[2] & Holderr, Brian

1. Santa Fe College; 2. Sidney Lanier Center

New Pathways of Community Music Inclusion: Multi-Aged Children with Disabilities in College Jazz Ensembles

Two schools, Sidney Lanier for children with cognitive and emotional special needs and the music department of Santa Fe College collaborated on three different dates in an effort to challenge both groups of students to perform Big Band jazz and improve communication, performance and community

based skills of both groups through the three concert series. The arrangements performed were chosen so as to be straight forward swing music, making it easier for both groups to work on improvisation, ensemble blend and balance, rhythmic precision and musical communication between the two groups. Sidney Lanier's students used Djembe's as their main performance instrument, while the Santa Fe Big Band used a traditional Big Band instrumentation: five saxophones, four trombones, five trumpets, and a full rhythm section of piano, guitar, bass, and drums plus auxiliary percussion. Inclusive community involvement is key as students and the community try to understand the unique interplay of the two student groups. The primary goals of the event were for the students to succeed in reaching the highest level of inclusion and achievement of the stated musical goals at the end of the study. Each event was filmed and then analyzed as to the achievement of each of the goals for each song's performance. Both groups rehearsed the music individually then came together and performed. The three different performances were all established inclusive community generated events that have a record of excellent attendance so there was a pre-concert awareness of heightened excitement for both groups to appear and perform with the community at each event.

Blair, Deborah V.
Oakland University, Rochester MI USA

Becoming a Real Teacher: Chelsea's narrative of teacher identity

In this study, I explored a narrative of emergent teacher identity with Chelsea, a novice music teacher. At the time of the study, Chelsea had completed her second year of teaching. Together, we revisited the artifacts of her undergraduate coursework and practicum experiences (journals, online forum posts, videotapes of her own teaching, written reflections of her teaching). We engaged in a narrative exploration of her journey of becoming a "real" teacher as Chelsea provided written and verbal narratives of "then and now"—a process of ethnographic hindsight in which Chelsea was able to provide both emic and etic lenses of the experiences revisited via the data. A thread of connection and detachment is pervasive throughout the data and the interpretation of themes as Chelsea's emerging identity is positioned in the juxtaposition of these stances.

Blom, Diana[1] & Encarnacao, John[2]
1. University of Western Sydney, 2. University of Western Sydney

Assessing Undergraduate Jazz and Rock Group Music-making:
adding to the Classic(al) Recipe

As the teaching of a broad range of musics has entered the academy over recent decades, default settings inherited from classical music are increasingly questioned. In particular, approaches to music performance – in a classical context focused on the individual, on technical facility, and on performance outcome – are often inappropriate for the assessment of popular music styles. Recent literature resonates with experiences of teaching music performance at the University of Western Sydney (UWS) in that an engagement with the process of jazz and rock musicians opens up dialogue about how musicians learn and what is important to them in their experience of music performance. Undergraduate music performance assessment at UWS has long included a consideration of the quality of collaboration, not only in the performance event, but the rehearsal process. An experiment with students choosing parameters for self and peer assessment of group music-making has underlined the importance of "non-musical" (personal, interpersonal, and organizational) skills. It was found also that combinations of musical and non-musical skills factor into any group music performance, particularly in relation to how musicians communicate between themselves and to an audience, and to the way in which musical style and other contexts are encoded in elements such as stage dress and demeanor. Rather than suggest that modes of assessment inherited from classical models have no place in the assessment of rock and jazz groups, this paper argues that a synthesis of traditional (technique and expression oriented) and new approaches will best prepare young musicians for real-world contexts, while also reflecting the process musicians partake in to bring any collaborative performance project to fruition. Encouraging student contributions to the assessment process is a logical step towards ensuring that assessment criteria remain relevant to the experience of musicians in the twenty-first century. Furthermore, as much classical music performance takes place in groups, performers in these contexts will benefit from the consideration of non-musical, and fused musical/non-musical elements highlighted in the research on the assessment of popular music performance.

ABSTRACTS

Böhler Chiamulera, Salete Maria

EMBAP (Escola de Música e Belas Artes do Paraná) / UFRGS (Universidade Federal do Rio Grande do Sul) - MINC/BRASIL

The Aquamusical Project: Heitor Villa-Lobos and the Brazilian Nature

This work documents and reports aspects of the Aquamusical Project, conceived and coordinated by Chiamulera (2009). This project was built on the book "Musical Practical Guide" by Heitor Villa-Lobos (Brazil, 1932). It clarifies and organizes educational actions in a musical and environmental imprint with the participation of high school music teachers and students at Santa Maria School in Curitiba (Paraná). The children were aged between five and seven years and counted with the interaction of students from School of Music and Fine Arts of Paraná and Faculty of Arts of Paraná, who acted as monitors. The Aquamusical Project was conceived from the interdisciplinary relationship of music education and environmental awareness as a daily activity in cognitive perspectives (Capra, 1982; Zapronha, 2007; Ilari, 2006). It was organized in three stages: At the beginning, the teachers worked the musical aspects of Brazilian folk songs collected by Villa-Lobos, inside the classroom. The children learned the songs and made drawings inspired by these tunes. In a second step, the children had an exploratory and experimental field class, at Aquamec – a place devoted to the living environment – with the visit of three houses: the Sun House, the Tree House and the Tuhu House. In the Sun House, the children learned the importance of the sun as a source of energy, coupled with the experience of the instrument cavaquinho" (a Brazilian four string guitar) and the trumpet. In the Tree House, the children learned about photosynthesis and related nature sounds with the production of "Musical Tales", collecting material from the environment (leaves, branches) found in the vicinity of this house. In The Tuhu House, Villa-Lobos' nickname, the children performed the songs, worked inside the classroom, and experienced a commented recital about the life and the works of the composer. During the third step, in a large auditorium of the local community, children featured a great concert with choir and instruments, with the folk songs. In the Aquamusical Project, participants could experience the creation and listening of music from multiple perspectives: the song – at daily school life; the theme – in the design; the relationship of music with Brazilian nature; interacting adults and more experienced musicians. These activities performed as a commemoration of the fiftieth anniversary of Villa-Lobos'death (1887-1959). It proved to be a rich and interactive tool for the whole education of students through the Brazilian Folklore repertoire.

Bolduc, Jonathan[1] & Lefebvre, Pascal[2]

1. Faculty of Education, University of Ottawa; 2. Faculty of Health Science, University of Ottawa

Teachers' Assessments of Linguistic and Musical Difficulties of Nursery Rhymes

Nursery rhymes provide a unique learning context for linguistic and musical development in young children, by virtue of their rhythmic and often nonsensical nature. This study is aimed at gathering teachers' assessments of the linguistic and musical difficulties of nursery rhymes, and correlating these observations with the class-time given to each, and the teachers' appreciation of them. Four groups were formed randomly (n1 = 21, n2 = 21, n3 = 23, n4 = 23 teachers). Each teacher received the text of five different (out of a set of 20) nursery rhymes in both written and CD-audio format (rhythm alone and with lyrics). We asked teachers to introduce these nursery rhymes into their classrooms over a period of five weeks between October and December 2010. No pedagogical strategies or timelines were provided; however, phonological awareness tasks and lists of target words were included with each nursery rhyme. The teachers had to complete a questionnaire for each of the five nursery rhymes they were given. Descriptive statistics were used to report the teacher's answers. Then, correlation coefficients were calculated using Spearman procedure to indicate the relationship between variables. Answers to the last questions of the questionnaires were analysed qualitatively. A significant statistical correlation existed between the time dedicated to the nursery rhymes and teacher appreciation (r = .163, p < .001) as well as student enjoyment (r = .155, p < .001). However, no correlation existed between learning time, vocabulary difficulty level, and rhythmic difficulty. Teacher appreciation seems to be strongly correlated with that of the students (r = .713, p < .001). Student perception was highest in classes where teachers had a more favorable impression of a nursery rhyme. Significant correlation was established between vocabulary difficulty level and both teacher impressions (r = .539, p < .001) and student appreciation (r = .625, p < .001). Rhythmic sequences seemed to present a challenge for teachers. Significant correlations were found between rhythmic difficulty and both teacher impressions

(r = .439, p < .001) and student appreciation (r = .567, p < .001). In summary, teachers tended to appreciate more, and spend more time on, nursery rhymes they judged easier linguistically or musically. These results also suggest that teachers tend not to invest time in nursery rhymes they judged more linguistically or musically challenging. The integration of more detailed courses in music education for teachers could be a way to develop better strategies for the effective use of nursery rhymes in early childhood education.

Bordin, Anna Maria[1]; Mazzeschi, Anna Maria[2]; De Cicco, Dario[3] & Cantamessa, Maria Carla[4]

1. Conservatory of Pavia Vittadini; 2. Institute of Education, University of London; 3. Conservatory of Music "Giuseppe Verdi", Turin (IT); 4. Scuola Media Vida Pertini (Alba)

Research and Musical Education: The Experience of Teachers in Three Different Levels of the Italian Formative System

Can research be useful to the profession of teaching in the music field? A response to this question can be offered provided that: a well documented awareness of the wealth of international research into music pedagogy is collected together and practical experience is gained based on experimental protocols or the most recent research developments are constantly reviewed. In this study we have asked 268 Italian music teachers, working in primary and middle schools and in the Conservatories of Northern Italy, to respond to 10 questions which have the objective of investigating: their level of awareness of studies and research in the field of music pedagogy and their usage, in their day to day work, of programs developed by experimental research. The instrumental teachers in middle schools with specialism in music (mostly employed on fixed term contracts) indicated with their responses weak levels of planning in the carrying out of their profession, due probably to constant changes in the education authorities. Elaboration of the data gathered by the questionnaire has illuminated an awareness of the role of research in the teaching profession, but at the same time a widespread lack of knowledge of specific studies and research in the field of music pedagogy. In the primary schools and specialist (AFAM) music schools 186 teachers have responded to the questionnaire. Of these, a clear majority maintain that research could be a useful tool in their profession. However, in practice the situation is almost identical to that of the middle schools, reinforcing that in Italy there does not exist a reality of research focused on musical study. The results of this study highlight a number of conditional factors which should be the subject of future investigations, focusing the research to herald an improvement of the Italian system of music education. The most significant result of this study illustrates a substantial problem of communication between those who carry out research and those should benefit from the fruits of their studies, meaning that only in a minute handful of cases does the activity of research support and refresh the teaching profession.

Borne, Leonardo[1]; Nascimento, Marco Antonio Toledo[2] & Filho, José Brasil de Matos

1. Federal University of Ceará - Campus de Sobral; 2. Federal University of Ceará/ University of Toulouse le Mirail (France) and Eurochestries European Festivals of Youth Orchestras

Partnership Among Educational Systems for Music Education Development in Ceará's (Brazil) North and Northwest Region

In August, 2008, as a result of a national articulation of musicians and music educators from 2004 and later the Brazilian law 11.769 was promulgated. This law states that music returns to Brazilian basic schools as a mandatory curricular component. The education systems should adequate themselves in order to propose music in the whole system until August, 2011. However, just recently these systems have preoccupied with the law's implementation. In this paper, we aim to comprehend and analyze the music education development in the context of Ceara's North and Northwest region, as well as the role of partnerships among the public system (Federal, State and Municipal) within this process. It is through a visit of two music education teaching courses and their narration, methodological proposal, and evaluation that we suggest a discussion about these topics. The first course, called "Music Teachers' Training", aims to provide training to teachers that already teach music in schools, even though they do not possess proper music and/or pedagogical training. The state of the Ceará system indicates teachers for the course, a head teacher, which participates in all pedagogical and methodological decisions. The Federal University of Ceará provides a professor to teach the course, who creates and executes the methodology which is bi-modal, that is, partially present and partially in the distance in virtual learning

environment. The second course, called "Wind Instruments Collective Teaching", offered by the Federal University of Ceará (UFC) campus of Sobral in partnership with the city music school, Conductor Wilson Brasil proposes to teach musicians and band conductors the collective teaching methodology. This course is where theoretical and instrumental elements are taught by a mediator during the rehearsals/workshop. A progressive assessment protocol divided in three parts has been established for estimating the students' musical learning development: student's individual development report, discussion after the activities (concerts performances, rehearsals and lessons), and forums of discussion at the end of each six months terms. We perceive that these courses contribute for the development of education in the context which they are embedded. Nevertheless we also noticed that they can be reiterated in different Brazilian realities. We conclude that it is as possible an effective training for the musician as much as the educator, but we emphasize that these courses need further reflections so we may have a real dimension of their impact.

Bowes, Patricia Louise

Universiti Pendidikan Sultan Idris

Aspects of Spiritual Imagery by Professional Vocalists: Beyond Technique and Character Portrayal

The purpose of the study was to explore the use of imagery by professional opera singers. Using qualitative interviews, these vocalists were asked to describe what they envisioned or imagined in preparation, rehearsal, and performance. The theoretical framework was primarily based on the work on imagery in psychology of Anees Sheikh, Jerome Singer, and in sport psychology Craig Hall, Allan Paivio, and Richard Suinn. Participants were singers (N =15), 10 female and 5 male, between the ages of 28 and 69 who were national and international professional operatic performers from the United States. The two primary categories of spiritual imagery that were revealed from the coding process of the responses were communication with the audience and personal healing and health maintenance. Singers desired to communicate various elements of their performance on stage with the audience, beginning with the intention to share intimate feelings or the inner experiences of the character, particularly when performing in operatic roles. Spiritual feelings and intentions seemed to be more prevalent in singers who were more comfortable with their craft and had more years of experience than those who were still trying to master vocal and performance technique. Beyond emotions, singers experienced the urge to internally reach out and touch the audience and felt the vulnerability of sharing intimate feelings through an imagined embrace or caress. Other vocalists described a cyclical or interactive energetic exchange with the audience members. Several singers, particularly those who performed sacred texts, specifically mentioned their interaction with the divine in healing or blessing the audience as a part of their characterization. Some vocalists envisioned God's energy, love, or divine essence filled up the space with love and healing. Imagining healing energy was used as a personal preventative measure to maintain optimal health rather than waiting to be in the throws of a cold to begin a healing thoughts meditation. In the case of sickness or injury, most of the singers mentioned using imagery to heal themselves internally using a variety of methods including self-talk, affirmations, body checking systems, and other alternative healing modalities to regain and stabilize holistic balance. Some of the alternative methods used included yoga, chakrah balancing, Reiki, and meditation. The implications of the results of the study are shared and discussed with regard to skills and training of professional singers and musicians in general.

Bowes, Patricia Louise

Universiti Pendidikan Sultan Idris

Comparing Children's Music Audiation and Musical Environment Across Ethnic Groups in Malaysia

The purpose of the study was to establish the validity of the Gordon Primary Measures of Music Audiation (PMMA) and compare these scores with classroom and home musical environment of young children across various ethnic groups in Malaysia. While the Malaysian music curriculum for early childhood is not clearly defined or implemented, establishing a baseline of innate musical capabilities and contributing elements may provide an essential step in designing and creating an appropriate music program for the very young. The theoretical background was based on Gordon's Music Learning Theory and Vygotsky's Social Learning Theory. Participants were Malaysian children (N=500) ages 4-6 from Malay, Chinese, and Indian ethnic groups in intact classes of 8 different private and government

preschools in central Malaysia. Gordon's Primary Measures of Music Audiation (PMMA) was used for test-retest reliability for these groups. The children's teachers completed a researcher-designed survey of the children's musical background, demographics and musical activities and environment in the school. The parents were given a similar survey of their information and musical environment. A multivariate analysis of variance (MANOVA) was used to compare findings of the children and their musical environments. Children's scores were compared with their parents' and teachers' ages, ethnicity, education and musical background and training, and daily and weekly exposure to musical experiences and activities. Preliminary findings suggest that children's audiation can be enhanced by exposure and participation in specific musical experiences in schools and homes. Testing children under age 5 with the PMMA was generally inappropriate, although there were a few of these children who scored highly on both subtests. Scores were fairly consistent among the various ethnic groups, regardless of teacher or parental influences. Values for music education in early childhood vary widely by ethnic groups and influence children's musical development. Specific and detailed results will be shared and discussed as well as implications for future efforts in creating an appropriate curriculum and activities for these young children.

Bowman, Wayne

New York University; Ana Lucia Frega, Music and Sonic Department.Instituto Universitario Nacional del Arte/IUNA

Music Education Philosophy: For Whom, By Whom, and To What Ends?

Music education philosophy is a discipline that has been shaped and formed predominantly by the contributions of North American and European scholars. As a result, the issues it addresses, the values it often advances, and the traditions in which it is grounded are specific to the musical and educational cultures of those regions. There is, we submit, a pressing need to make philosophical dialogue more inclusive and more representative of the radical diversity that characterizes today's multicultural understandings of music and education. However, with different voices come different values and assumptions: indeed different understandings of what music education philosophy should be and should do. This presentation will examine the challenges raised when we acknowledge the needs for pluralism and diversity within philosophical discourse. How can music education philosophy achieve greater inclusiveness and responsiveness without sacrificing its necessary rigor? If everything counts as philosophy then the idea of a philosophical discipline is empty. How should we demarcate the limits and bounds of philosophical inquiry in a music education discipline devoted to honouring pluralism and diversity? Who gets to say what those limits are? How can we make philosophy more inclusive without losing track of the jobs we need it to do, without sacrificing its distinctive mission, and without giving way to abject relativism? We have learned to acknowledge that the nature and value of musicking are plural and situated, as are the aims and nature of education. What counts as valid or rigorous philosophical inquiry is similarly situated within a community of practice. The challenge is to accommodate philosophical diversity without reducing philosophical inquiry to a kind of "anything goes" affair. How do we open the door to new and divergent voices without creating a situation in which anyone who has opinions and the desire to advance them forcefully is presumed to contribute meaningfully to the discipline of music education philosophy? Does our newfound respect for cultural situatedness implicate the revision of philosophical method, philosophical tools, and philosophical vocabularies?

Bracken, Jillian

Toward a Life Course Perspective in Music Education Research

This paper presents a broad critique of the lack of a life course perspective (a sociological research paradigm) in music education research. Many of the ideas central to the life course perspective are present in current music education research but are neither discussed in life course terms nor are they unified by a common perspective. Ways in which a life course perspective could augment or deepen the exploration of certain issues are discussed through the examination of music-making frameworks as social pathways that are shaped by historical forces, influenced by time, and structured by institutions. The overarching goal of this paper was to connect music education research and the life course perspective to identify new research territory. This paper also looked at samples of music education research and examines how the life course perspective is already present (although not identified as such) and how life course research might approach a similar topic, expand existing research, or perhaps

even provide for an enhanced perspective. The discussion regarding the utility of the life course perspective as a research approach in music education is an equally important question regarding the function of music education in society. The life course perspective could be employed to explore how individuals' perceived value and uses of music change at different points in life. Thinking about music education as teaching values—values that change and grow over the life course—confronts some key tenets of music education and has the potential to shift the discipline's focus from technical instruction (how, what) to philosophical instruction (when, who, why, if, etc.). By embracing a research paradigm like the life course perspective, music education would take an important step towards a value-based, music-and-education balanced teaching philosophy that might better serve individuals over their respective life courses. The new territory that emerges when the life course perspective is introduced into music education has the potential to aid in bridging the gap between structured music-making opportunities in schools and music-making through the remainder of a person's life course. A broader consideration of how people come to engage in music-making, the opportunities that are available to them at different stages in their lives, and how the place of music in individual's lives changes over the course of time are important avenues for present discussion and future research.

Braga, Simone Marques[1] & Dantas da Silva, Tais [2]

1. Universidade Federal da Bahia (UFBA) - Universidade Estadual de Feira de Santana (UEFS);
2. Universidade Federal da Bahia

Peer Learning: Influences in Musical Interpretation

The interaction between students can provide significant cognitive gains for musical interpretation by using the observation driven between them. Such was the reported experience held in the discipline choir on professionalizing training course in music applied in Brazil on teenagers and young adults. The work, done with pairs, took as a basis the discussion and reflection of the impressions of the musical materials exercised taking as the main theoretical basis Vygotsky's theories about human learning. Observations, analysis, identifications, comparisons and verbalizations about the experienced process made possible the vocal performance and the development of musical interpretation. This article presents reflections on aspects related to the interaction between students in the context of musical teaching accomplished in a collective way as well as their contributions to the interpretive practice. The exchange of knowledge through verbalization can be used as a teaching strategy when assisting the students in acquiring knowledge, providing them better conditions to develop themselves musically just as the main theoretical basis of Vygotsky's theories state about human learning. Through a targeted work, activities were developed in the discipline choir singing, a musical professional course aimed at the development of a conscious action in musical interpretation through peer learning and focusing on an autonomous performative education. Note that the use of peer interaction as a teaching strategy in the reported experience proves the arguments of the consulted literature. This realizes that the results achieved are musical development, aggregation, and seizure of musical information, as well as the changing of learning level to another (Vygotsky). The initial speculation on the collective vocal practice has become a conscious action by the verbalization of the interpreter about its approach to the musical text, and about how to give meaning to the materials used on its musical performance (Bittencourt). Observations, analysis, identifications, comparisons and verbalizations about the process of breathing and the timbres of the voices and vocal performance developed the ability of a more refined hearing, the awareness of the variety timbre of voices, the use of specific terminology, and created opportunities of construction of concepts related to vocal practice while encouraging the development of musical interpretation.

Braga, Simone Marques

Universidade Federal da Bahia (UFBA) - Universidade Estadual de Feira de Santana (UEFS)

Singing Voice: Musicalization Resource in Basic Education

One of the benefits of the Brazilian Law number: 11769/2008 was the recognition of music as a knowledge area, when formalizing as mandatory the requirement of music content in basic education. However, Brazilian legislation does not guarantee the effectiveness of the development of such musical content, since this action involves factors such as pedagogical musical practices adopted and the development of a teaching proposal. These factors are related to musical teacher training conducted by undergraduate courses in music. The proposals of these courses should consider the heterogeneous characteristics of the schools and focus from the physical structure to the lack of resources for teaching

music. In this context, the use of singing voice becomes a reality for the musical practice in schools. However, it is necessary to the development of research about this and the use of voice as a resource for musicalization in the school. In order to analyze the development of courses offered in undergraduate courses that use the singing voice and to present a pedagogical proposal, the present study, performed on the Doctorate in Musical Education at PPGMUS of UFBA (Federal University of Bahia), aims to answer the following question-problem: given the Brazilian Law number 11769/2008 and the obligation of the musical contents in basic education, what are the actions taken by the undergraduate courses to voice as a resource for teaching music in primary education? The methodology adopted will be qualitative, through case study. The theoretical framework (Amato, 2008; Braga, 2009; Fucci Amato, 2009; Costa, 2009; Schimiti, 2003, Figueredo, 2010; Lakschevitz, 2006; Oliveira, 2008) will be organized by sub-topics on the theme. This research intends to contribute to the development of the disciplines that deal with the singing voice and its suitability to the profile required to the musical educator of the contemporaneity, and propose a proposal to use the voice as a resource for teaching music.

Branker, Anthony D.J.

Princeton University

Unleashing the Imagination: Creating Collectively Conceived Music Through Improvisation

The purpose of this study was to examine the effectiveness of utilizing collaborative-based improvisational activities that make use of freer approaches to music-making as a pedagogical strategy to stimulate group interaction and improvisational music-making. Fourteen students from a college jazz program were divided into two small groups that worked together over a 10-week period. Besides preparing for several public performances, they also engaged in a variety of collaborative music-making activities that included creating collectively conceived improvised and composed music. Resulting data were collected from observing and recording group rehearsal sessions and discussions, student responses to questions following each weekly session, student observations of recorded rehearsals and/or performances, field notes and informal jottings, and responses to post-study questions. When describing their perceptions of the impact of freer approaches to music-making on their development, students recognized that: an openness to and gaining familiarity with these types of approaches to improvising and composing can "allow for ultimate freedom" when music-making; utilizing these kinds of approaches can expand upon one's musical palette and introduce new vocabulary; the use these concepts can increase one's awareness of musical relationships and the kind of conversational interplay that occurs within an improvising ensemble; and, this experience has enabled them to grow as listeners. Conversely, some students noted they: became more appreciative of structured music, which serves to provide direction; actually felt more constrained when playing freely improvised music; and, came to the realization that "striking out completely on [one's] own" in this way was not something they were entirely ready to do. When students make use of collaborative-based improvisational activities to create collectively conceived improvised and composed music, such a method can: promote cooperation, collaboration, and shared ownership; encourage a heightened sense of communicative interaction through dialogue within a group; facilitate the development of imaginative capacities as well as problem-solving and problem-finding skills; encourage risk-taking and the establishment of an environment of trust; and spotlight the importance of openness, unselfishness, and compromise. Findings from this study suggest that utilizing collaborative group activities that incorporate freer approaches to improvisation and composition as the conceptual basis for making music in the classroom not only has the potential to "stretch" students and their imaginations – thereby expanding upon the types of ideas they might normally come to create – but can also offer them the opportunity to re-imagine what it means to engage in creative music-making.

Bremmer, Melissa[1] & Schopman, Esther[2]

1. Conservatory of Amsterdam (AHK); 2. ArtEZ Institute of the Arts

Learning to Improvise: Practical Knowledge of Music Teachers Compared with Theoretical Insights

The last decennia researchers suggest that "formal knowledge" on teaching and learning differs from the knowledge that teachers develop in and through practice, so called "practical knowledge" (Hanley, 1993). Formal knowledge tends to be codified, prescriptive and universal enough to apply across

schools (Leinhardt, Young & Merriman, 1995), whereas practical knowledge tends to be "personal and tacit to a certain degree, related to context and content, and based on (reflection on) experience" (Meijer, 1999, p. 19). The aim of this research is to gain insight in the similarities and differences between practical knowledge of music teachers and formal knowledge regarding improvisation. We define improvisation to be "the spontaneous creation of music as it is performed" (The Grove Music Online; oxfordmusiconline.com). The research questions of this research are: How does the practical knowledge on improvisation of secondary school music teachers relate to the theoretical knowledge regarding improvisation? and how does the practical knowledge on improvisation of instrumental music teachers relate to the theoretical knowledge regarding improvisation? In this multiple case study semi-structured interviews and stimulated recalls were used to explore the practical knowledge of two secondary teachers and two instrumental music teachers regarding their curriculum for improvisation to 12–14 year olds. The teachers' data were transcribed verbatim, analyzed and subsequently compared to formal theories on improvisation that were documented through a literature study. The main results show that the secondary school music teachers and the instrumental music teachers structure their improvisation curriculum in a linear manner around musical material (e.g. firstly they teach their students to improvise rhythmically) then melodically and lastly the students learn to use harmony in improvisation. In contrast, the described formal theories (for example Azzarra, 2005) suggest structuring an improvisation curriculum around musical activities (e.g. first listening to an improvisation style) secondly playing in that style and lastly improvising in that style. Furthermore, all four teachers helped students develop a positive attitude and an "open mind" towards improvising and sound in general, whereas the formal theories did not mention focusing on the attitude of students. This research implies that the teachers' practice on improvisation can inform "formal knowledge" and that teachers can reflect on their "practical knowledge" through "formal knowledge" on improvisation.

Brittin, Ruth

University of the Pacific

Pre-Teens' Musical Preferences: Effects of Language Presentation and Cultural Identification

Participants in Grades 4, 5, and 6 listened to 10 instrumental and vocal selections from various styles, rated their preference, and indicated the reason for their decision. Half of the participants (n = 227) circled reasons from a menu of choices; half gave a free response (n = 229). There were interesting patterns of response to counterbalanced selections performed in English versus Spanish (Shakira and Frankie J.), and in English versus an Asian language (Taeyang – Korean and Wonder Girls – Mandarin). For those who liked these selections, rationale based on the "words/lyrics" varied by song; there was no noticeable pattern related to cultural identification and hearing the song in English versus another language. However, for those who disliked these songs, the lyrics figured more consistently. Those with a higher level of Spanish/Hispanic/Latino cultural identification were more likely to mark "lyrics" as the reason for their dislike if they heard the song in Spanish rather than English. The same pattern was found for only one of the Asian selections. Respondents with a lower level of Spanish/Hispanic/Latino cultural identification also were more likely to indicate the lyrics as the reason for their dislike if the selection was heard in Spanish, and the same result was found for one Asian selection but not the other. The consistent reference to lyrics for disliking across the three selections, but not the fourth, may reveal effects specific to perceived style. For free response surveys, the largest percentages of listeners gave answers that were metaphorical in nature, gave little information beyond a global "liked it/hated it" response, or indicated "style" or "lyrics" as their justification. Overall, there was consistency in the frequency of specific analytic responses between the two forms regarding specific elements of music.

Broock, Angelita

Federal University of Bahia, sponsored by CAPES, Brazil

The articulation between Politics, Theory and Pedagogical Practice at Extension Courses for Children at the Federal University of Bahia, Brazil

In Brazil, music education is increasingly being initiated in early human life, whether in regular or specialized schools. Therefore, there is an urgent need for specific teacher training applied to the introduction of music at early childhood music. Both the facilities for infant music classes and the curricular programs need the support of university education, research and extension activities. All

these three areas must be articulated and treated as an inseparable body of knowledge. Therefore, we reaffirm the extension as an academic process in which every action must be linked to the formation of people and as a field to generate knowledge and innovation. Therefore, the purpose of this doctoral study it is to analyze the collected data (questionnaires, interviews, observations and documents related to the institutional norms) in terms of the articulations that may be considered relevant to improve teacher education for childhood music education practices at university extension projects. We believe that teacher education process needs to happen in a wide and effective format, including not only the skills given by curricular plans, but also with all relevant information relating to the relationships and articulations between the context and the actors present in every process of musical training. This research under development is studying the political-educational university articulations at the extension courses of the music school of the Federal University of Bahia (Brazil) that interfere with the practice of the specific training of student-teachers. It is addressing the following research question: "Which are the articulations between policies, pedagogical practices and theories that may be relevant for the education of teachers for children music initiation courses?". Procedures used are related to a qualitative methodology. It may be defined as a descriptive case study. The data will be analyzed from four perspectives, namely: Institution, Teachers, Students and Community. For data analysis we use as a theoretical reference the PONTES Approach (A. Oliveira, 2001-2011) and other research and literature sources related to the topic. At the recommendations, the study discusses suggestions to develop connections among the various variables that surround the educational process, especially for the quality of university extension projects and its relevance for the education of music teachers at music initiation of small children.

Brooks, Wendy

An Introductory Analysis of Music in Infant-Directed Media

A growing range of media products targets children under the age of three. Fuelled by educational claims and parent testimonials, these products are the subject of a growing body of empirical research. Products inferring a benefit to young children's musical development are the focus of this paper. They are considered in light of the multimodal and interactional nature of young children's music experiences, the developing multimodal perceptions of infants, and the formal features of screened media that are used to elicit viewer attention. Two infant-directed DVDs, representing well-known and prolific companies, provided data for this introductory content analysis. Each segment of the DVDs was coded for frequency and quality of temporal synchrony; audio-visual synchrony; interactions; and formal features used to elicit co-viewer's attention. While one DVD was found to be questionable in terms of educative value, the second DVD appeared to be grounded in sound practice in terms of young children's learning and their musical development.

Brophy, Timothy S.[1] & Pearson, Tom[2]

1. University of Florida; 2. School District of Palm Beach County, Florida

A Longitudinal Analysis of the Palm Beach County Schools' Arts Integration Pilot Program

We will present the results of a 3 year arts-integration pilot program that took place in 3 Title 1 public elementary schools in West Palm Beach, Florida (USA) from 2007-2010. The purpose of the program was to develop the capacity of the pilot schools to integrate the arts into all classrooms through partnerships with cultural institutions, arts organizations, universities and public schools in order to promote student achievement and school improvement through sustainable arts integration practices, quality arts instruction for students, and professional development for teachers and arts providers. The goal of the program was to enable classroom teachers of children in kindergarten through grade 5 to teach through the arts successfully, and, as a result, increase student achievement in reading and mathematics.School faculties were provided regularly scheduled professional development with a nationally recognized expert in arts integration, and all teachers were expected to engage in arts-integrated teaching by the third year. Evaluation visits were conducted 3 times in the first year and twice in years 2 and 3. Progress was evaluated on 26 criteria that clustered into 4 categories: Principal's Role (6 criteria); Teacher's Role (5 criteria); Teachers and Artists/Cultural Partners – Working Together (6 criteria); and What Students Will Know and Be Able to Do (9 criteria). Quantitative evidence was collected annually in the form of student achievement levels on the Florida Comprehensive Achievement Test (FCAT) of Reading and Mathematics, which is administered in March of each year.

Teacher attitude and school climate was measured using a researcher-designed survey. Qualitative data was collected at each visit in the form of student work samples using a work sample methodology, and in teacher, administrator, and student interviews. ANOVA and Bonferroni post-hoc tests of three years of student achievement data in reading and mathematics were conducted for grade levels 3-5 for the three pilot schools and three comparison schools at each FCAT achievement level. FCAT achievement levels range from 1 (the lowest) to 5 (the highest), with Level 3 representing proficiency. Results show downward trends in most schools and grades for the lowest FCAT levels (1 and 2), and upward for the higher levels (3-5). Qualitative data were coded and analyzed for themes. Five themes emerged for the teachers and three themes emerged for the students. A model of arts integration implementation was developed and will be shared in the presentation.

Brown, Judith E.

CQUniversity Australia

Finding Flow in Collaborative Music Performance: Essential Music Reading Skills for a Piano Accompanist

Piano accompaniment as a form of collaborative music performance is an activity undertaken in many settings, with participants bringing many levels of expertise to the activity. As a piano accompanist, I have always been interested in exploring the characteristics of my collaborative performance experience that are particularly enjoyable and satisfying. This paper discusses some of the results of an autoethnographic study into the phenomenon of flow during collaborative music performance as a piano accompanist. Flow was first described by the American psychologist Csikszentmihalyi in the 1970s and is used to describe those best moments in our lives when everything seems to come together seamlessly. His research found that people could experience flow if the challenges they faced could be met with the right level of skill. The results of the autoethnographic study found that for a piano accompanist there were a number of specific challenges and skills that needed to be in balance so that flow could be experienced. This paper will discuss one of the concepts in the challenge-skills balance: the music reading skills that are of particular importance to meeting the challenges for a piano accompanist, and how the maintenance of the challenge-skills balance in this area can facilitate flow in collaborative music performance.

Brown, Judith E.

CQUniversity Australia

Making it Relevant: Engaging Performing Arts Students in Theoretical Learning

This paper reports on a teaching strategy that I have developed over the last ten years to enhance the learning of music theory and history for first year performing arts students at a regional Australian university. The strategy was developed in response to the difficulties some performing arts students face with academic learning in their first year of study, and in particular, their reluctance to engage with academic learning that they see as irrelevant to their training as performing artists. This paper describes the teaching strategy, which has at its core live performance, and includes discussion of relevant literature, responses from students over several years, thus providing evidence that this strategy is effective in engaging these performing arts students in their academic learning. The paper concludes with suggestions for future research to enhance the learning for tertiary performing arts students.

Bruinders, Sylvia R.

University of Cape Town

Negotiating Musical Transmission in the Christmas Bands in the Western Cape, South Africa

Christmas Bands are family-based community wind and string bands that are operative in the Western Cape of South Africa, particularly around Christmas time. For decades musical transmission has been passed down informally, younger people learning from self-taught older brothers, friends, dads or uncles. Typical values for the preference of certain sound qualities such as wide tuning, a predilection for breathiness on the saxophones, and relaxed phrasing and embouchure are thus passed on generationally, leading to a locally distinctive band sound. The bands hold annual competitions in which the expectation for winning has lead to different means of learning and training in the bands. Besides, due to the current increase in formal music education, young people are learning standard cosmopolitan performance

practices and band styles, some of who find themselves in leading positions, musically, in the bands. Through the tool of participant-observation and extensive interviews, I have explored how music education in the bands has been pursued in the past through various methods of learning to play and read music, through a combination of auditory and kinesthetic learning, and reading tonic solfa, and presently through the more standardized method of reading staff notation. My presentation will show how new ideas and sounds are being accommodated in the bands and how the musically educated young people negotiate traditional sounds and ways of making music within their revised musical framework.

Brunkan, Melissa

Louisiana State University

Relationships of a Circular Singer Arm Gesture to Acoustical and Perceptual Measures of Singing: A motion Capture Study

The purpose of this investigation was to (a) analyze the possible relationships between a low, circular singer arm gesture and changes in fundamental frequency and formant frequency as measured by standard acoustical measures, (b) assess possible relationships between magnitude of motion and changes in frequency contour, and (c) to examine participant perceptual responses regarding singing with and without gesture. Singers (N = 49) sang a phrase from a familiar song under two conditions: (a) no motion and (b) a low, circular arm gesture. Singers were video and audio recorded using the OptiTrack 3-D infrared motion capture system, synchronizing acoustical and motion data. Among primary findings: (a) Most singers (67.3%, n =33) were closer to the target pitch when doing the low, circular gesture, (b) a statistically significant difference in deviation in cents from target frequency was found by condition with singers closer to target frequency when doing the low, circular motion, and (c) singer perceptions of singing with and without motion included "fuller tone" and "more breath" with the lower motion and "easy" and "comfortable" when doing no motion. Findings were discussed in terms of limitations of the study and recommendations for future research.

Bugos, Jennifer A.

University of South Florida

Musical Training and Self-Efficacy in Older Adults (ages 60-86)

Self-efficacy refers to one's beliefs regarding capabilities to initiate and execute a course of action. According to sociocognitive theory, self-efficacy beliefs are the greatest influence on self-activity, level of energy invested, and perseverance when the activity becomes more challenging (Bandura, 2001). Successful aging for older adults depends upon high levels of self-activity contributing to the maintenance of cognitive abilities. Prior research suggests that musical training may enhance some cognitive abilities such as working memory and planning abilities in older adults (Bugos et al., 2007). However, little is known regarding the effects of musical training on general self-efficacy in older adults. The purpose of this project was to examine the effects of music listening instruction and group percussion instruction on self-efficacy in older adults (ages 60-86). Forty right-handed participants were recruited and matched by age, education, and intelligence to music listening instruction and group percussion ensemble. Criteria for participation consisted of being between the ages of 60-86, a native English speaker, having no history of colorblindness, no prior history of neurological impairment, no difficulty with the movement of the hands, less than three years of prior musical training, and not currently engaged in music reading or musical performance. Participants received sixteen weeks of music instruction and completed pre-test and post-test sessions that included standard cognitive measures as well as self-efficacy measures. Three participants did not complete the study. Post-test self efficacy result scores were significantly greater than pre-test self-efficacy, $t(36)=-2.0$, $p< .05$. These results suggest that musical training in group-based music programs such as percussion ensemble and music listening instruction contribute to enhanced self-efficacy in older adults. Community music programs should include group-based music course offerings that address the needs of those with little to no previous musical training. Active performance programs such as percussion ensemble and interactive programs such as music appreciation with technology offer opportunities to develop skills and increase musical knowledge in a non-threatening learning environment while contributing to self-efficacy. Adult learners are intrinsically motivated and therefore perform at higher levels when self-efficacy and socialization are components of a music training program.

Burnard, Pamela

University of Cambridge

Championing Creative Pedagogies: A Case Study of a Learning Community in a State High School Instrumental Music Programme

This paper applies the insights gained from the theoretical perspective of social realism in education to the initial stages of a study into the nature of the learning practice manifest in an innovative Instrumental Performance Programme and learning community. Key themes include teacher and pupil perceptions of instrumental music, learning pedagogic practice, how they describe and value them and how they enact them. I go on to theorise on and define creative pedagogies, and examine how an understanding of creativity and pedagogy influences the contemporary school instrumental performance programme. Video exemplars provide a macro view of opportunities for: (i) 'belonging' to a learning community; (ii) using the 'zone of proximal development' (ZPD) to fill the gap between the actual and the possible; (iii) allowing for the emergence of creative possibilities; and (iv) the use of creative pedagogies to fashion / champion an instrumental learning community. A discussion of the broad themes that underlie the findings and their implications includes a consideration of what constitutes creative pedagogies in instrumental performance programmes, how we know when learning takes place, and why such questioning gradually leads to joint new meanings and understandings, with ultimately the potential for new forms of socially developed practice.

Burnard, Pamela

University of Cambridge

Musical Creativities: New Perspectives On Real World Practices

New music practices give rise to new creativities. The Internet, for example, gives a new significance and meaning to social and distributed creativities and the dynamics at work in the production of new musical creativities, including audience perspective and influence. In the contemporary landscape of real world practice, what is distinctive about the (Bourdieuan) fields in which originals bands, DJs, singer-songwriters, sound designers, media composers and Western 'art' composers create new music, is that they are a function and manifestation of multiple creativities. Each of these competes for legitimate forms of specific authority of which these diverse fields and practices are sites. Yet, in the face of such complexities, the way we think about 'music creativity' in education – as a notionally singular term – reflects neither the complexity of contemporary musical environments and the way in which music is experienced, nor the cultural background of diverse musics. In this session I will offer a powerful corrective to mythological and historically narrow conceptions of the nature of 'music creativity'. I will focus on contemporary issues in the theory and practice of 'musical creativity' as conceived and enacted in and across formal and informal educational contexts, communities and industries. I will argue the need for the conceptual expansion of music's creativities to encompass real world practices. I will provide critical and innovative perspectives on musical creativities in real world practices that contribute to new understandings of how these creativities can be conceived and how they are enacted in diverse musical environments. I will also critically examine my own assumptions and attempt to operationalise Bourdieu's key concepts of habitus, field and capital so as to understand the sociological analysis of forty-four professional musicians' accounts of their real world creative practices. These accounts will be used to illuminate the workings of multiple musical creativities and the importance of considering and communicating the complexity of the phenomena of musical creativities. I will discuss the implications for assessing diversified creative practices, and for providing enabling spaces for the transformation of music teaching and learning.

Burton, Bryan

West Chester University of Pennsylvania

Rethinking the Curriculum: Preparing Music Educators to Teach Music to Students with Special Needs

When the Pennsylvania State Department of Education mandated that all applicants for teacher certification, including music education, earn an additional 270 hours of special education training, university music education programs faced the challenge of creating new curricula preparing graduates to accommodate special needs in all music classes that retained a focus on content. Rather than simply adding more formal special education courses, West Chester University created an innovative

curriculum featuring a three-tiered design: a foundation of special education courses, imbedded learning and teaching activities in music education methods classes, and, a unique partnership with a corporate special learning services institution that operates schools, camps, and alternative programs in the Philadelphia area. This session provides an overview of this curriculum through examination of course syllabi, sample student assignments, student reflections about their experiences, and results of formal assessments. If time allows, attendees may participate in role-playing activities employed in classes and seminars. Both formal assessment instruments and student reflections identify practices which may prove to be of value to other music education programs and to the profession as a whole. The university-community partnership is the most meaningful portion of the program. The major seminar of this tier incorporates: 1. role playing, class observations, and lectures, provide opportunities to: develop an understanding of the sensory, delayed auditory processing, and social cognitive awareness challenges of a child with learning disabilities; 2. observation of characteristics of children with Autism Spectrum Disorder in a music classroom; and, 3. explorations of how music teachers may plan instruction to accommodate student special needs. Such partnership activities may offer the most innovative and powerful application to music education programs and music pedagogy on an international basis. A Music Education course focusing upon teaching music to special learners taught by a faculty member with certification in both music education and special education creates a more effective learning environment than a special education course taught by a faculty member without music certification. Student comments cite more realistic models and applications in such a class. Special education units and activities imbedded within music education methods courses and student teaching experiences enhance student understanding of and skills in creating effective music lessons and accommodations for special learners in music classes and rehearsals.

Burton, Suzanne L.[1]; Westvall, Maria[2] & Karlsson, Samuel[3]

1. University of Delaware; 2. School of Music, Theatre and Art, Örebro University, Sweden; 3. Örebro University

An International Partnership: Catalyst for the Development of Preservice Music Teachers' Perspective Consciousness and Cultural Sensitivity

Pre-service music teachers enter preparation programs with deep-seated views of what music education looks like, often with designs of teaching as they once were taught. Placing pre-service music teachers in circumstances where they consider cultural and pedagogical differences may serve as a catalyst toward challenging these long held beliefs, engendering discourse on content- and contextually-relevant practice. To address the aims of developing perspective consciousness and cultural sensitivity within pre-service music teachers, faculty from a Swedish and an American university created an international collaboration which resulted in an intercultural course on music, art, education, and culture. The research purpose was to examine what happens when pre-service music teachers cross cultural borders under the auspices of an intercultural course on music, art, education, and culture. The research questions were: 1. What did students expect to learn from their participation in the course? 2. Did unexpected insights arise from students' participation in the course? and 3. Were new perspectives generated through participation in the course? Participants in this study were 2 students from each of 6 universities (N=12). During the first semester, students and faculty attended lectures through real-time videoconferencing. In the second semester, all participants experienced the music, art, education, and culture of each country, living together for 10 days in the respective countries. To study students' perspectives on their course participation, 4 focus group interviews were used for data collection. Focus group questions were derived from the three research questions of the study. Bildung was a natural theoretical framework to approach the research questions as the term suggests a continual process of self-formation and becoming. Participants' encounters of cultural and pedagogical differences enables a process of critical consideration of the familiar in relationship to the unknown and the ability to take the perspective of "the other." Findings revealed that as a unique course, this model encouraged pre-service music teachers to confront previously held attitudes regarding music education, develop attributes of flexible cultural competency, and become open to curricular innovation.

ABSTRACTS

Cabedo-Mas, Alberto

Universidad Jaume I de Castellón, Spain

Significant Music Education: Music Making and Coexistence

This study deals with the importance of music making in promoting interpersonal and social ways of living together, in primary and secondary school classrooms in Spain. The work focuses particularly on analyzing some educative principles and a series of teaching guidelines that enhance educative context for promoting positive musical experiences in the music classroom. We take the following question as the starting point: What are the educative principles that promote significant musical practices and enhancing musical experiences? In order to answer this question, we have considered the opinions of many national and international prestigious experts in music education. The answers have been qualitatively analyzed. The study presents some results that show the need to regard music education as social praxis, better than a mere development of theoretic and conceptual knowledge. Teaching and learning music musically will help us to find common positive emotional experiences. Significant music making can foster the development of authentic experiences that will last beyond the music classroom. Such educative practices, by means of enjoying music making, will qualify our students musically. At the same time, this music making will promote pacific ways of living together amongst people.

Camara, Kathleen A.

Tufts University

The Relationship of Youth Theories and Perceptions of Musical Competence to Music Learning and Performance

Every music student has a unique story to tell of her or his journey as a developing musician. Many report how grateful they are to have had the support of family and mentors along the way; others talk about their many hours of practice, while others speak of their innate interest in music and ability to "speak in sounds" at an early age. These musicians form "theories" of their own development based on their experiences, theories which may have impact on the path they follow to develop their musical competencies. Based on the analyses of data from a longitudinal study of a national sample of 9-18 year-old youths from underserved communities throughout the U.S. who participate in a network of after-school contemporary music programs, this paper reports findings on how concepts of musical achievement can be measured and how these are related to the development of skill in learning and performing. Data on the validity, reliability, and utility of measures used to assess youth perceptions and to guide musical development are presented. Youths, teachers and families participated in interviews and completed a series of questionnaires designed to assess their understanding of the learning processes required for achievement of musical skill. Using a mixed method approach with interview data and three specially developed measures (The Practice Scale, Attributions for Achievement in Music, and Perceived Musical Competence Scale) that assess youth concepts of learning and attributions for success and non-success in musical achievement, this paper explored how youth theories and concepts are related to musical achievement and performance. The Practice Scale focused on youth concepts and behaviors relating to preparation, practice mode and style, external factors, and attitudes toward practice. The Perceived Competence in Music instrument used a Liker-typet scale assessing students' perceptions of themselves in comparison to statements describing behaviors and characteristics of "other" teens. The Attributions for Achievement Instrument gathered data on students' weighted values for various extrinsic and intrinsic factors that might lead to successful experiences in music. Data from teacher assessments of student musical achievement, parent reports of student practice habits, as well as ratings by observers who observed ensemble practices for each of the participants, were used to establish external indicators of the processes and products of musical learning. The results of this study have implications for how teachers and families help students navigate various paths to excellence in music.

Candusso, Flavia

Federal University of Bahia

Challenges of the Institutional Bursaries Program for Initial Teacher Training (IBPITT): Music Teacher and the Community

This paper would like to discuss the experience realized with student teachers in the Institutional Bursaries Program for Initial Teacher Training (IBPITT) during 2010/11. The IBPITT, a recent

challenge of the Brazilian Federal Government, aims to promote classroom experience to student teachers and to strengthen the relationships between university and public schools so to better prepare future music teachers. In the plans of the IPBITT of the Music Education Program at the Federal University of Bahia, a student teacher has the opportunity to acquire knowledge and skills observing and collaborating with the music teacher in classroom; to learn how to plan and assess music teaching activities; to acquire research knowledge and attitudes so to be able to analyze and assess his/her practice. At the same time he/she is establishing relationship with the community around the school so to know who are the leaderships, learner's parents, their social context, the cultural manifestations and understand who are the learners, what they like. These aspects will be helpful in better design effective music learning processes through the dialogue. According to Espinheira (2008) the term community can have many meanings. He talks about the community of localization when a social group shares the same place and talks about it as "my street, my neighborhood" (2008, p. 12), demonstrating the sense of belonging to a place. It can also refer to a community of relationship, when a group of persons share same ideas, ideals and go further a physical or geographical place. In order to promote contextualized musical arts activities, in our plan teacher students are developing pedagogical materials based on the musical and cultural expressions typical of the neighborhood around the school. The challenge is to establish a dialogue between music done at school and music done outside school (traditional and popular). The implication for music education means a music educator able to understand the musical and cultural settings of the learner so to establish a dialogue and turn music classes more effective and meaningful. Music teachers through this process will be part is some sense both to the community of localization, due to the fact that they spend most of the day in the community, and to the community of relationship, as they are sharing ideas and ideals for a better quality of education with their colleagues and the people of the community around the school.

Candusso, Flavia

Federal University of Bahia

Institutional Bursaries Program for Initial Teacher Training (IBPITT): contextualizing musical arts education in Brazilian public schools

The aim of this paper is to discuss the music education experience within the Institutional Bursaries Program for Initial Teacher Training (IBPITT) in order to achieve contextualized musical arts education in Brazilian public schools. The IBPITT, a recent challenge of the Brazilian Federal Government, aims to promote classroom experience to student teacher and to strengthen the relationship between university and public schools. The cultural and musical traditions are very lively in Brazil. Its historical and cultural aspects were inherited through the miscegenation of many ethnic groups such as African, Native-Indian (Indigenous), and Portuguese/European. Especially the African influences are visible in all aspects of daily life and music is one of the most expressive. Children and young people, who live in underprivileged neighborhoods, generally learn to play musical instruments, mainly drums, in oral tradition contexts. This knowledge, however, is not considered in music classes as schools still reflect a Eurocentric/Western conception of music education. According to Santos and Meneses (2010) an inversion of perspectives, through the recognition and valorization of Southern hemisphere philosophies and practices, is needed to overcome the colonial heritage that provoked also an epistemological domination. In the Music Education Course of the IPBITT at the Federal University of Bahia, a student teacher has the opportunity to acquire knowledge and skills observing and collaborating with the music teacher in classroom; to learn how to plan and assess music teaching activities; to acquire research knowledge and attitudes so to be able to analyze and assess his/her practice. In order to promote contextualized musical arts activities, teachers students are developing pedagogical materials based on the musical and cultural expressions typical of the neighborhood around the school. The challenge is to establish a dialogue between music done at school and music done outside school (traditional and popular), attending also to the Law n. 10.639/2003 that turned African and Afro-Brazilian history and culture compulsory. The implication for music education means a music educator should be able to understand the musical and cultural settings of the learner so to establish a dialogue and in turn make music classes more effective and meaningful.

ABSTRACTS

Cantone, Giovanni

School of research, SIEM - Accademia Filarmonica of Bologna, Italy

Recognition of Musical Scale Systems

The presence of musical scales in all cultures is one of the universals of music (Nattiez, 1989), a fact that has been widely studied, including in music psychology (Dowling, 1982; Stainsby-Cross 2009). Anyone who listens to music in Europe is the "native speaker" of a complex scale system that we could call tonal. This is the "musical mother tongue of the Western peoples" (Francès, 1972) from which they have subconsciously absorbed the structures (Imberty, 1969), to different degrees according to their hours of exposure – "statistical learning" according to Huron (2006,145 ff.). It has received little attention in the field of musical education, and that is the reason for its examination in this study. The research aimed to look at two issues. The first was to identify if adolescent listeners who have grown up in the West are capable of intuitively recognizing the syntactic functions of suspension/conclusion that are present in musical pieces based on different scales, and with which scales they seem to be most familiar. Secondly, I wanted to assess if, after a short course in ear training, the students had learned to identify the scales on which melodies on different scale types are based. For this research, I asked two classes of 13-14 year old students to listen to some short recordings of piano music. These were excerpts from four different kinds of repertoire (national anthems, sound tracks, classical music and pop). The pieces were based on 4 scale systems: major mode, minor harmonic mode, doric mode and pentatonic mode. In the first test, without giving any initial explanation, I asked them to listen for suspensions and conclusions. In the second test, after some brief training, I asked them to identify the scale type of some melodies. The students were able to recognize the sense of suspension/conclusion in the music, noting differences due to scale systems, and those due to styles of musical genres. I used a different type of training for scale recognition in each of the two classes. In one I used listening only, and in the other I also used applications on an instrument. The results were different according to the training and also according to the different types of scale. These results can contribute to promoting forms of listening that are also open to non-Western music, and to learning more about their scale structures.

Cardoso de Araujo, Rosane[1] & Addessi, Anna Rita[2]

1. Scholarship in Posdoctorate Studies Abroad by CNP, Brazil / Federal University of Parana/ University of Bologna; 2. University of Bologna, Italy

A Study about Children's Musical Improvisation in an Interactive Reflexive Musical Context

This paper introduces the study of the process of musical improvisation of two children in interactive/reflexive musical context. The data were collected in Italy within the EC-ICT MIROR Project (Music Interaction Relaying On Reflexion/Commission´s Seventh Framework Program - European Community) polo at the University of Bologna. Several improvisational sessions were carried out in a primary school, with two 8 year-old children who played together a keyboard augmented with an interactive reflexive musical system, based on the Continuator system (Addessi and Pachet, 2005) and improved in the MIROR Platform. In this study, children played several games with and without the system that organized responses to the various children musical interventions (melodic, harmonic, rhythmic) by imitating the children's musical style. The case study was based on Csikszentmihalyi's Flow theory (Csikszentmihalyi, 2003; 1999; 1996; 1992; 1990). According to this author, the "flow state" is generated from affective components of motivation that drive the execution of an activity, favoring the persistence of the person in their activity through components such as emotion, goals and cognitive operations (concentration). The analysis was based on the observation of video recordings collected during the sessions (in 2011). In the micro-analysis we considered the elements of the flow experience and the musical elements of the children experience, based on some aspects such as: the exploration ways of playing, exploration of the keyboard; music improvisation (repetition, variation, musical ideas, elaboration, musical form, texture, musical gesture); listening conducts; and elements of social interaction between children. The results analyzed so far indicate that the children engaging in interactive/reflective environments, and in the context of collective practice in pairs), can generate a flow state, promoting intrinsic motivation and creative musical practice. These results, therefore, have revealed many implications to the studies about motivation and music education with a interactive reflexive musical system.

Cardoso, Francisco

Escola Superior de Música de Lisboa / Institute of Education, University of London

Effective Teaching and Optimal Experiences: Possible Link

Although the link between the occurrence of optimal experiences and successful learning had already been studied in the field of music education, the link between effective teaching and optimal experiences had not yet been systematically studied. For this study, it were interviewed 14 instrumental teachers, and the narrative of seven of them (which had reported frequent optimal experiences while teaching) was analysed against Collinson's model of effective teaching. The narrative of those seven teachers included several references to the three levels of knowledge of Collinson's model (professional, interpersonal and intrapersonal), showing that a link between effective teaching and optimal experiences may in fact exist.

Cardoso, Francisco

Escola Superior de Música de Lisboa / Institute of Education, University of London

Flow While Teaching and Learning in Individual Tuition Settings

The possibility of flow to be experienced while teaching and learning a musical instrument had already been theoretically explored by researchers. However, no studies had yet been conducted to observe it flow experiences really occurred while those activities were being held. The nature of teaching and learning activities is different from the nature of the activities studied by researchers on flow and optimal experiences, which could might raise doubts about the possibility of flow to be experienced by teachers and students. For this exploratory study it were interviewed 14 teachers and 14 students regarding the occurrence of such experiences in instrumental lessons. Results suggest that flow-like experiences actually occur while teaching and learning. Participants descriptions suggest, though, that these experiences may have special features and may not fully fit in the typical description of flow experiences.

Carrillo, Carmen[1]; Vilar, Mercè[1] & Baguley, Margaret[2]

1. Universitat Autònoma de Barcelona, Spain; 2. University of Southern Queensland, Australia

In Search of a More Holistic View of the Qualities of Music Teachers

The search for teacher quality has been one of the priorities in the field of educational research during the last decade. The studies about teacher quality, however, have often focused on the technical, objective and easily measurable aspects of the profession and have ignored other personal qualities that are essential for an effective practice. In this paper we seek to identify the qualities of music teachers in primary and secondary education by investigating the links between both dimensions through a combination of the competence and humanistic paradigms. These perspectives allowed us to ascertain a number of competences considered necessary for an effective practice and to describe a series of personal aspects which revealed themselves as being essential for the successful performance of the participating teachers. Some aspects such as the need to acknowledge and value the moral and emotional dimensions of teachers and professional self-development were evident in this study. Although each perspective focuses on different dimensions of teachers, the results reveal that a balance between both sides of the technical and personal aspects of teachers is not only possible but necessary. The findings provide important insights for specialist music educators, teacher education programs and those who are considering a career in this field.

Carruthers, Glen

Wilfrid Laurier University

Conservatories and Universities: Emergent New Roles

The marriage of conservatories with universities presents both opportunities and challenges. As the Bologna Accord is adopted widely and conservatories are allied with universities, the analysis of longstanding models of institutional co-operation can help further new alliances. Conservatory-type instruction has flourished in Canadian universities for a century and a half. I have coined the term "universatoria" to describe these hybrid conservatory/university models, the administrative and pedagogical dynamics of which are varied and intricate. The current study, which builds on previous research into post-secondary music education in Canada, considers universatoria from pragmatic and conceptual perspectives. Administrative efficiencies and enhanced learning outcomes facilitated by

situating music within universities are interrogated using concrete examples. On a pragmatic level, interaction within and between institutions, in cooperation with community arts partners, increases creative collaborative teaching and learning affordances. A program called Arts Express, which has flourished at one Canadian university for almost twenty years, includes an integrated arts camp for children with special needs. The University, a commercial dance studio, a college diploma program, and many other arts and arts education partners pool resources to offer a service learning course for students and an outreach camp for children and young adults. Costs-per-student and provincial funding formulae are also examined as they relate to university music programs. Universities subsidize high-impact but costly teaching and learning practices, including one-to-one music studio instruction. Cost centres are balanced by revenue centres and, for example, engineering and business programs subsidize the fine and performing arts. Finally, and most importantly, universities provide the breadth of knowledge that necessarily informs successful practical study in music. An expansive view of musical performance aligns with recent researches in performance studies and represents a significant value-added experience for students. Because musical performances are shaped, not by documents and theory, but by traditions and practices, the university aptly contextualizes socially, culturally and historically what could otherwise become a quasi-athletic pursuit. Both pragmatically and conceptually, extant universatoria, and especially Canadian exemplars, proffer international benchmarks for post-secondary studies in music.

Carter, Jennifer

Sydney Conservatorium of Music New South Wales Australia

An Investigation of Classroom Music Assessment at three different schools in Sydney NSW Australia from the Student and Teacher Perspectives

The pedagogical background of this paper focuses on Year 10 in the New South Wales Curriculum. Research has shown that this has been the time when students have seemingly disengaged from learning, studying and achieving. However, this research is indicating that in the subject music, students in the 3 schools involved in the survey are thoroughly engaged at all levels of music learning. The research aimed to provide an opportunity for teachers to consider their assessment practice, the value of their feedback to students after tasks, and ways in which they prepare their students for each task or topic. For students, it is hoped that they would reflect on their assessment preparation and on its value in their learning, and on the value of teacher feedback in their learning process. This paper presents their perspective on assessment and feedback and also examines the teachers' intent. Data was collected in the natural school setting where the researcher has talked to the teachers and students and observed their behavior within their natural context (Creswell, 2009). This ethnographic method has among its advantages the capacity to provide a complete picture of the environment being studied, and because the study has taken place over three school terms of 2010, it has a longitudinal perspective. Student interviews were conducted after each assessment task to find out student perceptions of assessment and its value in their learning. The teachers have also been interviewed after marking of tasks and feedback given to students to find out their perceptions on the purposes of each task. The research provides a comprehensive picture of assessment in the Year 10 music classroom through the comparison of experiences within the three schools, demonstrating the variety that exists in the planning and delivery of assessment tasks, at the same time demonstrating the common experiences of both teachers and students in the process that is assessment. Indications so far are that students are both interested and cognitive of the various aspects required in their music preparation to achieve good marks in the various tasks. They acknowledge that they have to be good at journal writing, performance practice, compositional skills, listening skills, and be able to synthesize this information in a formal exam situation.

Carter, Patricia S.

University of Tennessee - Knoxville

Eyes Always on the Music! Not on the Keyboard

Each year at the University of Tennessee-Knoxville, the incoming freshman class of instrumental and vocal music majors enter the School of Music with music skills and aspirations to perform artistic and meaningful music on their major instruments. The curriculum used in the Group Piano classes is structured to enable these students to learn to play the piano utilizing the same artistry they have learned on their major instruments. The two primary goals are to become proficient at sight-reading,

harmonization and transposition and to be able to perform solo and ensemble accompaniments with musical expertise. The aim of this project is to teach secondary class piano students how to read, interpret, and play keyboard music by only looking at the score, not the keyboard, with freedom from muscular tension. Improvisation on black keys is a most effective way to transfer the previously acquired music skills of the students to the piano, which include recognition of rhythmic patterns with a constant pulse, reading scores on one staff and one clef, how to breathe to shape a phrase, and controlling dynamics. An effective improvisation is a right hand conversation supported by a left hand pianissimo Indian drumbeat with slightly accented downbeat. This exercise promotes freedom to create her own composition without tension of any kind. The second step is to feel the 12 Major Pentascale Patterns by locating the 5-finger pattern on printed keyboards, and then playing on the actual keyboard. Independence of hands is then developed by playing one hand staccato, the other legato, one hand forte, the other piano, and then repeat in reverse. (Examples to be included). Results suggested: The class uses their expertise on their major instrument to learn unknown piano skills; Improvisation promotes freedom from muscular tension; and The 12 Major Pentascale Patterns support reading on the grand staff and develop eye movement that can read groups and patterns of notes instead of one note at a time. The challenge facing any undergraduate class piano program is to provide the students with opportunities to utilize the music skills they already have to maximize an efficient and interesting learning experience. As a required course class piano often is considered a tedious exercise. An environment of creative experimentation built on a foundation of solid music skills brings the students together in a vibrant learning experience.

Casals-Ibáñez, Albert

Universitat Autònoma de Barcelona

Sung Conversations in Primary Schools: An Innovative Proposal in Catalan Schools

Talking, criticizing, and having fun through improvised verses has been and still is a common adult practice in many cultures and is also related to more recent phenomena such as African-American rap. In the case of Catalan culture (Catalonia, Balearic Islands, Valencia), this activity occurs through song and is covered by the term glosa. The glosa is a practice with tradition roots based on the dialogue between singers in a context of amusement or social criticism. The activity involves the integrated use and development of a wealth of skills and approaches: singing as a soloist, synthesising ideas, making up verses, listening and understanding others, performing in public, learning to relate to others, and so on. In the awareness of the educational potential held by the glosa, a project based on innovation, training and research was started a few years ago with the goal of introducing the glosa in primary schools in Catalonia (Corrandescola). The project began with a pilot program in one school (2006-07 academic year) and has grown to such a point that an interschool glosa was organised in Barcelona during the 2010-11 academic year. The reason for such significant expansion of this educational experiment in Catalonia has been the interest aroused within the educational community and the support provided by the work of a group of pilot teachers and by contrasting through research. Currently, various educational institutions schedule specific training courses and have promoted the publication of a variety of support materials. The success of the results achieved by the project lies in the fact that the glosa in schools has not lost its playful, transgressive and sometimes competitive character. This strongly motivates the students and, consequently, drives them to improve their communication skills. Moreover, the integrated use of several languages (music, poetry, body) has broken down the barriers between different subjects imposed by the education system and has encouraged collaboration among teachers working in different fields. At the level of music education, the Corrandescola project provides a way of integrating music with other subjects. At the same time, it can be effective when it comes to dealing with meet certain problematic trends regarding singing at school and in Western society: the perception of singing as a female activity, music experienced as an individual pursuit by adolescents, the loss or debasement of traditional models of singing, the embarrassment felt when singing as a soloist, and so on.

Cattaneo, Daniela

School of research SIEM-Accademia Filarmonica, Bologna; Faculty of Musicology-University of Pavia, Italy

The Organization of Study Time by Young Piano Students

The acquisition of playing skills for a musical instrument requires hours of deliberate individual study (Ericsson, Krampe, Tesch-Romer, 1993). During the lesson, the teacher informs the pupil of the

activities to be practised in order to achieve multiple musical objectives in various types of skills (Hallam, 2006). For the available study time to be used to the maximum, effective learning strategies need to be used (Nielsen, 1999). Pupils must also learn to divide up the difficulties and so improve their ability to work on the information in an analytic as well as global way (Riding and Cheema, 1991). The aim was to evaluate the effects of students' use of a diary to keep note of the activities of each study session. In particular, it is to identify how the use of a diary can condition the structuring of study, the use of effective learning strategies, and awareness in planning the activities to be undertaken in function of the objectives. This research was carried out with six 12-year-old piano students. At the preliminary stage they were videotaped during two consecutive lessons a week apart. Three piano teachers each had two pupils at the same level. Each studied the same piece of music. Only one of the two pupils was asked to keep a daily diary keeping note of all they did and practised during their practice time. The first and last study sessions of all the pupils were videotaped and the data was analysed and quantified. The data from this prior research showed how the use of a diary can help students to structure their study better and to be able to divide out the difficulties. The many instructions given during the lesson tended to be accepted by both pupils, but the use of a diary stimulated more complete study and greater awareness. It also allowed for the development of skills that might have been overlooked by those not using a diary. From the results of this research we can see how pupils structure their study, the learning strategies they use, and the skills they tend to overlook. It shows how teaching can be improved by developing the objectives that tend to be overlooked. We suggest that the method used in this prior research be applied to a larger number of pupils so that further observations can be made on study methods.

Cereser Ito Mie, Cristina

Universidade Federal do Rio Grande do Sul

The Brazilians Teachers' Self-Efficacy Beliefs to Teach Music: The School Context

Teachers' motivation to teach music has been an investigation focus of the research group Education and Professional Practice of Musician and Music Teachers (FAPROM) of the Graduate Programme in Music of Federal University of Rio Grande do Sul (Brazil). Studies show that beliefs in personal effectiveness can be considered the largest base for the action of an individual, therefore, can contribute to motivation, self-regulation and achievement. These beliefs can influence a choice, committed effort, time that the individual persists front of obstacles and failures, resilience to adversity, the amount of stress and depression experienced in coping with environmental demands and the level of achievement. In this work we present a research of the FAPROM that aimed to investigate the music teachers' self-efficacy beliefs to teach in school related to demographic variables and context. The theoretical framework is based on Bandura's Self-Efficacy Theory. The perceived self-efficacy refers to beliefs that people have about their abilities to perform a particular task or play a particular domain. An Internet-based survey collected data from a questionnaire sent over the Internet that was divided into two parts: a) personal information and b) Music Teacher's Self-Efficacy Scale. The scale contained 21 items in 5-point Likert-type scale and divided into five dimensions: a) teach music, b) manage student behavior, c) motivate students; d) deal with students' diversity, and, e) deal with changes and challenges. The sample consisted of 148 teachers and teachers trainees working in the school and teaching curricular music classes. Data analysis was performed using descriptive statistics and inferential statistics. The reliability and validity of the scale were performed using the Cronbach Alpha test and confirmatory factor analysis. The results showed that teachers usually attributed high and medium average indexes in all dimensions of self-efficacy beliefs. The dimensions showing the lowest self-efficacy beliefs score were: motivate students and manage students' behavior. This result seems to suggest that music teachers have lower self-efficacy beliefs to deal with dimensions that refer to interpersonal relationships (teacher-student). Furthermore, it was found that the higher the age and work experience of the teacher, the higher the average score to manage students' behavior. The research intents to contribute with the music education field, bringing a theoretical and methodological perspective to help understanding the Brazilians music teachers' self-efficacy beliefs.

Cernev, Francine Kemmer & Hentschke, Liane

Federal University of Rio Grande do Sul (UFGRS)

Motivation of Music Teachers that Work in Schools in the Southern Region of Brazil

This paper aims to report research that investigated the motivation of music teachers that work at basic education in Brazil. Further, it aimed to build and test an instrument designed to measure the

motivation of the music teachers at the educational environment. The research involved the development and validation of a scale, called Music Teacher Motivation Scale (MTMS), designed to identify the motivational orientations of music teachers who work in the school context. After validation, the scale was applied in a sample of 162 music teachers from basic schools located in the Southern region of Brazil. Data was collected via internet and analyzed using descriptive and inferential statistics through the following tests: Cronbach's alpha coefficient, factor analysis, Pearson's correlation coefficient, t-test, Chi-square test and Fischer's exact test. The research was based on the Self-Determination Theory of Deci and Ryan (2008a, 2008b), which analyzes reasons why individuals get involved in an activity. These reasons can be perceived according to their level of self-determination and through the fulfillment of three basic psychological needs: the need for autonomy, the need for competence and the need for relatedness. The results revealed that music teachers present perception to autonomous motivation for teaching. Concerning the context variables, it was detected that the kind of institution (public or private) does not affect the perception of motivation of the music teachers. In comparing the professional life cycle, data showed that music teachers presented an increase in motivation throughout the years, contrary to what was originally suggested by the Self-Determination Theory. As a result, this research offers a contribution to the understanding of the development of motivational strategies that allow the betterment of a proper educational environment to foment the motivation of music teachers.

Chang, Che-Jung

National Taiwan Normal University

A Study of Music Creating at the Vocational High School Music Classes

The purpose of this study was to inquire the representative sounds of different departments at a vocational high school through student music creating, using of music elements, student creating processes, and student opinions on the curriculum of creating music. A vocational high school with 7 departments is chosen to participate in this research for 6 weeks. Data collection including students' creating works, observations, and worksheets are analyzed to form the three conclusions. First, the representative sounds of different departments: 1. The sounds were collected from students' music creating works and these sounds of different tools or instruments representative different departments were because they appear in the highest frequency in the creating works; and 2. Buzzer, multimeters, computer, mechanical, engine, beaker, and stirrer represent department of electrical engineering, electronics, computer technology, mechanical technique, automobile, chemical engineering, and food processing respectively. Second was the use of music elements: 1. Rhythm had the highest percentage applied to students' music creating, following are the tempo, articulation, and pitch; and 2. Students used different tools or instruments to have rhythm, tempo, and pitch change in their creating. Finally, the processes used and student opinions about creating music. Students were classified into three types of creating process—preparation, incubation and illumination, and verification. A common student opinion indicated that music creating is time consuming. (5)They can make their own compositions better. (6)They are satisfied after finishing their music creating.

Chang, Szu Ting

Taipei Municipal University of Education

A Survey Study of Anxiety for Music Teaching and Assessing Activities of Elementary School Students

This study aimed to investigate the anxiety status of elementary school students in various music teaching and assessing activities. Based upon Spielberger's trait-state theory of anxiety, the differences in state anxiety for students of various trait levels were also studied. A survey study was conducted using a self-developed research instrument, which consisted of two parts: 1. the Music Learning section involved three-point Likert-type questions regarding subjects' state anxiety with the option of "unable to answer' offered in cases when subjects failed to recall having received any of the asked activities; and 2. the Self Preception section dealt with subjects' trait anxiety with three-point Likert-type scale. The subjects were targeted at fifth and sixth-grade elementary school students in two City. Among 858 questionnaires sent using the stratified random sampling method, a return rate of 93% was obtained with 796 valid responses. Based upon the research goals, the conclusions were drawn suggesting that trait anxiety in classroom music assessing activities was generally higher than that in classroom music teaching activities: 1. The trait anxiety resulted from the music teaching activities of singing and

creating was "somewhat anxious," while the trait anxiety resulted from music teaching activities of aural skills, music reading, performing and music appreciation/knowledge was "never anxious"; and 2. The trait anxiety resulted from music assessing activities of aural skills, music reading, singing, performing, creating and music appreciation/knowledge was all "somewhat anxious." Second, significant differences were found for students of various trait anxiety levels in all kinds of classroom music teaching and assessing activities: 1. The students of high trait anxiety reported feeling "somewhat anxious" in the classroom music teaching as well as assessing activities of aural skills, music reading, singing, performing and creating as well as in the classroom music assessing activity of music appreciation/knowledge. They reported being "never anxious" only in the music teaching activity of music appreciation/knowledge; 2. The students of medium trait anxiety reported feeling "somewhat anxious" in all classroom music assessing activities, and reported being "never anxious" in all classroom music teaching activities; 3. The students of low trait anxiety reported feeling "never anxious" in all classroom music teaching and assessing activities; and 4. The differences for students of high, medium and low trait anxiety in all classroom music teaching and assessing activities reached the level of significance. Suggestions were then proposed for music teachers and future research based upon the study findings.

Chao, Rocío

UDC

Musical Learning for Hearing Impaired Students

With this project I intend to mend the lack that I detected in my professional life. This lack concerns beginner and primary school students who are hipoaccustic and deaf resulting in a big distance between them and Classical Music. After giving it many thoughts, I concluded that I could give answer to my concerns using tales as a vehicle of approach, tales being one of the most attractive elements for the students of these ages. Therefore I discovered that in this way I would help supply the huge lack these children have due to their hearing deficiency to accede to both Music and traditional culture, which are active parts of our daily lives. For that, I first chose as my instrument of approximation to the world of classical music the tale 'The Ugly Duckling', one of the most attractive stories for kids of such ages. This way, the integration of the deaf pupils to traditional culture would be eased, working on classical music in a globalized way through the tale, and with the aid of plastic and visual expression and computers.

Chen, Mimi Hung Pai

RMIT University, Australia

On-line Music Resources in the National Digital Archives Program in Taiwan

The focus of this paper is on the implementation of the Taiwan e-learning and Digital Archives Program with respect to on-line music resources and their application in contemporary school music education. This program addresses some important current issues pertaining to indigenous cultures and showcases Taiwan's diversity and identity based on the issue of cultural inclusiveness and transparency, and it offers comprehensive materials for e-learning as well. The program includes a range of music related archives with diverse music resources. These can be divided into five categories: indigenous and folk music, famous Taiwanese musicians, drama and music, music instruments, and other related areas. In addition to discussing the significance of this program and the utilization of its resources with respect to contemporary school music education, this paper provides recommendations for future development and promotion including more educational content in the music related archives and a specific archive to support the school music curriculum. This would result in an extended use and enhanced value of the archives with respect to school music teaching and learning. This entails a discussion of both cultural and educational policy with respect to the media and technology in Taiwan.

Chen, Yi-Ju

National Taichung University of Education(R.O.C.)

A Survey of Current Practice of Elementary General Music Teachers Using Instructional Assessment Methods in Douliou City, Yunlin County, Taiwan

The purposes of the study were to survey the frequency of using assessment methods, approaches of assessment, and the difficulties and needs of music teachers in their general music classes in Douliou City, Yunlin County, Taiwan. The research instrument was a researcher-designed questionnaire.

Samples of the study are the music teachers in public elementary schools (N=40) in the spring semester of the 2010 academic year. This study found assessment frequency was ranked, in order: instrument playing, singing, musical reading and notating, and music knowledge. However, the lower frequency assessments included: music listening, ear training, and composition. The most difficult factors participants pointed out were that parents and students did not value the importance of the results of assessment and teachers lack of objective assessment. There are few music lesson provided in schools, so that the time for assessment is not enough. The needs reported by participants included raising parents' awareness and support of music assessment. The textbooks provide more appropriate assessment samples. Educational organizations need to provide music-related information and establish a channel of music assessment design for sharing with school music teachers. Participants indicated that ear training and music reading and notating were appropriate procedures for assessing music knowledge. Most participants indicated the use of pencil and paper tests, performance assessment, and oral assessment were appropriate assessment methods in their teaching. Most participant teachers thought that performance assessment, music festival, and video recording are appropriate assessment methods for assessing student performance (singing, playing instruments). Regarding composition assessments, most participant teachers thought that performance, pencil and paper tests, and music festival are appropriate. For music listening, participants thought that portfolio assessment, performance assessment, and paper and pencil tests are appropriate. The least used assessment methods were student self-assessment, peer assessment, checklists, anecdotal records, and rating scales.

Cheng, Fung-Ching

National University of Tainan, Taiwan

An Action Study of Applying Taiwanese Folk Songs Singing in Violin Teaching

The issue of "Local Education" has been discussed more and more seriously recently. In order to execute this, Ministry of Education (Taiwan) adjusted the curriculum emphasizing the learner's understanding and identifying Taiwan more in 2004. Instrument education as a part of music education. There are large numbers of children learning instruments in Taiwan, but few music teachers consider passing native music in the process of teaching. Therefore, the authors try to implement Taiwanese folk songs into violin teaching and expect to make students know and feel more about beauty of native music. This study focused on the problems in teaching through action research and observation. This study was conducted for 40 weeks integrating with Taiwanese folk songs. Subjects were 4 violin pupils who are 4th and 5th graders who have been learning violin for more than 1 year. In the first step, the researcher taught them sing the folk songs for raising the familiarity of the tunes and then instructed them playing the melodies on the violin. Data were collected by recording, teaching journal, attitude evaluation scale designed by the researcher, learner's feedback, and observer's feedback, and then results were analyzed with triangulation, t test, Pearson Correlation, and qualitative analysis. Results from a pilot study found that students had positive attitudes for violin after integrating Taiwanese folk songs into violin courses. The teaching of folk songs, which is lively, interesting and close to daily life, can raise the attitude to violin learning imperceptibly. Folk songs singing can facilitate violin learning, lessen the time of playing the violin and increase the efficiency of learning. Students appeared to join the activities with pleasure and shared what they learned. They can have better knowledge of Taiwanese folks and experience the beauty of local music. Now this study is in a second cycle with completion in January 2012.

Cheng, Fung-Ching[1] & Chen, Yi-Lin

1. National University of Tainan, Taiwan

Action Research on Applying Moveable Do System in Teaching Violin Tone Accuracy

The study aimed to investigate the strategies of applying movable Do system and it's influence on the pitch accuracy, including tuning pitch and song performing pitch accuracy, in violin courses of young beginners. This research was designed in action research (A-B-A single-subject) with 24 primary courses for 6 violin beginners. Subjects were divided into 2 classes in order to facilitate the implementation of the study. The researchers collected data from the observation meter, teaching journal and the performance assessment, and analyzed data quantitatively and qualitatively afterward. Through the observation meter and performance assessment, the quantitative analysis was discussed according to graphs, visual analysis and the C test; according to the results of words description in

observation meter, teaching journal, the quantitative analysis was discussed. Results and conclusions of the analysis indicated: 1. There was positive effect on tuning pitch accuracy of the violin beginners after taught through movable Do system. According to results of C test, there were significant differences for two classes on tuning pitch accuracy from A stage to B stage. According to results of graphs and visual analysis, there were positive improvement for two classes on tuning pitch accuracy from A stage to B stage; 2. There was positive effect on song performing pitch accuracy of the violin beginners after taught through movable Do system. According to results of C test, there were significant differences for two classes on song performing pitch accuracy from A stage to B stage. According to results of graphs and visual analysis, there were positive improvement for two classes on song performing pitch accuracy from A stage to B stage; and 3. Rote singing before violin playing, letter name for defining pitches, and left hand movement were effective strategies while applying moveable Do system.

Cheng, Lee & Leong, Samuel 梁信慕

The Hong Kong Institute of Education

Implementation and Expectations of Music Software from Hong Kong Music Teachers' Pedagogical Perspective

The most updated ICT in education policies in Hong Kong music curriculum are the Music Curriculum Guide and the Music Curriculum and Assessment Guide implemented in 2006 and 2009 for primary and secondary school. Both curriculum guides emphasis the importance of the role of technology in the music curriculum. This paper focuses on the music software design from the perspective of Hong Kong music teachers' pedagogical considerations. Most music software used by teachers today in their teaching is originally designed for professional or commercial usage, and little pedagogical considerations have been taken. While technology is gradually and increasingly integrated into music education, the absence of pedagogical considerations in the software design is an emerging problem. In order to understand the music teachers' needs and expectations from music software, the purpose of this study was to investigate the most useful and desired features of commonly used music software from the perspective of music teachers' pedagogical concerns. A simple questionnaire and a semi-structured interview were conducted with 15 purposefully chosen primary or secondary school music teachers in Hong Kong. Those teachers were chosen to included both primary and secondary schools, and both mainstream local curriculum and International Baccalaureate (IB) program. Teachers recently graduated were particularly chosen as they have experienced the most recent pre-service music teacher training which incorporated the considerations of ICT in education. Results show that music notation software is the most popular software used for music teaching, followed by audio editing software and mobile apps. Choice of particular music software brand is up to the availability and personal preference from the music teachers. The main use of music software by teachers is for preparing teaching materials. Software mostly used during the music classes is mobile apps for the purpose of demonstration. Some of the desired features of music software from their pedagogical perspective are already available, yet either those features are still immature to be used for teaching purpose or teachers do not aware of those software packages. Other desired features can be easily developed and implemented but are unavailable in those currently available software. While the unavailability of music software features from music teachers caused by teachers' absence of knowledge and immature technology should be addressed by other means, pedagogical considerations should be taken in the software design to redeem those unavailable features which could easily be developed and implemented.

Chen-Hafteck, Lily

Kean University

Advancing Interdisciplinary Research in Singing (AIRS): International Project on Cultural Understanding

AIRS is a 7 year major collaborative research initiative that aims to Advance Interdisciplinary Research in Singing through cooperation of over 70 international researchers. It is funded by the Social Sciences and Humanities Research Council of Canada (SSHRCC) and is under the overall direction of Annabel J. Cohen. This paper reports on one of the AIRS projects under Subtheme 3.1: Singing and Cultural Understanding. The purpose of the study was to investigate whether singing can lead to intercultural understanding. Children from 4 countries (Brazil, Canada, China, Kenya) participated in the research

project, starting from January 2012. Over the span of 12 weeks, they learned 6 traditional songs from each country, 24 songs total, together with background information about the songs and cultures. Teaching materials including the songbook, PowerPoint slides and demonstration videos were produced to support and facilitate the teaching of these songs. Two schools in each country and two classes of children from each, ages 10 and 11, participated. One class learned both the cultural information and songs while the other class only learned the cultural information. Children responded to a questionnaire before and after the study to assess their attitude towards the people from the 4 countries. Teachers were asked to write a report on their observations on the lessons and the children's responses. Some lessons were observed and video-recorded by researchers and the children were also interviewed. Preliminary results of the study will be presented in this session.

Chen-Hafteck, Lily[1]; Andang'o, Elizabeth A.[2] & Broock, Angelita M. V.[3]

1. Kean University; 2. Kenyatta University; 3. Doctoral student in Music Education - Federal University of Bahia, sponsored by CAPES, Brazil

Bringing Multicultural Songs to Children – The Process of Discovering and Understanding Musical Cultures

Traditional songs of many cultures in the world often serve the function of transmitting the cultural knowledge and values from generation to generation. They tell stories of the people and the places through the musical and linguistic sounds that characterize the cultures. Therefore, through learning the songs of a culture, we can increase our understanding of the culture. This workshop aims to explore the process of selection and compilation of cultural songs for teaching preschoolers. Three music educators will share their experiences in discovering and making educational decisions on songs of their own cultures, namely Chinese, Kenyan and Brazilian cultures. The socio-cultural approach to multicultural music education is used to teach the songs in order to provide the children with an in-depth musical and cultural experience. According to this approach, the songs will be taught together with their cultural information so that children can learn not just the songs, but also the context in which the music originates. Multicultural music experience should be an important aspect in early childhood music education. Learning music with its cultural context provides children an authentic musical experience. It also helps children deepen their understanding of cultures. Therefore, the socio-cultural approach to learning multicultural music needs to be advocated.

Chiamulera, Valentina

Pedagogy of Sonority: Method for Piano of Heitor Alimonda

This study presents a theoretical and practical analysis of the piano teaching according to the "Method of Heitor Alimonda." This work was a thesis for the Master Degree of Musical Education at Federal University of Paraná (Brazil1992) based on the production of sound and on the exploration of the sonority of the piano. With the technical elements, the method tried to develop the hearing capacity, the perception of the sounds produced, helping a more conscious participation of the player. Taking for granted that "making music implies on having the capacity of hearing," the method may be called "Pedagogy of Sonority." Initially this study introduced piano pedagogy since the clavichord and up to the era of the intuitive genius that led to the scientific study of technique. It appears then the new principle of using the weight of the arm in piano playing, a technique that adopted by Alimonda in his teaching method. The implication contained in the method, such as the simplification of the reading through the relation "line-space" and the simplification of the motor process by the touch of the arm with isolated fingers was stressed to justify the sonorous research and the conscious perception of the sound that the method suggests. Some relations of the "Alimonda Method" with Piaget's knowledge construction theory were also pointed out, proving their great didactic value. The report of our 20 year experience applying and studying the effects of the method, shows clearly the advantage of its use for piano beginners. Reports and interviews of many piano teachers proved the efficiency of the method in all learning levels. In The final conclusions we point out that the work "The Study of Piano by Alimonda (1967)" was a precursor in the practical application of the modern piano technique following the same lines of the books of Kochevitsky (1967) and Kaemper (1968) theorists of the subject.

ABSTRACTS

Chiengchana, Natee

College of Music, Mahidol University, Thailand

A Content Analysis of Qualitative Research Theses in Music Education in Thailand

Qualitative research in music education is designed to study an in-depth understanding of human behavior, social context, culture, and other phenomena in music education. There are a large number of qualitative research theses on music education in Thailand. Research designs, topics, variables, and methods are disparate suggesting a need for content analysis of qualitative research theses. Content analysis is a technique for summarizing any type of content by counting different perspectives of the content. The purpose of this study was to analyze qualitative research theses in the field of music education in Thailand written from 1986 through 2010. A systematic literature search from thesis database and university library database in Thailand found 60 qualitative research theses that met the criteria and were subsequently coded and analyzed for content. Of the 60 theses, the majority were written by authors receiving the M.A. in music education (65%) with about a third receiving a Masters of Education (35%). Degrees were earned in five universities: Mahidol University (65%), Chulalongkorn University (26.7%), Silapakorn University (5%), Kasetsart University (1.7%), and Srinakharinwirot University (1.7%). Results indicated that the classroom music instruction was the most researched topic including music instrument instruction, singing, movement, sight-reading, and ear training. Music pedagogy was the least researched topic. Further research is needed in such areas as Thai music instruments pedagogy, classical music instrument pedagogy, vocal pedagogy, theory and composition pedagogy, choral pedagogy, and music classroom pedagogy.

Chin, Huei Li

Class Piano Dilemma: A Study of Student Training in Fundamentals of Music Theory

The knowledge of rudimentary theory concepts serves as a foundation for skills developed in a class piano program in the United States. Students enrolled in class piano must be familiar with and preferably have mastered fundamentals of music theory so that skills in class piano are learned effectively and efficiently. However, educators and researchers in the United States discovered that students who had graduated from class piano are still not fully prepared to function adequately at the piano. Past studies had examined the role of the teachers in this problem. They showed that weaknesses are due to teachers who are unaware of current curricula trends in class piano and who lack the required teaching skills. The current study focuses on the role of the students in the class piano dilemma. A study was conducted to determine the preparation of selected theory concepts (such as intervals, triads, and keys) among class piano students. Fifty-two students enrolled in the first sequence of a typical four-semester class piano program completed a questionnaire about their background and training in music theory. In addition, they also completed exercises on intervals, triads in root position and inversions, as well as major and minor keys while being proctored. Since data cannot be contaminated with any class piano instruction, teachers were instructed to distribute the questionnaire to interested students on the first day of classes. The exercises were graded and double-checked for accuracy by another music expert. The raw scores were entered into a computer program so that statistical analysis can be computed. There was high reliability on test items in every fundamental of music theory being assessed. This spoken paper includes the results of descriptive and bivariate statistical analyses from the responses of the students. Based on the results of the study, this paper will delineate various teaching strategies for teachers of pre-college music students as well as class piano instructors. The implications of this study are to inform teachers of pre-college students of the importance of teaching music theory and to provide instructors of class piano practical ways that can be integrated into their classes for remedial work in music theory as students continue to work on pianistic skills.

Cho, Jihun

University of Wisconsin-Madison

Cross-cultural Teaching in Piano Pedagogy from a Korean Perspective

The purpose of this research was to investigate how piano instructors can better negotiate the cross-cultural dynamics of the teaching and learning process. Hence, the primary goals of this research were 1. To invite piano instructors to reflect upon their communicative behaviors by examining their values, beliefs, traditions, and expectations; and 2. to reconsider cross-cultural communication and positive

relationships with students and parents within particular types of teaching situations. This study primarily utilized the Korean-Western milieu as an entry point to explore future possibilities for improved cross-cultural piano pedagogy. At this point, the scholarship and research in piano pedagogy is almost exclusively focused on aesthetic and mechanical (time/motion) practices. The extant literature has a dearth of scholarship that addresses the complex issues, challenges, and opportunities for pedagogic multiculturalism/ approaches to teaching piano. As I am primarily interested in exploring such issues more substantively, this paper was intended to fill an important gap by investigating Korean and Western graduate piano teachers' experiences at the University of Wisconsin-Madison. With an intent to integrate my personal cultural experiences and interests with the aforementioned research questions, my research used a conceptual paradigm stemming from a Korean cultural perspective. Are there the any linguistic or cultural challenges involving the triangular relationships of parent, students, and teacher within the realm of cross-cultural piano pedagogy? What are the principal beliefs and values that undergird and guide Korean educational culture? How do these beliefs and values manifest themselves in the context of music education, particularly as connected to piano pedagogy? Other than using music materials and curricula from various cultures, are there other ways we can honor diverse teaching and learning cultures? This design was an individual semi-structured interview for both native-speaking Korean graduate student piano teachers who taught Western pre-college students, and for native speaking Western graduate student piano teachers who taught teaching Korean pre-college. Hopefully this research will help to provide a greater understanding of transcultural linguistic practices in their piano pedagogy as well as a better understanding of the sociocultural challenges and opportunities in teaching piano.

Choi, Jung Won

University of Minnesota

Comparing Pre-service and Early Career Teachers' Perceptions of Elementary Music Teacher Education Practices

The purpose of this study is to compare music teacher education practices for elementary schools in South Korea (KR) with those in the upper Midwest region of the United States (US) by investigating pre-service and early career music teachers' perceptions of current music teacher education programs, self-perceptions of competence, and their suggestions for improvement. Four research questions guide this study: 1) How do pre-service and early career teachers in Korea and the US perceive the current music teacher education programs for elementary schools in terms of institutional performance, overall satisfaction, and relevance to their needs? 2) How do teachers in Korea and the US evaluate their competence to teach an elementary level music class? 3) How do perceptions and opinions of the music teacher education practices at the elementary school level differ by country (KR vs. US)? and 4) What improvements do teachers in Korea and the US suggest for music teacher education practices at the elementary school level? This study is the extended follow-up to the pilot study that was presented to the 23rd seminar of the Research Commission of the International Society of Music Education. The goal of this comparison is to find a middle ground between a system that focuses on students' grade level, and another that privileges music specialization.

Chong, Eddy K. M.

Nanyang Technological University - National Institute of Education

Contemplating Composition Pedagogy in the iPad Era

Technology has always had an impact on the development of music. From the Greek monochord to the modern-day iPad, technology has shaped and continues to (re-)shape both the way we conceive of, make and disseminate music. A corollary change is the redefinition of composing, which in turn prompts a rethinking of composition pedagogy. This paper invites the reader to contemplate how the nature of composing has been affected by new technologies and the implications for composition pedagogy. As an "outsider" to this culture of sonic designs, remix and plunderphonics, the author draws on the literature in music education pertaining to composition pedagogy as well as the use of technology on the one hand, and inputs from "digital musicians" (Hugill, 2008) on the other for insights to in turn identify important bases, including ethical-artistic ones, for a composition curriculum that would better prepare the next generation of musicians to engage in technology-facilitated/infused creative work.

ABSTRACTS

Chrysostomou, Smaragda[1] & Paliokas, Ioannis[2]

1. University of Athens; 2. Digital School: Media-enriched Music Textbooks

Digital School: Media-enriched Music Textbooks

The latest attempt in educational change in Greece is a multi-lateral and multi-level framework for reforms in various aspects of the educational process. The New School, as it is called, includes the move towards a digitally assisted classroom and school. The Digital School is one of the basic actions of the New School reform and an aspect of great importance within the reform. It is essentially and open source platform with web 2.0 tools through which a number of applications for a digital classroom can take place. Advancement of infrastructure and necessary equipment, fast internet connection, provisions for IT labs, laptops, even i-pads are part of the various actions within the Digital School. This paper presentation focuses on the "media enrichment" of current music textbooks for use in and out of the classroom. Multimedia content, original applications, videos, audio files, cartoons, interactive games are some of the applications that the new ebooks in all subjects include. A team of 6 educators and specialists collaborated in the "media enrichment" of the existing music textbooks for the 2nd and 3rd year of high-school. A number of goals were laid down consisting of: Utilization of technology in the service of pupils and teachers, learning and teaching; Increase of teachers using technology in their classroom; Creation of a uniform digital environment for students and teachers; Creation of an open access philosophy to digitized learning material in school and at home; Cultivation of the experimental learning through the use of non-linear personalized routes into a media enriched educational environment; Installation of an open-architecture platform for future development, both for educational scenarios and media enrichment; Offering differentiation tools in the music classroom; Establishment of multicultural and intercultural education processes and priorities; and Facilitation of interdisciplinary and cross-curricular approaches in the music classroom. Assessing the creation and the application of the "media enriched" music textbooks so far, what are the conclusions that can be drawn? Some of the key questions regarding this project include: Have the above mentioned goals been realized? What are the implications for music teaching and the music teacher? What are the opportunities and threats that these ebooks present for music in general education?

Close, Andrew

University of New England (Aust), International School of Geneva

Understanding the Role and Impact of Trust in the Development of Effective Music Teaching Faculties

This paper is discusses ongoing research which seeks to understand the role and impact of trust in effective music teaching faculties. Trust in schools has been a neglected area of research, especially in examining teacher-to-teacher relationships. Music teaching faculties appear to have received very little attention. Understanding how music teaching faculties function will contribute to an increased effectiveness in developing methodology. The research is in mid-phase, and by the time the 2012 International Society for Music Education World Conference commences all the quantitative data will have been collated via a widely distributed online questionnaire, aiming to involve more than 100 music teachers as participants. A research instrument has been developed by the researcher using existing instruments from the Consortium of Chicago Schools Research, Hoy & Tschannen-Moran (2003), and Kochanek (2005) as models, and is being delivered online. This data, in addition to interviews scheduled for the first half of 2012, will inform the development of a conceptual model of how trust operates in music teaching faculties. Possible implications for this research area could include an increase in our understanding of the interpersonal relationships in music teaching faculties, and an explanation of the factors that may contribute to the development of distrust within such faculties. This paper outlines some of the relevant literature on trust in education, what some of the unique stressors music teachers might face in developing effective teams and how the aforementioned research instrument has been constructed and implemented. Early results were discussed at the Australian Society for Music Education 2011 National conference, but a more detailed picture of the levels of trust and stressors on relationships will be available by the commencement of the 2012 International Society for Music Education World Conference.

Cohen, Andrea & Radkiewicz, Wiska

Institute of Creative Technologies

Connecting Schools and Countries: The SoundSon Program

This paper introduces to music educators an innovative arts-in-education music program SoundSon, which the authors have initiated ten years ago and implemented since then in various international contexts. The program was created in response to a growing need in today's interconnected Europe to develop new models in music education, which would allow students to utilize the existing technology for communicating through sounds and for creating music collaboratively across the borders. Based on these premises, the SoundSon program uses widely available technology to implement new musical composition concepts while introducing the notion of learning through international exchange. It provides the teachers with a specific model of an educational sound-based activity, which integrates, in a unique way, multi-cultural elements with musical, environmental and technological education. The first section of the paper outlines the SoundSon program's content, its effects, goals and its experimental nature. The program consists of the transfer of sounds via the Internet between groups from different countries. Students create a collective composition using the environmental sounds previously recorded and then exchanged. Doing so they become aware of their own sound environments while discovering new aspects of a foreign culture through "sound dialogue". In this process the participants learn sound recording and editing techniques, as well as music software, technology being used both as the support and as the tool for creative activities. The interdisciplinary nature of the program rests in four areas: music, computing, intercultural exchanges and environment. In the second section of the paper the authors focus on one particular project in order to better illustrate the concepts behind the SoundSon program. The project consisted of organizing and conducting an exchange between seven schools from five European countries (France, Poland, UK, Italy and Bulgaria). The exchange took place during an event called "La semaine de l´Europe à l'école" (European Week in Schools), a part of "Une saison culturelle européene", a European cultural season hosted by France during France's presidency of the EU in 2008. The students from seven schools participated in a Virtual Concert, consisting of exchanging sounds and collectively building short composed fragments in real time. The paper discusses the challenges of designing and implementing such a complex event, details the activities taking place during and prior to the event, and finally, presents the conclusions drawn from the experience.

Coffman, Don D.[1] & Coffman, Nicolas

1. University of Miami

The Role of Internet-based Technologies on Evolving Conceptions of "Community" in Community Music

In a world that has become increasingly mobile and cosmopolitan, the sense that a community is typified by immediacy and situated in time and space has been sufficiently challenged to the point that some authors question the usefulness of the word. If a musical community can be conceived in real-time and virtual settings, what is the role for community musicians? This paper suggests possible approaches for incorporating new technologies for evolving communities.

Cornett-Murtada, Vanessa

University of St. Thomas

Mental Wellness for Musicians: Mindfulness-Based Cognitive Psychology and Performance Anxiety Management

Although performance anxiety affects musicians of all ages and levels of ability, students seem especially vulnerable. In a recent study of gifted student musicians, 73% reported that fear had a negative influence on their ability to perform well, and 86% requested support outside the classroom for dealing with their performance anxiety (Fehm and Schmidt, 2006). Yet performance anxiety has only fairly recently become a serious field of inquiry for researchers (Maroon, 2002). This paper presents current research on important new developments in the field of psychology which blend various Eastern mindfulness practices with standard Western cognitive approaches to promote mental wellness. For student musicians, coping strategies for anxiety management most often address the purely physical aspects of stage fright, the effects of the body's automatic stress response that causes cold hands, trembling, or butterflies in the stomach. These coping strategies may include deep breathing,

stretching, or somatic practices such as yoga, Alexander Technique, or Feldenkrais. The research suggests, however, that cognitive-behavioral interventions are more effective for long-term anxiety management (Wilson and Roland 2002). A number of researchers have also suggested that the practice of mindfulness meditation can be used effectively for musicians with performance anxiety (Chang 2003, DeFelice 2004, Oyan 2006, Lin 2009). Coping techniques which combine both of these modalities have shown tremendous promise for sufferers of depression and anxiety, and indicate a significantly reduced chance of relapse (Williams 2007). In the U.S. and U.K., Mindfulness-Based Cognitive Therapy is the most widespread of these new techniques. Although most music educators strive to provide their students with a comprehensive curriculum, the element of performance anxiety management is often lacking. This interdisciplinary paper will explore the most current research in the fields of psychology, neuroscience, and music pedagogy which addresses the positive effects of mindfulness practice and other cognitive-behavioral interventions. It will emphasize the most effective techniques for teaching anxiety management in the music studio or classroom, so that instructors may assist students and other professional musicians in combining mindfulness practices (active reflection and self-examination, developing awareness and self-acceptance) with aspects of cognitive psychology (recognizing irrational fears and unhealthy emotions, applying logic and intellectual reasoning to promote mental health) for long-term anxiety management.

Cox, Gordon
University of Reading (retired)

Musical Teaching and Learning in the Salvation Army from 1878-1913:
A Historical Case Study

This paper is based upon the idea that 'education' is not simply equated with 'schooling'. The family and religious organizations are equally, if not more influential, educationally. The Salvation Army was founded in London in 1878 by William Booth as a revivalist, working class and evangelical Christian mission to reach the undeserving poor. Music was a key weapon in its arsenal, and was under the supervision of Richard Slater, the 'Father of Salvation Army Music'. The brass band became the Army's main musical vehicle for evangelism during the period, and today remains the movement's iconic symbol throughout many countries of the world. Four research questions underpin the investigation: 1. What comprised the musical philosophy which underpinned Salvationist musical teaching and learning?, 2. What provision was made for the musical instruction of both young people and adults?, 3. What was taught and what was learned?, 4. How can such historical thinking be applied to contemporary concerns in music education? The research is based upon a wide range of published and unpublished primary sources, including instructional materials written by Richard Slater including his didactic songs, musical drills and instrumental tutors, together with his multi-volumed hand-written diaries. The findings include some of the following observations: utilitarian ideas about music in the service of religion permeated musical instruction; the teaching of music was systematically carried out with the help of Salvationist tutor books and manuals, drawing upon links with current educational practice; competitions and examinations were instituted in order to encourage musical development; and musical learning was fundamentally communal, developing observation, listening, and trial and error techniques. In conclusion the paper's historical perspective is employed to illuminate such current issues in music education as the place of informal learning in the curriculum, and the possibilities of schools establishing closer links with the musical life of both religious and secular organizations in the community.

Cox, Sandra
New Page

The Artistic Temperament.....What Makes Us Tick?

Have you ever wondered what makes a musician tick? What makes us the way we are? Have you ever been in a collaborative situation with a diva that is destroying the ensemble? How do you cope with those personality traits and get the best performance possible? Have you ever felt like you were a round peg that the world was trying to force in a square hole? When teaching artistic students, how do you channel those high-strung traits and get results? Most people don't have the patience or endurance to practice an instrument for hours on end, day in and day out. What is there in the musician personality that makes us not only do this, but also enjoy it? These are questions that most musicians eventually ask. But then you have to figure out the answer, which is a little more elusive. This session will address

the 'normal' artistic personality, with all its quirks, and then look at the artistic personality gone haywire. Looking at the personality traits and characteristics that make us the special individuals that we are will help us cope in situations where our specialness might not be so understood.

Creech, Andrea1 & Long, Marion

1. Institute of Education, University of London

Self-Directed and Interdependent Learning in Musical Contexts: Pedagogy in Residential Ensemble Courses

This paper focuses on the role that intensive residential ensemble courses play in supporting and encouraging effective learning and progression amongst aspiring musicians. A case study approach was adopted, using mixed methods that included a survey of course participants as well as in-depth focus groups and individual interviews with young musicians, music staff, pastoral staff and administrators. Four UK national youth music organisations took part in the study. These represented Western classical, jazz and Asian music-making traditions. Highlights and challenges experienced at the courses were explored, with a focus on the aspects of pedagogy that contributed to the impact of these intensive musical experiences. A thematic analysis of open questions from the survey and text generated in focus groups and interviews revealed that these were rich contexts of musical development. The four case study sites shared a commitment to a holistic approach contributing to self-directed learning. Effective learning for the participants comprised three complementary strands of practical, conceptual and experiential learning. The social interdependence of the young people was found to be a challenging yet significant and essential factor in supporting musical progression.

Cruz, Jose & Ibarretxe, Gotzon

University of the Basque Country (UPV/EHU)

Interactions of Music and Visual Arts in the Initial Training of Teachers from the University of the Basque Country (Spain)

This pilot study analyzes the different areas of Art Education as a field of study that includes some combination of cultural studies, art history and critical theory, taking into account the academic subject, "Interaction of Languages: The Audiovisual Culture". For the 2012-2013 academic year, the University of the Basque Country (Spain) will be offered this subject as part of the major/mention in Musical Education. This university is immersed in a process of adaptation to the European Credit System and the new curricula are been updated and adapted to the proposals for European convergence that require collaborative learning methods. This study aims to approach the modes of interaction of the various sign systems and, also, the musical and visual cultures with which initial teacher training students live. Two groups of second-year students at the University (a total of 150 students) have been selected to create an album cover, which serves the purpose of advertising the musical contents on a CD, through the use of graphic design, photography and/or illustration. We use these works to identify the interactions between their artistic and cultural background. The album cover has a primarily aesthetic function, but can also have an educational function due to the special connection with these products and the culture of popular music, and the production of new methodologies of teaching and learning at the university. There is little information regarding the teaching and learning methods used in the interaction of music and visual education, compared to data concerning theories, contents and structure of these studies. Thereby, we see the need for training in the environment of emerging fields like the design and development of innovative educational projects, assessment by competencies, implementation of ECTS credits, and the use of ICT. This research has facilitated the use of the multimedia resources among the students, and we hope to incorporate the results in the Music Education Curriculum, and then to promote the sharing of this information for cooperation between teachers of different areas at the university. Finally, graduates of the program will be qualified for jobs that require practical application of artistic skills and research competence in their approach to problem solving.

ABSTRACTS

Cslovjecsek, Markus[1] & Gruber, Hubert[2]

1.vUniversity of Applied Sciences Northwestern Switzerlan (FHNW), School of Teacher Education; 2. School of Teacher Education, Baden/Vienna

How to Move on the Way Towards an Integrated Music Education

This full paper will refer on the Lang Editors Publication "Integrated Music Education - Challenges for Teaching and Teacher Education" (in print) with one of the authors of this paper as co-editor. It will build the umbrella of the ISME-SIG Practice and Research in Integrated Music Education (PRIME) and integrate the presentations during the Conference. For that it can be written as soon as we know all the presentations accepted. In this full paper we will give: 1. theoretical foundation of Integrated Music Education (IME) - challenge, background, relevance; 2. presenting the EMP-Project as a multilateral European School Development Project; 3. integrating the other presentations in this SIG during the Conference; and 4. discussion of ideas on how to manage the change.

Custodero, Lori

Musical Engagement as an Educative Process

Activity that offers us appropriate challenge keeps us engaged through our ability to see potential consequences of our actions – to hypothesize possibilities. Musical activities such as listening, performing, composing, or improvising offer such challenges. While engaging with music, we are both individual and group, in resonance with our own identity and with a constellation comprising identities of others. It is these intersections of individually gratifying musical activity and the people with whom we engage – both physically and metaphorically – that create meaning and lead to personal growth. In this presentation I draw from a variety of disciplines to provide a perspective on the experience of music making as educative: From neuroscience, Damasio (2010) proposes a definition of consciousness as developmental, culminating in self-knowledge; from cultural anthropology, Blacking (1987) and Dissanayake (2002) provide additional insights into the social contexts; and from psychology, I turn to Csikzentmihalyi's (1997) contribution regarding the nature of focused and rewarding engagement as flow experience. I examine observational, self-reported and interview data, in a variety of settings and across the lifespan. Inspired by composers like Theodorakis, who was aware that his "musical work should be considered a reflection of what was engraved on my [his] childish soul," (2007, p.2), I relate these theories to children's ways of knowing. Four modes of educative experience are highlighted: embodiment, through which we sense possibility; mimesis, through which we try on possibilities; play, through which we explore possibilities, and wonder, through which we can imagine the possible. I contend that the qualities are linked , and ultimately, are what feed scholarly work. The closeness suggested by embodiment suggests that only a deep knowledge of subject matter is acceptable – surface knowledge "about" the subject of study is of little value. Mimesis may be valuable in scholarly pursuits as a temporary source of knowledge, as a student tries on a particular area of study to determine whether or not it is a "good fit." Embodiment and mimesis can both serve as catalysts to play – that exploratory mode that so often leads to discovery. Playing with ideas is the driving force of scholarly work, requiring a generative attitude toward problems identified and possibilities both seen and more importantly, those yet to be imagined.

Custodero, Lori

Naming and Claiming Focused Inquiry: Reflections on Theoretical Frameworks for Early Childhood Music Research

This study provides a new set of frameworks derived from perspectives on music, as a way of examining the last decade of research presentations at ISME Early Childhood Commission (ECME) Seminars (2002-2010). The process of reviewing 80 documents and asking "How is music being conceptualized?" led to more critical questions about what we mean and how/why we value that which we choose to research. Music was conceptualized as Culture, with considerations of transmission and enculturation; as Communication, in terms of expression and connection; as Skill, in terms of training and mediation; as Perception, thinking about reception and measurement; as Experience, via the aesthetic and challenge; and as Curriculum, looking at models and principles.

Dantas da Silva, Tais

Universidade Federal da Bahia

Group Learning, Psychosocial and Music Development

This article presents the results obtained MSc Research in Music Education, this study investigated psychosocial factors present in the group classes of bowed string instruments, observed that there are important aspects in group classes and that have fundamental importance for the academic, social and personal development. The methodological procedure adopted for the research was the case study, and involved teachers and elementary students of Adventist College in Salvador-Bahia, where the group lessons for string instruments are offered as an option in the Arts discipline. The class observation, interviews with teachers and students were the research instruments. The bibliographic research was interdisciplinary and supported in areas that support the parameters investigated, dialoguing epistemologically with the following areas: music education, educational psychology, social psychology and psychology of music. The conclusion of this research provided an understanding of psychosocial aspects presents in the collective learning that contribute to music learning, in particular: the importance of social interaction as a facilitator of the motivational process in the study of the instrument, intrinsic motivation, the support of parents in the motivational process, and the reference of pairs in the of academic self-concept formation and the group sense.

Dantas da Silva, Tais[1] & Braga, Simone Marques[2]

1. Universidade Federal da Bahia; 2. Universidade Federal da Bahia (UFBA) - Universidade Estadual de Feira de Santana (UEFS)

Influence of Peers and Musical Development: The Importance of the Environment

Environmental conditions can be optimized contributing to the development of music, paying more attention to shared experiences in music, parents, teachers and peers strongly influence this development (Parncutt & McPherson, 2002). This paper describes the product of two experiences in the field of music education that has verified the possibility of using the methodology of cooperative learning as a resource facilitator of learning music. Cooperative learning is a teaching tool applied to a particular group of students who unites around the resolution of a common task. According Monereo and Gisbert (2005) "the cooperative learning uses the heterogeneity, i.e., the differences between students as a facilitator of learning. The methods of cooperative learning not only take advantage of the differences between students, as they need them. Besides the diversity, skill levels also favor the teaching profession." The first experiment reported was observed in the Adventist College of Salvador in classes of elementary school, whose students participate in classes of bowed string instruments. In this experiment the resolution of such activities as reading new music, study shared in the classroom and creating music were performed from the perspective of the use of collaboration as a resource facilitator of learning. Observing that, in addition, to promoting greater interaction among students provided more effectively in music learning. The second experiment, held at the State Center for Professional Education in Production and Design located in Salvador-Bahia, was applied in parallel to individual classes, through peer interaction, supplementary lessons where observed the music perception, the technical principles of building muscle, the expansion of repertoire. As a result we observed: acceptance and recognition of the importance of peers in the process of learning the instrument, greater integration, and development of a sense of group among the students. The possibility of meeting several students who learn music should be used by teachers to encourage their teaching, rather than preventing student communication and interaction, and must take advantage of the situation in a conscious and planned fashion resulting in important gains for musical cognition. Research on cooperative learning in teaching music still requires further elaboration. By addressing the presence of cooperative learning in teaching collective, the aim was to highlight that this feature can be used efficiently bringing many benefits to music learning, developing of strategies for collaboration and cooperation among students for learning music.

Dantas da Silva, Tais

Universidade Federal da Bahia

Training Teachers for Music Education and Self-determination Theory

The profile of undergraduate students in music education is quite diverse. While some students that take these courses aim to work as music teachers, others see an opportunity to extend their knowledge

of music. This work aimed to investigate the quality of the motivation of undergraduate students in music education, based on the behavior for learning. The self-determination theory (SDT), proposed by Deci and Ryan (1985) was chosen as the theoretical basis for this research because their model has a great scope in terms of motivational processes: psychological needs, intrinsic motivation, extrinsic motivation, among others. (Figueiredo, 2010, p. 42). Psychological needs are nutriments essential for psychological growth and well being (Levesque; Zuehlke; Stanek; Ryan.). "Intrinsic motivation is based on the innate, organismic needs for competence and self-determination. It energizes a wide variety of behaviors an psychological processes for wich the primary rewards are the experiences of effectance and autonomy." (Deci & Ryan, 1985, p. 32). To show interest and enjoyment of the task means that the person is intrinsically motivated, feels competent and self-determned, has a locus of causality attributed to their behavior, has some instances where they experience flow. The antithesis of interest and the flow is pressure and tension. When people are pressured they feel anxiety and work with great urgency, "we can be sure that there is at least some extrinsic motivation involved. Their self-steem may be on the line, they may have deadlines, or some material reward may be involved." (Deci & Ryan, 1985, p. 34). Several methodological tools were created in order to understand the properties and qualities of motivation, which can be adapted to different contexts of study. With the help of The Task Evaluation Questionnaire (with four subscales: interest/enjoyment, perceived competence, perceived choice, and pressure/tension) this research was through a case study. About 300 college students in universities from northeastern Brazil participated in this study. By studying the autonomous motivation of undergraduate students, we believe that the learning context and interaction between students collaborates promoting motivation. Research on motivation for learning has provided a better understanding of the motivational process of the student, as well as the creation and improvement of teaching and strategies to promote autonomous motivation of student. It is expected that the development and expansion of this research may provide relevant contributions to the formation of future music teachers in northeastern Brazil.

Dai, Baisheng

School of Arts, Macao Polytechnic Institute

Research on Philosophy of Music Education in China

The study on music education philosophy in China started in 1990s, and developed rapidly after 2005 as follows: 1) Introduction and comparative study of international music education philosophy, including Reimer's Music Education as Aesthetic Education, namely MEAE, and Elliott's Praxical Music Education, Haack's Functional Music Education, Mayday Group's Behavior Conception and Research Development, as well as ideas of multicultural music education. 2) Dispute on the basic idea of music education, i.e. "Music Aesthetics as the Core of Music Education" in the Music Curricula Standard issued by the Ministry of Education. The objectors, according to ideas and development trend of the Praxical Philosophy of Music Education and the present international multicultural music education, regard that it is outdated universalism epistemology. The defender argue that, the idea "Music Aesthetics as the Core of Music Education" varies from the western MEAE and it advocates a sort of coexistent and comprehensive education idea, on the basis of emotion theory, paying attention to the different standpoints and reasonable cores of different philosophic ideas including functional, contextual and practical theories. 3) As for an overall introspection of Chinese philosophy of music education, scholars put forward different theories to establish a philosophy of music education in accordance with the practice of present Chinese music education. A sort of compatible all-inclusive philosophy of music education becomes the guideline to the present music education reformation in China.

Dairianathan, Eugene[1] & Stead, Eric Peter[2]

1. Nanyang Technological University, National Institute of Education, Singapore; 2. National Institute of Education, Nanyang Technological University, Singapore

Between Kairos and Khronos with Given Time; A Perspective from Nonmusic-specialist Tertiary Students Learning Free Improvisation in Singapore

Improvisation is a free elective course offered by the Music Department to students from all disciplines at the main University. Earlier studies on enabling nonmusic-specialist learners through Improvisation reveal informal and formal learning through reflexive and reflective thinking processes (Dairianathan & Stead 2006, 2008), which we argue are funded on the concept of askesis, notably melete and gymnasia,

in the Stoic tradition. But both thinking processes do not fully explain appropriateness of response in the moment (kairos) as a function of past experiences and opportunities to reflect on and re-enact prior moments (khronos). In this paper, we rely on students' performances as well as excerpts from participants' journal reflections and essays to critically examine the relationship between kairos and khronos for a non music-specialist learner and what it means for learners to be given time to improvise.

Dalmonte, Maria Rossana

Franz Liszt's Piano Pedagogy

If we exclude the celebrated ten years that Liszt spent travelling through Europe as a star pianist, his main activities were composing and teaching the piano. Throughout his long life he dedicated many hours a week to teaching the piano and improving the musical skills of students at an individual level. This was done most often through personal instruction, yet the meetings were rarely private. Liszt's lessons had the form of master classes. Ten to fifteen people would come to his home a quarter of an hour before he arrived for the lesson, and they put on a table the score they wanted to play. Liszt would come, greet people he knew and shake hands with the new ones. Then he would look at the scores on the table and choose one. In most cases he did not know who would play the piece, and very often the pianist had never played in front of him before. Sometimes students wanted to play one of his pieces, but there were also pieces by Beethoven, Schubert, Schumann, and Mendelssohn on the table, and even music by contemporary composers. Liszt chose music he liked for different reasons, but never his Sonata in B minor. He used to listen in silence, often following the performance on the score. He very rarely stopped the player, and when that happened, it was for very serious reasons. His commentaries at the end of the performance – his teaching – was very different when he spoke to one of his own pupils than when he addressed unknown young pianists. The present paper will briefly speak about the latter in particular and debate this main problem: what did Liszt consider was the most important advice for beginners as well as for advanced pianists: was it to emphasize the spiritual sense of the music? to be faithful to the score? to try to enlighten the form of the piece? to express one's own responses to the music? to exhibit technical skills? The answers to these questions will be taken from the testimonies of a great number of pianists who had the chance to play (once or more often) in front of Liszt, and who let their memories come down to us in different ways (Auguste Boissier 1850, Amy Fay 1880, William Mason 1902, August Stradal 1929, August Göllerich, edited by Wilhelm Jerger, 1975, Carl Lachmund, edited by Alan Walker, 1995).

Darrow, Alice-Ann1; Knapp, David & Mitak, Kirsten

1. Florida State University, Tallahassee, FL USA;

The Effect of a Service Learning Project on Music Education Majors' Attitudes toward Homelessness

Homelessness is an enduring condition that occurs in all cultures. At some point in their careers, nearly all music educators will confront homelessness among their students. The literature indicates that many individuals have stigmatized views of homelessness and its causes; therefore, the purposes of this study were to: (a) survey and measure the attitudes of music majors toward the homeless before and after their participation in a service learning project associated with a music education methods course, and (b) elicit and analyze student comments regarding their perspectives on the homeless before and after their service learning project participation. Fifty music majors participated in the pilot service learning project over a 6-week period. Participants went weekly to a large and active community homeless shelter where they conducted music sessions with young children staying at the shelter, and performed solo or small ensemble works for the women and men during their check-in times at the shelter. Participants completed the: (1) Demographic Data Form, (2) Attitudes Toward Homelessness Inventory (ATHI), and (3) Comment Forms before, during, and after their participation in the project. Overall, participants' attitude mean scores indicated non-stigmatizing attitudes toward the homeless both before and after their service learning participation; however, there was a significant difference in the overall total mean scores after their service learning experience ($p = .05$) that indicated more positive attitudes toward the homeless. ATHI subscales revealed that after the project, participants had a greater belief that homelessness had societal causes and felt more comfortable affiliating with homeless people. Participants' comments indicated generalized fear of homeless individuals, and apprehension regarding the service learning experience prior to participation. Participant comments during and after the experience indicated a greater understanding of homelessness and its causes, pride and appreciation for

the project, as well as for the opportunity to engage in community service. Participant comments also included statements about the contributions of the project to their professional preparation.

Daubney, Alison & Mackrill, Duncan

University of Sussex

Children's Use of Mobile Technologies in Their Musical Lives in and out of School: An Unconnected Educational World?

The increasing miniaturization, inter-connectivity and ever more powerful mobile technologies, have enabled young people - Prensky's "digital natives" (2001) – to engage with a range of technologies and make these integral to the ways in which they embrace music in their lives. However, apart from largely anecdotal evidence, there is little recent research on the impact upon music education – particularly in the primary school. This current project identified and explored ways in which mobile technologies are used in and out of school by young people in their last year of primary school, aged 11 years. Questionnaires were completed by 150 primary school pupils from three areas of England on how and why they use technology for musical purposes. Additionally, 56 pupils were interviewed in small groups about their musical lives in and out of school and the ways in which technology impacts upon these. A 'diamond 9' activity was used as a stimulus for the interviews, where pupils arranged a series of cards relating to different aspects of music and technology into a hierarchical order both in and out of school. This paper brings together quantitative and qualitative data in order to show trends across the whole cohort and to explore some of these ideas further through the voice of the young people themselves. The results relating to the use of mobile technology for music in primary school were consistent across all groups, demonstrating a lack of use of these technologies in relation to music education. Yet out of school, mobile technologies were frequently reported to be an important way in which young people engaged with music for many purposes, including listening to and storing music, learning to play musical instruments, playing music games and sharing music with others. The findings of this study have strong implications for music education if we are to prepare young people for the future and build upon the high levels of motivation, interest and skills developed out of school. We need to consider ways in which music education in school can keep up with technological change, integrating appropriate technologies where there are benefits to learners, in order to make music education more relevant to the young people it seeks to educate and make their musical worlds in and out of school more closely interconnected. It will also consider the practical implications of such a paradigm and pedagogical shift.

Davis, Susan A.

Brooklyn College Conservatory of Music

Music for Your Life: Negotiating School and Community Music Experience in a Community-University Partnership

The University of South Carolina String Project (USCSP) model site for over thirty US university learning communities offers a unique amalgam of community music making and music teacher education. Community members of all ages are invited to participate in the String Project as music makers to be taught by university graduate and undergraduate students as part of a teacher education experience. Expressing a "music for your life" philosophy, the USCSP negotiates crossing the boundaries of school and community music for the mutual edification of the participants. The purpose of this paper is to explore the experience of participation in the University of South Carolina String Project. The researcher implemented a fourteen month case study of the USCSP from the fall semester of 2009 through the fall semester of 2010, in order to understand how each group of USCSP participants – the university undergraduates, the community, the faculty and institution – experienced their engagement in the community-university partnership. Participant observations, informal and semi-structured interviews, program documents, videotapes and journals were utilized to ascertain an understanding of the USCSP participant experience, including perceived benefits and challenges posed to each group of constituents. The USCSP undergraduate teachers communicated about their experience through discussions of teacher identity, mentor relationships and time commitment concerns. The USCSP community partners expressed an experience that celebrates opportunities of learning, music making, mental challenge and enjoyment. The USCSP faculty and institution members articulated a responsibility to the university mission, to the pre-service teachers and to the members of the Columbia, South Carolina community. Musical, personal, financial and social benefits and challenges were documented for each group of participants. The USCSP is an exemplar in the field of

music education that embraces both school and community music within its purview. As such, there are implications for music education and community music. The USCSP reports high teaching retention rates for graduates of the program. Pre-service teachers who emerge with hundreds of hours of fieldwork experience express confidence and eagerness in their new teaching endeavors. Community members continue to participate in the String Project for years and invite others to join with them in the musical experience. This study reveals that community music and music education aims can work synergistically to attain meaningful and powerful musical experiences.

De Luca, Teresa

School of research in music education, SIEM – Accademia Filarmonica, Bologna, Italy

Preliminary Score Reading Strategies in Piano Sight Reading

This paper deals with preliminary score reading that is undertaken before playing a piano piece by sight. This activity is based on a series of processes that have not been the subject of much research. However, many researchers (Lehmann and Mc Arthur, 2002, Mc Pherson, 2005, Rebaudengo, 2007) have recognized their importance in producing a competent performance. Rebaudengo maintains that the visual model of score reading is characterized by two connected processes: 1. to extract a general vision from the details; 2. to extract the details from the general vision. This is all linked with knowledge of the style, form and musical theory of the piece. The aim of this research is: 1. to identify pianists' strategies during the preliminary reading of a score to be sight read; 2. to compare what they say about it beforehand with the actual performance by considering the relationship between the ability to read the score before playing, and the actual sight reading performance; and the relationship between the preliminary reading strategies and the performance. 30 pianists (15 skilled sight readers and 15 unskilled) were selected from the medium and high courses of an Italian Music Academy. Each pianist, after receiving a page of music to sight read, had to: 1. explain the preliminary reading strategies used; and 2. sight read the score. All the sessions were recorded and analyzed so that a comparison could be made between the preliminary reading strategies declared by the skilled readers and the unskilled readers, and so that the relationship between what they said before playing and their sight reading performance could be observed. To evaluate the quality and to compare it with what had been said by the pianist, the sight reading performances were analysed by using a table. According to this analysis, the main results obtained are: most of the pianists who played well had also made a good preliminary reading and of those who played badly, few had made a good preliminary reading but were unable to produce a good performance; most of these had done an inadequate preliminary reading and could not integrate it with other strategies during the performance. The research confirms that an efficient use of preliminary reading strategies improves the sight reading performance, and for this reason it is important and advisable in music education.

de Rozario, Suenanica Anne

Music and Me! : The Effects of Music towards Refugee Children in Southeast Asia

Points of concentration involving refugees and music in published literature have been mostly centred on ethnographic, sociological and music therapy based viewpoints. These studies provide an overview of the flexibility of music and how it can be used in various approaches within populations. To what extent are these findings validated in the context of a refugee population? This study brings a perspective from music psychology to the small body of knowledge related to refugee engagement in musical experiences. It not only addresses the "why" but also the "how" music affects refugee children, and is viewed from the perspectives of both the refugee child and educator. This study focused on examining the effects of music towards refugee children (n=92) aged 7-12 in Southeast Asia, through a program entitled Music and Me! which focused on the dimensions of self-confidence, social interaction and linguistic proficiency. This was a mixed methods study incorporating pre-test and post-testing using the Effects of Music Towards Refugee Children Scale (EMRCS), as well as researcher observation. Measurement was taken on levels of participant's overall pre and post program scores and further analyzed by gender. Spearman's Rho and the Kruskal-Wallis test were used as tests of significance to examine the strength of relationship between variables. Significance levels of $\rho \leq 0.05$ were detected for each dimension in regard to pre and post program scores, indicating that music had significant effects on refugee children. However, there was no statistical significance ($\rho \geq 0.05$) detected for gender analysis of each dimension. These findings contribute to the body of research and raise implications for further research regarding the factors of refugees and gender studies relating to music.

ABSTRACTS

de Souza, Helena & Schramm, Rodrigo

Music Teacher Education Through E-learning in New Regions of Brazil

The experience set forth herein started in 2005, in Ariquemes/RO, under the auspices of a public Federal University and the Municipal Department of Education, Culture and Sports of this small town in Amazônia in northern Brazil. As a town initiative based on academic studies, the quality of their proposal is good and the chances for inclusion in nationwide programs under Brazil´s Department of Culture (MinC) and Department of Education (MEC) are enhanced, which grant by merit financial support to regional development projects. These include the Pontos de Cultura under the Programa Cultura Viva (Administrative Rule MinC 156/2004 and 82/2005) and the Polos da Universidade Aberta do Brasil (Decree 5.800/2006) which were created under public policy aimed at ensuring human rights to full-time quality elementary education and fostered by strategies seeking to forge bonds between the community and academia. Both models have already been implemented in Ariquemes/RO. By working consistently, the program has earned credibility and enjoyed media coverage, financial support, and donations from private institutions. The local population, in turn, has given it legitimacy by enrolling. The foundation for this project is the first Brazilian distance-learning bachelor´s course in music offered by the Federal University of Rio Grande do Sul (Decision CEPE/UFRGS 44/2006 and 37/2006) under the MEC Pro-Bachelor´s Program (Resolution CD/FNDE 034/2005). Initially, the idea of teaching and learning music through distance learning using digital teaching materials and the Internet seemed daunting for both the University and the Polos. However, results have already benefitted over 3,700 children in the county elementary school network and over 400 individuals of different ages, social status, and ethnic backgrounds in the city. As an isolated region of the country far from large urban hubs, populated by migrant cassiterite miners and farmers from other regions, it has made significant headway. Noteworthy achievements are the renovated Lídio Sohn Cultural Center and the construction of a 530-seat Municipal Theater. The programming is connected to elementary schools by way of trained music teachers who work there. The conclusion is that this social, cultural and artistic growth has only been feasible through educational processes which, although rich in music content but challenged by the distance learning format, have availed themselves of new information and communication technologies, such as the Internet, in a vast continental country. Teaching music under these conditions thus lends itself as an important subject for further study.

Diaz, Frank M.[1] & Silveira, Jason M.
1. University of Oregon School of Music and Dance;

Music and Affective Response: A 20-year Content and Bibliometric Analysis of Research in Three Eminent Journals

The purpose of this study was to establish trends in the study of music and affective phenomena through a content and bibliometric analysis of three eminent music research journals; The Journal of Research in Music Education, Psychology of Music, and Music Perception, for the years 1990–2009. Excluding editorials, paper responses, and book reviews, 1293 articles were examined, resulting in 287 (22%) publications that met criteria for further analysis. Data indicated that between the two decades, an overall decrease of affective related studies was evidenced in the Journal of Research in Music Education, with increases in the other two journals. Furthermore, most studies used experimental methodology, and the most represented topic was musical preference. Implications for music education scholars along with suggestions for further research are included.

Diaz, Maravillas[1] & Riaño, Elena[2]
1. University of the Basque Country; 2. University of Cantabria, Spain

A Soundtrack in the Classroom

Any art can be produced in an independent way or integrated with others. When there is an interaction of various arts, this convergence produces different sensorial perceptions, which are the key for successful human understanding and communication. The University of Cantabria, within the general frame of the Summer Courses, has been carrying out for the last three years a training proposal related to the integrated work of music and other disciplines. The presentation is "A Soundtrack in the Classroom." This didactic proposal approaches some artistic experiences, in which narrative, music, and images play their part in an integrating game thanks to technology, allowing us to achieve very interesting results while exploring the various ways of enrichment brought into being by putting sound

and visual arts to work together. Soundtracks (e.g. voices, effects, music) were created and recorded from some audiovisual fragments. It turned out to be essential the use of a microphone, a digital recorder and a Logic sequencer. Our aims were to know the role played by the soundtrack in a visual art; to add an original soundtrack to the pre-existing images; to learn the performances of some audio-visual technologies when used for creation, documentation, and evaluation; to improve the quality of teaching and research by means of the knowledge acquired; and to achieve an integrated view of the arts and of their uses as pedagogical and artistic tools. There were 20 participants with very different profiles, varying from nursery, primary and secondary teachers, to some others teaching at music schools, and several college students, too. Four teams were established and the activity was divided into three stages: 1. Training: theoretical basis and foundations (soundtrack, recording equipment, Logic sequencer...); 2. Practice: selection of audio-visual pieces, recording each of the parts of the soundtrack; and 3. Evaluation: analysis and reflection on the use of this experience in educational contexts where the methodology can be based on Learning from Projects. Four different cartoons were produced providing creative and innovative contributions. The participants demonstrated a high degree of satisfaction throughout the entire process, and stated to have acquired a better understanding of the integrated artistic work and an open attitude towards the development of projects in the light of what they had learned.

Dieckmann, Samantha

Sydney Conservatorium of Music, The University of Sydney

Being White in Blacktown: The Musical Identity of Anglo Australians in Sydney's Multicultural West

Various studies have been conducted to determine the role of music in both individual and collective identity post-migration. The literature indicates that the metaphorical place provided by music addresses social displacement, facilitates the renegotiation of cultural boundaries and enables the construction of imagined ethnically-based communities. Researchers have also noted the function of music as a coping mechanism and as a tool for cathartic expression. Thus it has been found that music can play a significant role in re-constructing and expressing oneself when living in a new society or among ethnically and culturally unfamiliar "others". However, few studies have considered how the musical presence of newly arrived and established migrant communities affects the musical lives of the pre-existing surrounding populace, or how the musical identity of the receiving society evolves post-migration. This paper focuses on the Anglo Australian community residing in Blacktown (NSW, Australia). Blacktown has a culturally and linguistically diverse population with over 184 nationalities and 156 languages present in the area. In the most recent Australian census it was determined that Blacktown was the local government area with the third highest number of people born overseas and the fourth highest number of language other than English speakers in the country. Although not the dominant group in Blacktown in terms of population statistics, the Anglo Australian community is still perceived as the dominant group in Australian society in regard to concepts of Anglo Australian privilege and 'white' constructions of Australian-ness in the national imaginary. This paper presents preliminary findings from an ongoing ethnographic multi-case study. Anglo Australian participants have been drawn from involvement in various musical activities (both formal and informal) including local choirs, community drumming groups and youth-centered community development programs. The case studies cover a wide spectrum of the Blacktown Anglo Australian community, enabling consideration of cross-generational experiences of migration and the resulting perceptions of dominance and attitudes towards multiculturalism. It was found that involvement in community music programs and events such as local festivals provides opportunities for positive cross-cultural exchanges. Further, music was found to play a similar role in the renegotiation of cultural boundaries and identity reconstruction for the Anglo Australian community – as the perceived dominant community of the receiving society – as it does for migrants themselves. Implications for provision of appropriate music learning experiences will be discussed.

ABSTRACTS

Djordan, Svjetlana

BCRMTA, Vancouver, BC, Canada

Various Approaches to Practicing the Piano from the Students' Perspectives: The Topic of Intrinsic Motivation

The topic of intrinsic motivation is an important one. In an open-ended, arts based educational research project, titled "An Exploration of Various Approaches to Practicing the Piano", I investigated the topic of various philosophies/orientations to piano practicing by conducting interviews with three experienced/accomplished piano teachers. They talked about their views on what practicing means for them and what approaches they use to teach their own students. According to these teachers, the most common problem encountered seemed to be less than enough practicing done by students (Djordan, 2008). Therefore, I decided that further inquiry can concentrate on investigating the topic of intrinsic motivation and I would like to expand upon the work of my previous project and continue to discuss this topic in question. However, this time, instead of interviewing the teachers, I decided to consult the students themselves (or more precisely, the three of my accomplished students) and ask them (through a questionnaire) about their opinions/philosophies regarding their piano studies and motivation. This project will also be of a qualitative, open-ended and arts based educational research nature, where my students' stories (results) will be presented in a musical rondo form, with similarities between them presented as the A section and differences as the contrasting B, C, and D sections. Hopefully, by interviewing the students themselves, everybody will get a more complete insight into the topic of motivation as I believe that in order to really help our students, we need to ask for their opinions as well, as they are just as important and valuable as ours. Of course, I do not believe in, nor do I wish that this project answers on one set of motivational strategies that would work for all. That is why the open-ended, ABER format (stories in the rondo form) was proposed, where each story provided multiple answers that everybody can use in one form or another and each student can find something that works for him/her that will help him/her improve his/her own intrinsic motivation. Also, I think that consulting the accomplished students would be helpful as their success in the piano studies proves that they are motivated and their answers can be of enormous help and advice for less motivated students. However, consulting the less motivated students about their philosophies on intrinsic motivation would be beneficial as well, but that will be left for the next project.

Dobbs, Teryl L.

University of Wisconsin-Madison

Contemporary Representations, Traumatic Practices, and Difficult Knowledge in Children's Musical Engagements with Brundibár

From its overwhelming popularity in the Theresienstadt ghetto to multiple international performances, Brundibár has achieved iconic status as a salvific symbol of spiritual resistance. Music educators have yet to take up the ethical challenges inherent in Brundibár's representations, contemporary performance practices, and difficult knowledge. Together with an increasing number of elegiac compositions and their performances by school-age students, I urge music educators to reflect on their decision-making strategies and practices in relation to music emerging from trauma. In this study, I analyze multiple Brundibár performances together with related texts to understand and theorize representational strategies, traumatic performance practices, and deployment of the operetta's difficult knowledge. Brundibár is deeply embedded within the Shoah, and its teaching praxis and performances are bound up within multiple layers and approaches to its representation and difficult knowledge. Embracing the work of Apel (2002), Britzman (2000), Butler (1993,1997, 2004), Goldfarb and Rovit (1999), Koch (2003), Patraka (1999), and Rothberg (2000), I employ a theoretical framework that resists moralizing, strategic practices (Simon, 2000). In accomplishing this study, I rely on a discourse-centered, arts-based method that treats both embodied performances and ancillary documents as sets of texts (Butler, 1993,1997, 2004; Cotter, 2003; Foucault, 1990; Wodak and Reisigl, 2005). Thus, my method of inquiry is based in an ethics of care and social responsibility (Noddings (2003); McLaren, 1999) that focuses on the performativity of such texts to disrupt salvific discourses and to imagine pedagogies of empathic ethical subjectivity. Results indicate that representational strategies employed within Brundibár's performances are conventional, remaining close to its sociocultural origins. Performance praxis tends to deploy multiple strategic practices intended to heighten, even manipulate, its emotional impact on both cast and audience members via showcasing Brundibár's difficult

knowledge. I argue that this intentional heightening of emotional reception insidiously "steals the pain of the other" (Razack, 2007), therefore obliterating the other and disallowing growth for ethical subjectivity. This inquiry points up the need for music educators to consider the implicit issues of representation, traumatic practices, and difficult knowledge that dwell within Brundibár's sonic boundaries and by extension, elegiac musical compositions. This study invites music educators, scholars, and performers to re-imagine their approaches to this musical work and others that resonate with catastrophic life losses. Further, studying Brundibár as a musical representation so intertwined with the Shoah poses possibilities for ethical development and "transhistorical-transcultural witnessing" (Kacandes, 2004).

Dogani, Konstantina

School of Early Childhood Education, Faculty of Education, Aristotle University of Thessaloniki, Greece

Musical Awakenings Through Group Music Composition: a Creative Collaborative Process

Many educators are shifting away from a focus on the development of skills to encouraging collaborative creative work in the classroom. A social approach to understanding creativity and music education is stressing creativity as a pathway towards self-expression and development of flexible and independent individuals, who learn how to challenge the unknown, become fascinated with intended action, and learn to work within a collaborative climate. Within the generative and communicative action and interaction in small group composition, students create personally and socially meaningful action. Teachers' experience with the creative side of music strengthens their ability to recognize and allow children to get in touch with natural and spontaneous sound inventions. Within the current research project an interpretative phenomenological frame was adopted to understand student teachers' experiences and meaning-making activities with creative musical work. Participatory techniques were used to allow participants with limited previous musical knowledge to establish their own analytical framework, in the process of channelling their expressiveness and using their previous learning experiences in creative activities in music. With workshops that provided the basis for the research along with stimulated group work, field notes, video footage of the created pieces and focus group discussions, emergent themes and construct understandings of participants' experiences were identified. It is argued that the creative activities of composition and improvisation may take central part in the music education classroom by helping individuals internalize learned experiences through the process of expressing and organizing them in a group composition. Three significant themes that influenced the creative process are discussed: collaboration with teacher and peers in creative activities, relationship of the task with the creative product and the pedagogic significance of the research to situations and interactions with children that foster creative teaching and learning. Pre-service teacher education courses should offer immediate creative musical experiences and creative work in the classroom as a teaching and learning educational strategy to awake the artist within the teacher and the artist within the child.

Donegan, Clare M.

European School, Luxembourg

Music as a Way of Being: The Role of Music in the Unique Intercultural Context of the European School

This research sets out to investigate the role and potential of music in the culture of a particular school system, the European Schools. The research is a case study of one of these such schools, the European School, Luxembourg 1. The study considers what contribution music currently makes to this educational and cultural environment. Based on these findings, it then investigates teachers' understanding of the further potential of music within this context. McCarthy's (1999) concept of Music Transmission is used as a theoretical framework for the study and the writings of John Blacking (1973, 1988), Keith Swanwick (1999), Estelle Jorgensen (1997), Bruno Nettl (1983), David Elliott (1995), Bennett Reimer (2005), David Hargreaves (2002), Terese M. Volk (1998) and Etienne Wenger (1998) among others, inform the study. Data was collected in order to examine the current role of music in four key areas of the school community, music as part of the formal curriculum, music as a teaching and learning methodology, music as a cohesive force in community-building within the school, and music as part of the 'hidden' or informal curriculum. A multi-method approach was applied to collect data. The 'voice' of the child is also included. The sources of data collection are interviews with a representative

group of teachers, a meeting with pupils on the 5th year Class Council and a background, base-line survey of 4th class pupils' involvement with music. In order to discuss and evaluate the implications of the findings for the future, a focus group of teachers was established. This thesis contends that music plays an unacknowledged role in the multicultural context of the school. The understanding of the role of music within teaching and learning in this multicultural context will also be of particular interest to the development of future policy and practice not only in European Schools but in wider multicultural settings.

Douskalis, Peter

New York University

The Multiple Layers of Culture and the Multiple Layers of Society

This article proposes a new process for the development of multicultural music curriculum. It examined the purpose of school, the purpose of music education, the student demographic, and what music they should learn. This article linked these four questions together as a necessity for understanding the thought process of multicultural music curriculum development. By use of philosophical research, the purpose of this article was to tackle challenges in the construction of multicultural curriculum. The theoretical bases of which the arguments are philosophically constructed are contingent on the implementation of a multicultural music curriculum in diversified and multicultural areas. This article was divided into four sections that support the basis of the proposal. The four sections are: Societies within Societies, the Multiple Layers of Society, Cultures within Cultures, and the Multiple Layers of Culture. These four sections investigated the multidimensional aspects of society and culture while also investigating the hierarchal levels in which they are designed. Through this investigation, I concluded that the process for multicultural music curriculum development needs to be thoroughly developed to take into consideration these multiple dimensions. This involves active research and investigation of music and culture by the educator such that the music classroom is most effectively connected to its immediate and surrounding community. Using the steps as presented in the article will further build a sense of encompassing community inside the classroom. An understanding of layering in culture and societal practices provided support for both students and educators to understand the depth of cultural practices and the concept of subjective cultural upbringing. This can be subjective to the location of the cultural practices and surroundings in question, as laid out in the article. It is implicated that by taking this approach, educators will be able to thoroughly and comprehensively develop a well-rounded multicultural curriculum, which is simultaneously relevant and connected to the development of community and global civilization.

Drummond, John

University of Otago

Praxial Music in Schools: A Clash of Cultures?

High-school music education in English-speaking countries is addressing the challenge presented to traditional aesthetic music education by the philosophy of praxial music education, based on reflective musical activity. The aesthetic approach, in which music is studied as a phenomenon to be understood through classroom study, with an emphasis on the canon of Western Classical Music, sits comfortably beside other subjects in the high-school curriculum. The praxial approach presents a challenge requiring different teaching skills, different resources, and a different relationship between teacher and learner. This might seem to be an argument for removing it from schools, and encouraging practical music education to be undertaken in the community. However, the Western formal education system is being challenged from other directions too, both by those who argue it is made out of date by contemporary technology, and by those who argue the value of alternative, non-Western, non-colonial epistemologies. In this context, praxial music education can be seen to reflect the ideas of educational reformers, and it has a place in formal schooling as a pathfinder.

Drummond, John

University of Otago

Quarts into Pint Pots: Meeting the Callenges of Professional Education in the 21st Century

Under pressure from contemporary realities the traditional Conservatorium curriculum has given way to a broader programme thought necessary nowadays to help students meet the demands of the portfolio careers they are likely to have. Where once it was deemed necessary only to provide training and education in a limited area of music, the curriculum must now contain wide-ranging musical skills, business skills, technological and communication skills and personal skills. Given that programme durations have not increased, curriculum planners are faced with the challenge of fitting a quart of material into a pint pot of available time. Broadening the academic base to meet the needs of diversity compounds the time problem; offering praxial community participation projects can have a similar effect. Current thinking about education suggests one possible solution: online learning collectives. Adopting these approaches can help address the challenges of the new curriculum, but bring further challenges to traditional teachers.

Duby, Marc

University of South Africa

Instrument Teaching in South African Higher Education Institutions: At the Center or on the Periphery?

The situation of music departments within higher education institutions (HEI) in South Africa (SA) seems to reflect an underlying tension within academia. While their high costs and low student numbers are to some degree offset by the relatively high visibility of student and staff concerts and other public activities, these cost factors tend to place them first in the firing line in terms of institutional economic realities. It seems plausible to state that academic planners in SA HEI experience conceptual challenges in understanding what it is that musicians -and by extension, other performing artists- do, and how these activities integrate with a predominantly cognitive model of learning. With these thoughts in mind, one might say there are two levels of tension operating: one economic, and the other epistemological. My aim in this paper is to discuss some of the factors that fuel these tensions and suggest some alternative strategies for performing arts managers and planners that engage constructively with the managerial status quo.

Dunbar-Hall, Peter; Rowley, Jennifer; Bell, Madeleine & Taylor, John

1. University of Sydney

Music Education and ePortfolios: New Thinking for the Preparation of Music Teachers

This paper explains and analyzes a project implementing ePortfolios into a Music Education degree at an Australian university. The project began in 2009 and concluded in 2011. The background, history and multiple intentions of the project are described. Specifics included are the aim to address university expectations, music education proficiencies, and official government teacher accreditation criteria. The research relied on action research, in which each stage of the project was used to generate the next stage. Interviews with students were held regularly, students were trained in the technological aspects of ePortfolios, and student ePortfolios were analyzed for their content, mode of delivery, and usefulness. During implementation of the project a number of issues, often unforeseen, emerged. Six of these are discussed in this paper: 1. student perceptions of ePortfolios, 2. students' identities as 'digital natives', 3. the role of ePortfolios in representing students' multiple musical and pedagogic identities, 4. the mapping of ePortfolios across the subjects of the degree program, 5. the assessment in relation to ePortfolios, and 6. ePortfolios as sites of learning. By raising these issues and requiring active responses to them, the project became a form of curriculum evaluation, a pathway to reinterpretation of the degree program involved, and a new way to ensure that future music educators are comprehensively prepared for their profession.

ABSTRACTS

Dunbar-Hall, Peter

University of Sydney

The Role of Music Teaching and Learning in an Environment of Cultural Fragility: Case Studies from Bali, Indonesia

This paper investigated three contexts of teaching and learning music and dance in Bali, Indonesia, and positioned them as ways in which music and dance under threat of decline or loss are being proactively reclaimed and maintained. The three contexts are: (1) the teaching of children in village settings, (2) the work of formalized institutions, and (3) the use of seniman tua (senior artists) in passing on both repertoires of the past and the pedagogies associated with them. Apart from the ways these three contexts functioned, the paper also considered how learning music and dance could be implicated in observance of religious events, in local village pride, in constructions of Balinese identity, and in challenging received notions of gender roles in the performing arts. Through these vignettes, the importance of teaching and learning music and dance in a setting of cultural fragility is emphasized.

Economidou Stavrou, Natassa

University of Nicosia, Cyprus

Secondary School Teachers and Students' Views on What Constitutes the Ideal Music Teacher

It is widely accepted that one of the primary goals of any teacher preparation program is to teach future teachers how to become good teachers. However, what is open to debate is exactly what characteristics define what we call the "ideal teacher"? Various research studies have sketched the ideal teacher as someone who understands and respects the students, is friendly and patient, polite and modest, informal and fair, and has sense of humor. Teachers' professional knowledge, both of the subject taught, as well as the didactic knowledge of the subject, were also valued in the literature. However, there is a shortage of studies investigating views on what constitutes the ideal music teacher. The current project aims to identify the qualities that distinguish the ideal music teacher from an average teacher through the eyes, minds and souls of two of the most significant parties involved in the teaching and learning process: the students and the teachers. More specifically, the study sketches out the personal traits and the competencies of the "ideal" music teacher deemed most important by secondary school music teachers and students, identifies the points of convergence and divergence between the aforementioned parties and proposes the profile of the "ideal" music teacher, as suggested by the synthesis of the beliefs of the participants. 518 secondary school students completed a two-part anonymous questionnaire consisting of closed and open-ended questions. A simplified version of the students' questionnaire was hence completed by 40% of the Cypriot secondary school music teachers, appointed in secondary schools in Cyprus. SPSS was used for the statistical analysis of the quantitative data, whereas corroborating and dissenting themes between the two data groups' qualitative data were identified. Issues mostly related to the personality of the teacher and the interaction with the students and at a lesser degree with his/her subject knowledge and skills in music were found between others to be the major qualities of the ideal music teacher according to the views of secondary school students. Findings from music teachers are in homophony with students' views. However, teachers valued further, compared to the students, the ideal teacher's content and pedagogical knowledge in music. It seems that the characteristics of the ideal music teacher do not differ extensively to the characteristics of the ideal teacher found in the literature. By building on the findings, the paper establishes recommendations for music teacher education and teacher effectiveness.

Einarson, Kathleen M.; Corrigall, Kathleen A. & Trainor, Laurel J.

McMaster University

Assessing Young Children's Musical Enculturation: Sensitivity to Key Membership, Harmony, and Musical Meter

Even Western adults with no formal music training have implicit knowledge of the tonal and rhythmic structure of music within their culture, but little research has explored the development of these skills. Our goal was to examine North American children's enculturation to Western music. In a novel video task, 4 and 5-year-olds watched 2 puppets playing a melody or chord sequence and selected the puppet that played the better song. One puppet played a standard sequence that ended according to Western harmony rules, while the other played a deviant version that was either entirely atonal, or that ended in

an unexpected key or on an unexpected harmony. Five-year-olds selected the standard version significantly more often than predicted by chance for both melodies and chords when the deviant violated key structure (as in the atonal and unexpected key versions), but not when it violated the expected harmony. Four-year-olds performed at chance in all conditions. These results indicate that enculturation to Western music's tonal structure occurs during the preschool years, and that harmonic sensitivity develops later than knowledge of key membership. Enculturation and perceptual specialization for the music typical of one's native culture also play a significant role in how listeners perceive metric structure and timing information. Complexity of timing information varies widely between cultures, and members of Western cultures find complex metric structures far more challenging to perceive and produce accurately compared to simple metric sequences. However, this is not true for members of musical cultures where both metric types are common. We are currently creating a second video-based task to test two distinct aspects of young children's beat processing ability, namely, beat alignment and beat synchronization. This task requires children to drum along in time to musical excerpts. Children also to judge which of two puppets is a better drummer, when one is in synchrony with the beat and the other is either out of phase or out of tempo with the beat. Excerpts have either simple or complex metric structures. We hypothesize that performance on the tasks will be correlated, and that 5-year-olds will show a greater degree of metric structure enculturation relative to 4-year-olds. Data collection is ongoing. Because so little is known about the developmental trajectory of musical enculturation or the degree of musical knowledge possessed by young children, this work is necessary to inform educational best practices as well as music pedagogy in numerous cultures.

Elliott, David J.
New York University

Music Education as/for Artistic Citizenship

This paper explains the concept of "artistic citizenship" as it applies to the nature and value of music making and music teacher education. I begin by analyzing the tensions between "the politics that make music" and "the politics that music makes." By this I mean the many forces that give rise to the agency and efficacy of "musical work" for the advancement and support of democratic citizenship. Within this part of my discussion, I examine music as a site of contested policy and power formations, themselves shaped by specific political moments and geographical locations. The remainder of the paper is framed in relation to several basic questions and issues: 1. What is Arts Politics? Here I comment briefly on selected conceptions of "arts culture" to provide an overview of what it means to think about musical practices outside and inside "the political" (e.g., Goody, 2010; Foster, 2002; Ranciere, 2006; Canclini, 2001). 2. What is Arts Policy? That is, what are the institutional and ideological contexts that shape the fundamental meanings and applications of musical work for citizenship? (e.g., Campbell and Martin, 2006). 3. What are the links between: (a) selected musical spaces (e.g., schools, community centers, clubs, concert halls, the public street, cyberspace, social protests), (b) digital music production, and (c) arts policy and artistic citizenship? (e.g., Terranova, 2000). 4. How are musical activities used (a) as a sign of healthy communities and (b) as possessing powers to make communities "healthier" (e.g., Kwon, 2004; Bourriaud, 1998). It seems fair to say that, from "revolutions in music" to "music in social and political revolutions," music makers of all kinds have inserted themselves and their music in the circumstances and situations of social change and transformation. If so, then what can music educators learn from the strategies and actions of selected "activist musicians"? My conclusion is that by integrating answers to the questions above, music educators will gain a valuable perspective on what artistic citizenship is and what it means for school and community music teaching and learning and for music teacher education. Indeed, many school and community music programs worldwide are already engaged in artistic citizenship without knowing it and/or without knowing how to improve and focus their energies and strategies. My paper intends to contribute to improving the knowing-how of "musical work" for the advancement and support of democratic citizenship.

Erkkila, Tuomas
University of Oulu

The Mystery of the Tapiola Sound - Finally Coming to Light?

This presentation is a short trip into the archives of the Tapiola Choir, with the objective to determine the enigmatic concept of Tapiola Sound. The choir is a famous Finnish children and youth ensemble, established year 1963. The most prestigious award the choir has received is the UNESCO Performing

Arts Award in 1996. Tapiola Sound is a concept which critics introduced in the early 1970s. For this article, I have studied the written material by the choir during the first two conductors, from 1963 until 2007. I will focus on the key descriptions made by outside observers in the framework of the concept of Tapiola Sound. I've take a look at Tapiola Sound as a musical matter, but also as an educational matter. Educational activity has been an integral part of the core ideology, written in the mission statement, and has taken place in actual operations of the earliest years and onwards. Therefore, consideration of these aspects is justified and relevant. Using content analysis method, I looked for the reasons why Tapiola Sound became a concept that choral pedagogues all over the world recognize and especially, how it is theoretically and practically able to determine. Despite dividing the concept in halves, the reading process has made me think whether musical and educational factors are able to be distinguished. There is hardly any legitimate reason to do. Successful educational priorities and methods produce marvelous musical results. Could this be the kind of essence of the Tapiola Sound as musical and educational goals and objectives gracefully go hand in hand? Producing captivating results, critics has characterized the concept with effortless and joyful music-making. Music and education are available at the same time; equally, without having any reasons for giving neglect or overemphasize one. Ala-Pöllänen, however, sets a clear priority. "Education is the starting point for everything. The choir is mostly there for themselves, a place of growth for young people." When writing about the co-operation between the conductor and singers, emphasized in many occasions is the confidence and choralist's self-accountability. This leads to the functionality and the co-operational leadership, the focus on the empirical part of my research. Conductors Pohjola and Ala-Pöllänen consider Tapiola Sound as the results of all activities and unable to squeeze in one word. Pohjola, however, continues, "The Sound is a mystery. In my own works, the best motivator is the flammable shine in a child's eyes, when he learns something new."

Evangelou, Pelina

Day Center for Visually Impaired People with Additional Handicaps "Amimoni"

Community Music Therapy: Working with a Group of Blind, Multiple Handicapped Adults

The overall goals of music therapy are; to effect personal change, to facilitate interpersonal relations, to nourish growth and development, to contribute to the attainment of self-actualization and to assist the individual's entry into society. If we think about it we will see that, despite their differences, both fields of music therapy, often referred to as Educational and Psychotherapeutic practices, have these same goals. Community music therapy harmonically integrates these two fields, moves a step forward and focuses on developing increased possibilities for participation and integration into the community for those who for some reason have been excluded, such as people with mental or physical handicaps. Cultural activities are important paths to integration and participation in communities. Engagement in cultural activities, such as music performances, give possibilities for a development of contact and relationships, social learning, as well as the experience of self-esteem and self-realization. These activities can be very important for a person's quality of life, giving him opportunities for self-expression and communication, opportunities to be active, to feel accepted and have a sense of belonging, to be a part of the community and experience life as meaningful. The presentation of a case study on the work with a group of blind, multiple handicapped adults is an example of a typical music therapy process that evolved into a community music therapy process offering to all participants, including myself, memories for life.

Fabbri, Enrica

School of Research SIEM- Accademia Filarmonica of Bologna, Italy

Apprehensions before Musical Appraisal

There is a vast literature concerning the state of anxiety felt before a public performance. According to Fishbein et al. (1988), performing in public was experienced with anxiety by 24% of those interviewed. Gustafson & Rawson (1983) studied a sample group of 96 violin professionals and students, and 10% of these claimed to feel nervous at every performance. Glennie (1991) maintains that waiting for a concert could actually cause the musician to have doubts and jeopardize the outcome of the performance. Gabrielsson (1999), on the other hand, contends that excellence in musical performance can be achieved through the ability to feel what the music wishes to convey and through complete mastery of instrumental technique. Yoshie, Shigemasu, Kudo and Ohtsuki, (2009) studied performance anxiety in

pianists and athletes and learned about their coping strategies. Their results show that acquiring self-confidence reduces states of anxiety. The aim of this research was to investigate some aspects that are not always clear in the literature: the relationship between the elements that cause anxiety and the expectations of satisfaction during the preparatory phase that precedes (though not immediately) the concert performance. Research was carried out with 15 young performers who did not yet have professional expertise. This made it easier to capture the root causes of their emotions. They were asked to complete a questionnaire that had three parts: 1. information and evaluation about themselves and their educational background; 2. information and evaluation concerning the choice of program and the occasion of the performance; and 3. opinions on the reactions of different kinds of audience to a concert performance. Questions concerning anxiety were not directly posed. Analysis of the responses provided information about the causes of the emotional states of those answering the questions. The responses had aspects of awareness and defense intermingled, and they showed us that there were at least four causes: emotional participation in the music being played, confidence or lack of it in one's own technical training, a sense of self-esteem at the cognitive, emotional and social levels, and trust in or fear of the audience. If these aspects are well assessed and managed, they could be part of an effective teaching strategy by teachers for their concert-performing pupils.

Fang, Ya-Ting & Ou, Yuan-Fang

Taipei Municipal University of Education

A Study of Information Literacy of Senior High School Music Teachers

The purpose of this research was to explore information literacy of senior high school music teachers with different background variable. The research was by questionnaire inquisition, the 192 music teachers of national, private, municipal and county high schools of the 7 cities in northern Taiwan (Yi-Lan County, Keelung City, New Taipei City, Taipei City, Tao-Yuan County, Hsinchu County and Hsinchu City) during 2011 as research bases. The self-designed questionnaire, "the information literacy by senior high school music teachers," is used that contains two parts. The first part was personal information, the second part is information literacy of music teachers. To accomplish reliability and validity of questionnaires, item analysis, reliability analysis, and construct validity are proceeded after recalling questionnaires. 161 recalling questionnaires are valid, then analyzed by descriptive statistics, t Test, one-way ANOVA and Pearson product-moment correlation. The results are as follows: 1. The information literacy of senior high school music teachers are above average; 2. "The ability of perception of information technology", "the ability of operating information technology," and "the ability of integrating information technology" of senior high school music teachers are above average in every aspects; 3.The average value of literacy of "Searching on internet for resources, to do self-learning" is highest, the worst is "To design a personal website," of senior high school music teachers are both belong to "the ability of integrating information technology;" 4. The higher educational background of senior high school music teachers, the higher information literacy of whole and every aspect, doctor degree is higher than master degree; master degree is higher than undergraduate degree; and 5. Senior high school music teachers who have longer teaching seniority have higher "ability of perception of information technology," seniority "over 31 years" higher than "6-15 years"; "6-15 years" higher than "under 5 years"; "under 5 years" higher than "16-30 years." Based on the results, the researchers provide some suggestions to educational administrative organizations, teacher education institutes, senior high school music teachers and future researchers, to be references of policies, instruction and researches.

Fang, Ya-Ting & Ou, Yuan-Fang

Taipei Municipal University of Education

A Study of Senior High School Music Teachers' Integrating Information Technology into Music Class

The purpose of this research was to explore senior high school music teachers' application of information technology integrated into instruction with different background variables. Questionnaires were distributed to 192 music teachers of national, private, municipal and county high schools of the 7 cities in northern Taiwan (Yi-Lan County, Keelung City, New Taipei City, Taipei City, Tao-Yuan County, Hsinchu County and Hsinchu City) during 2011 as research bases. The self-designed questionnaire contained two parts: personal information and how information technology is integrated into music instruction. Item analysis, reliability analysis, and construct validity were completed for all returned

questionnaires indicating 161 questionnaires were valid and, therefore, analyzed by descriptive statistics, t Test, one-way ANOVA and Pearson product-moment correlation. Results suggest: 1. The ability of senior high school music teachers applying technology information integrated into instruction were above average; 2. Not using "Music recording"and "MIDI edited software" ranks No.1 in senior high school music teachers applying information technology integrated into music instruction; 3. Finale, Windows Movie Maker, Windows media player, and Facebook rank No.1 separately in "notation composed software," "video produced and edited software," "video and sound played software," and "interactive learning in forum with students" in senior high school music teachers applying information technology integrated into music instruction; 4. The higher educational background of senior high school music teachers, the higher percentage of applying information technology integrated into instruction, doctor degree is higher than master degree; master degree is higher than undergraduate degree; 5. There were more "Part-time homeroom teachers or administrative teachers" than "subject, homeroom, and administrative teachers" in the present positions of senior high school music teachers; and 6. The larger the schools, the higher percentage of senior high school music teachers applying information technology integrated into the classroom. Researchers provide some suggestions to educational administrative organizations, teacher education institutes, senior high school music teachers and future researchers, to be references of policies, instruction and researches.

Fautley, Martin

Birmingham City University, UK

The Effects of Performativity Measures and Assessment in the English School Music Classroom: Goodhart's and Campbell's Laws in Action

Goodhart's law states that when a measure designed for one purpose becomes instead an article of policy, it ceases to have value as a measure. Closely related to this is Campell's law, which when applied to the consequences of educational assessment, can be taken to mean that when assessment grades become the goals of the teaching and learning process, they cease to be useful as indicators of that which they were supposed to measure. This paper examines the effects of these laws with relation to assessment of National Curriculum music in England. Drawing on a small-scale study of music teachers in England (n = 57), this paper reports on both the attitudes of the teachers towards National Curriculum, and on the pressures upon them to change the results of their assessments in order to produce higher results which would be more in line with school predictions and requirements. The teachers in the study, all classroom music teachers in secondary schools, reported that in some cases there has been considerable pressure put upon them to alter results, and that such alterations are required by school leadership who have, in most cases, little or no understanding of what assessment in music entails. From the data resulting from the study, this paper theorized the issue according to the outworkings of both Goodhart's and Campbell's laws. This involved a consideration of the distorting effects of high-stakes assessment, and of the ways in which these affected both curricular processes, and teaching and learning in English schools. This is because teaching has become more focussed on the assessment that will result from it, and teachers are teaching things which will lead to assessment gradings being as high as they can be. Allied to this is the relentless use of target setting, where the target has become the sole outcome of worth in the educational system. The paper concludes that assessment in music education has become subject to gaming principles, and that the results from National Curriculum assessments in music are not suitable for developing pupil learning in a formative fashion. Neither, due to management meddling, are they much use in determining summative outcomes. Consequently they are of little use as measures of school improvement either.

Fawcett-Yeske, Maxine[1] & Palensky Moghadam, Jenna

1. United States Air Force Academy

Presentation Primary School World Song Project: Cultural Initiative Models as Counter-narratives in Immigrant and Refugee Communities

As people become increasingly mobile, by choice or necessity, unique juxtapositions of diverse cultures result. Places where large numbers of immigrants and refugees have been relocated are indicative of this. Limerick, Ireland, and Lincoln, Nebraska, USA, are two such cultural crossroads. While tensions and animosities that drive politics and fuel conflict have caused the relocation of thousands of refugees, music and the traditions of music-making that travel with these people offer positive counter-narratives and new hope. This presentation is the culmination of research conducted by a college music professor

and an undergraduate music major from the United States. Collaborating in a grant-funded Student-Faculty Research Partnership, we explored the World Song Project at an elementary school in Limerick, Ireland, in order to imagine and envision similar initiatives for our own community. To learn about the World Song Project and other cultural initiatives under the umbrella of the Sanctuary Project at the Irish Academy of World Music and Dance, we traveled to Limerick where we: 1. interviewed the director of the Sanctuary Project, the music director for the Presentation Primary School World Song Project; the principal, teachers, and students at the Maria King Presentation Primary School; and the musicians in The Irish Chamber Orchestra, 2. participated in the workshop and final performance of the World Song Project, and 3. documented our observations with audio and visual recordings. Presentation Primary School, in the heart of old Limerick City, serves students representing over 20 countries and linguistic backgrounds, with Polish and Russian the most prevalent nationalities of origin. At the time of this research, 24 teachers taught at the school, each teaching 12 subjects to their students, including one hour per week of music. The World Song initiative supplemented the students' exposure to music and allowed them to interact with a professional orchestra. The repertoire consisted of traditional songs of the countries represented by the students at Presentation Primary School, among others. Music is a bridge that spans cultural differences, fosters understanding, and encourages a fundamental sense of community. An inspiring initiative, the World Song Project is an exemplary model. In its conception and implementation, it suggests an avenue through which music can be shared among members of communities in transformation.

Fedrigo, Cristina & Rossi, Tiziana

Conservatory of Music "Giuseppe Tartini" - Trieste, Italy;

From Music as Cosmos Metaphor to Music as a Human Educational Context

In the Italian School system, recent major changes concern multicultural and multimedia dimensions and are changing the pedagogical perspective and values, which music educational action and practices must refer to. Music Education Curricula (2007), in particular for Primary and Lower Secondary School, seems to improve a new coherent Weltanschauung about music educational functions in the School. To understand the Music social and cultural importance for people, we need to evaluate its presence and pervasiveness in the daily human experience. Paying homage to pre–Socratic Greek culture, which showed us how deeply "musical" a Society can be, it is possible to re-read that literature (philosophical fragments, lyrics, epic poems through Homer, Hesiodus, Heraclitus, etc.) searching for useful suggestions to think about music education. The present study aims to highlight the necessity of a world-citizen education, and also confirms the ancient Greek cultural memory in the growth of the European people, basing it on the educative necessity of music for everyone. Method. The present study highlights threads that link to current points of view on human education, and the music functions as expressed in our society and described in School and pedagogical documents. A source of inspiration can be found in the cultural Greek contribution to our culture, to rethink a sustainable role for music in education, and construct and/or de–construct our institutional guidelines. Music education professions need not only a "bottom up" point of view, but also current attitudes to envision future action and give guidelines for the human people in a sustainable system. For the Ancient Greek, especially from 9th to 6th century B.C., music is the harmonic structure that represents the Cosmos, that guards Memory and Knowledge that sings the Myths. Consequently the many Arts of the Muses are the context to educate and cultivate the initiate knowledge: surely it is not music for everybody, but for all. It is a fundamental professional tool to be able to think about change and attitudes about Time, in order to find the most adequate practices in the educational experience. Contributing to constructing and de-constructing music education paradigms involves the awareness and competence of music teachers and educators.

Fialho Malagutti, Vania

Maringá State University, Brazil

Television in Rap Group Musical Learning

This text presents an outline of the results of research carried out by the Music Graduation Program of the Federal University of Rio Grande do Sul, Brazil, which investigated the televised program Hip Hop Sul broadcasted by Cultura TV in Rio Grande do Sul, TVE/RS and 18 rap groups. The work has as theoretical source, authors who see television as an active phenomenon in the formation of individuals playing a role that goes beyond entertainment and communication, performing social, cultural and educational functions. The objective of this project was to understand the socio-musical functions that

the Hip Hop Sul program fulfills and the formation and musical performance experiences it provides for rap groups that join the program. Data analysis was based on the televised analysis method by Casetti and Chio (1998), which identified 4 social functions of television: to create role models, to tell stories, as a spokesperson and to create rituals. The function of creating role models was most often discussed in the work because of the understanding that this one was directly related to the main question of the investigation. The techniques used in the collection of data were semi-structured interviews, natural observations and following ups of the routine of the program producers. Photographs were also taken, besides audiovisual registrations of the program production team and of rap groups active in the period of shooting. Results show that Hip Hop Sul is not an educational program in a more restricted meaning. However, there are socio-educational functions that are inherent in the program, given to the characteristics that involve and identify it with the hip hop community, which produces the program. The function of creating role models is clear to the viewers as well as to the participants, when hip hop musicians understand subjects related to music as DJ techniques, rap styles and stage performances. During the shooting, checking the sound is a time when the production team suggests hints for a better performance. The suggestions and role models that the program gives to the musicians become part of their lives. After shooting, the "see yourself on television" takes place, which also means self-evaluation. By appearing on television, many groups project themselves in the gaucho rap scene. The results show that, to rap groups, television performs clear pedagogical and musical functions that modify the musical being and practice of young people investigated.

Figueiredo, Sergio[1] & Silva Queiroz, Luis Ricardo

State University of Santa Catarina - Udesc -Brazil

Perspectives for Music Teaching in Basic Education in Brazil

A recent Brazilian educational legislation regarding music in schools, the Law 11769/2008, represents an advance in terms of the presence of music in basic education. This advance means that the new legislation establishes the possibility of inserting music education for all students in basic education (ages 0 to 18). Besides such unquestionable advances for music education in Brazil, the challenges are many because of diverse reasons. Although the new legislation establishes that music is a compulsory curricular content in schools, different approaches to the arts teaching in general have been applied in different educational contexts. In the recent past of arts education in Brazilian schools, music education was a part of 'artistic education', and in that period it was thought that only one teacher should be responsible for all the arts. Different legislation changed this idea of one teacher for all the arts, but such a practice is strongly attached to diverse educational systems. With this new legislation, a new scenario could be established for music in Brazilian schools. Considering the current situation for music in Brazilian schools, this work presents a discussion about the Brazilian educational legislation. The discussion still includes the music teachers' formation, as well as objectives and contents that could be applied in the school musical education. The text is built from: 1. Brazilian educational documents – laws and complimentary orientation and guidelines for basic and higher education and 2. bibliographic studies published in Brazil - music education, teacher preparation and curricular proposals. The proposed objectives and contents could compose the wide points presented, but those outstanding roads could be useful in the definition of strategies to music education in schools. The possibilities are multiple and should constitute a permanent exercise for music educators to define consistent and coherent contents for music in schools, always respecting the complexity and variety of the musical phenomena. Starting from the accomplished discussion it is possible to conclude that, although music education in Brazil is facing several challenges, there is a significant progress in terms of the insertion of music in schools after the approval of the new legislation.

Filsinger, Mark

Eastman School of Music

Learning Repertoire: What, When, Why... and How?

Learning repertoire is essential to understanding music in all cultures. Repertoire defines how our music "goes" (i.e., style, meter, tonality, expression, form), and through learning repertoire we develop listening, performing, and creative musicianship skills. What does it mean to learn repertoire? Is singing or performing a melody (or ensemble part) sufficient? For a jazz musician, knowing a song requires being able to sing, perform, and improvise over the songs' form. Further, jazz musicians are often composers and arrangers. While I am not suggesting that we all learn jazz, I advocate that we

approach learning repertoire similarly to jazz musicians. In this interactive workshop, I will present practical techniques for learning repertoire in many styles and settings, and with novice through expert musicians. With the objective of guiding students to express themselves as listeners, performers, and creators, I will offer methods and techniques for teaching and learning repertoire that includes continuous and contextual listening, moving, singing, performing, improvising, reading, notating, analyzing, arranging, and composing. Using the song, "When the Saints Go Marching In," I will engage session participants in singing the (a) melody, (b) bass line, and (c) inner-voice lines, and to improvise (a) rhythmically, (b) tonally, and (c) melodically. In the context of developing those skills, I will offer ideas for reading and notating music with comprehension, and composing and arranging. I will describe developing a curriculum centered on learning American repertoire, and I will invite participants to think about and share how they may develop a curriculum that incorporates repertoire from their culture. In addition, participants will view video that demonstrates students performing and learning to improvise on repertoire in an elementary general music classroom and secondary school instrumental ensembles. Repertoire will include a variety of styles, meters, and tonalities. Participants will receive a handout that includes (1) strategies for creating a music education curriculum centered on learning repertoire, (2) useful resources for teaching improvisation, and (3) a list of appropriate repertoire and recordings for a variety of settings.

Fisher, Ryan A.[1] & Scott, Julia

University of Central Arkansas

The Effects of Vocal Register Use and Age on the Vocal Health of Male Elementary Music Teachers

The purpose of this study was to examine the effects of vocal register use and age on the vocal health of male elementary music teachers. Participants (N = 160) consisted of male elementary music teachers from urban (n = 63), suburban (n = 65), and rural (n = 31) school settings from two neighboring states in the southwest region of the U.S. Participants completed a short survey via SurveyMonkey® that consisted of questions like, "How many years have you taught elementary music?", "Do you use an amplification device while teaching music?", "Do you currently smoke?", "Have you ever been diagnosed with a vocal health disorder?", and "When vocally modeling or singing in your music class, what vocal register do you typically us?". After responding to those questions, the participants completed the Singing Voice Handicap Index-10 (SVHI-10). The SVHI-10 is a 10-item survey with statements like, "I am unsure of what will come out when I sing," "I have to 'push it' to produce my voice when singing," and "I am unable to use my 'high voice.'" Participants responded to each item using a scale of 0-4 with "0" being "Never" and "4" being "Always". Overall results from the survey revealed that 10.6% of participants used an amplification device when teaching music and that 6.3% of participants had been previously diagnosed with a voice disorder. In response to the percentage of time spent singing in music class, 40% of participants reported singing 26-50% of the time with 38.1% singing 51-75% of the time. Over 36% of participants reported they used their falsetto most of the time when modeling or singing in class, with 42% of participants using primarily chest voice when modeling or singing. To examine the possible effects of vocal register use and age on the participants' vocal health, a two-way, between-subjects ANOVA was conducted. Vocal register use and age served as the independent variables with the SVHI-10 as the dependent variable. Results from the ANOVA revealed no main effect for vocal register use, $F(2,158) = 2.20$, $p = .89$, or age, $F(3, 158) = .98$, $p = .41$. This study revealed that male participants, on average, reported low scores on the SVHI-10 indicating good vocal health regardless of age or vocal register use in the music classroom.

Flohr, John W.[1]; Riley, Richard W.[2] & Cummings Persellin, Diane[3]

1. Professor Emeritus, Texas Woman's University & Faculty, School of Education; 2. College of Education and Leadership, Walden University; 3. Trinity University

Relationships Among Music Listening, Temperament, and Cognitive Abilities of Four-Year-Old Children

The purpose of the study was twofold: (a) to investigate electrophysiological (EEG) responses during listening to two contrasting styles of music, and (b) to investigate the relationship between listening to recorded music and the cognitive abilities of 4-year-old children. EEG data were collected on a baseline condition of eyes open. These data were then compared to EEG data produced when children listened to selections of Bach and rock music, and while performing a standardized cognitive test of visual closure.

Behavioral data were also collected on sex, age, home environment, and temperament. Results indicated children's EEG data were not significantly different for the two styles of music suggesting that young children may be more accepting of different musical styles. However, children scoring high on the visual closure test could be predicted by Beta band electrical brain activity at site F3 (F3 is in the left hemisphere associated with reward, attention, long-term memory, planning, and drive) and by Alpha band electrical brain activity at site O2 (O2 is in right hemisphere occipital lobe associated with visual processing). Discriminant analysis indicated that electrical brain activity at those two sites correctly classified 90% of the cases of children scoring high on the visual closure test. Neither sex nor the home environment measure yielded significant differences. Children scoring high on the visual closure test were shown by a temperament measure to be more outgoing in new situations than low scoring children. Their temperament probably interacted with music and social climate of the classroom.

Floyd, Eva

University of Cincinnati

Children's Choirs for Today's Children

The purpose of this paper is to discuss the importance of establishing a communal environment for both school and community-based children's choir programs. The paper will address several issues related to this topic including participation (motivators, fears, rationales), benefits (musical, social), and strategies for creating a safe and welcoming choral community. Previous research indicates adolescents' participation in school choral ensembles relate to musical, social, academic, and family reasons. Results of adolescents' ensemble participation have been reported as musical, academic, psychological, social, and even simply enjoyment. Other previous research reports the supportive and enjoyable rehearsal atmosphere to be very important to the students' psychological benefits. The importance of the director's genuine and thoughtful strategies to design safe space to engage in creative music making – especially in the context of community-based musical groups also discussed in the paper. The paper investigated the following with members of select school and community-based children's choirs: 1. why singers choose to participate; 2. self-reported benefits of their participation; 3. singers' perceptions of safety within their respective choral communities; and 4. director's comments and actions related to strategies for creating a safe and welcoming environment. The children's choirs participating in this exploratory study were chosen based on proximity to the researcher, willingness to participate, and successful negotiation of logistical matters. Ten choirs have participated in this study resulting in approximately 350 participants. Data was collected with the use of researcher-created and administered questionnaires, interviews, and observations. Results are analyzed with difference to type of ensemble (school versus community ensemble), gender (boys versus girls). Results may help directors better understand what motivates children/adolescents to participate in community choral ensembles and why/how those motivators are different than school-based choral ensembles. Results could also give insight as to how boys and girls differ in their motivations and fears/concerns. This information may help choral directors recruit new singers and/or refine the musical and non-musical objectives of their ensembles. Information regarding directors' strategies for creating safe and welcoming choral communities will be compared with the choristers' perceptions. Results may give directors insight into effective planning, implementation, and self-reflection. These results are important to assess and evaluate how our choral offerings relate to our community's needs, our students' needs, and our vision to offer quality music-making to as many children as possible.

Forari, Antonia[1]; Nicolaou-Telemachou, Nopi[2] & Adamou, Eva[3]

1. Cyprus Pedagogical Institute; 2. University of Cyprus; 3. Secondary Music Teacher, Ministry of Education, Cyprus

Music Education Change: A Change More than a Curriculum

This paper explores several issues that need to be borne in mind and resolved to ensure a successful implementation of a new music curriculum during an educational reform. This paper draws data from Cyprus, which is under a major educational reform in all levels of its school educational system. The presenters, who are actively involved in this change as teacher trainers, discuss issues that arise during all stages of an educational reform and can easily cause a fragmentation in the successful implementation of a new curriculum, since an educational change is far beyond the design of a new music curriculum. These issues mainly relate to the "reading" of the music curriculum, the existing educational values of music teachers, the teachers' training and support, the voice of the students, the

restrictive time-table, the provided educational material, the available facilities and school conditions, the overloaded extra-curricular program, the centralized educational system, the absence of local communities and parents, and certain social issues. Each one of these issues form a distinct discourse which is not necessarily in accordance with one other and can easily cause a fragmentation in the successful implementation of a new music curriculum. Therefore, the paper draws on the concept of discourse to depict the conflict between all involved actors and issues, and on the concepts of agency and structure to suggest that, in the end, all actors, although constrained to some extent by structural factors, exercise their agentic possibilities to implement the new curriculum. Thus, it is vital, during an educational reform, to be aware that every new music curriculum is "re-written" by all involved actors as they produce and bring their own professional meanings into the music classroom. However, it concurrently needs to be clarified that power and social issues exist and, in some cases, define what counts in the end. One possible way forward, is policy makers, policy implementers and policy receivers to have a shared educational vision and be willing to work hard towards it.

Forrest, David & Grierson, Elizabeth

RMIT University

Researching Doctoral Journeys in Music and Art Education

In 2010, Journeying: Reflections on Doctoral Studies by Australian Music Educators and The Doctoral Journey in Art Education: Reflections on Doctoral Studies by Australian and New Zealand Art Educators were published in Australia. The studies profile the diverse accounts of 19 music educators and 18 art educators on undertaking and completing doctoral studies. The respondents were invited to contribute their considerations on a series of questions covering the areas of choice of university, supervisors, topic, methodology, time and life management, as well as a reflection on the doctoral experience, and a commentary on advice to prospective candidates. The studies are organized to bring questions of methodology and value in music and art education research to the fore. While the narratives in each individual account vary in detail, they show that the issues, problems, questions, crises, challenges, and solutions are similar in the journeys of any doctoral program. They are proving worthwhile for new researchers in doctoral programs in music and art education, other creative arts and the liberal arts as they add to the body of knowledge. The paper relates to the conference theme of Music Pædeia in that it is dealing with "the process and result of the kind of education that aims at the development of enlightened minds" and the sub-themes philosophies of music education, new perspectives, methodological approaches and practical applications. We give an account of the way these studies were devised and presented, their reasons for being, and the particular ways it adds to the body of knowledge in the fields of music and art education. We present the questions that were posed to the contributors, an analysis of the ways the writers addressed these questions, and what their approaches teach us about doctorate research methodologies, processes, challenges and personal interventions. The paper presents perspectives on the research field with reference to policies of arts curriculum change, cultural diversity and equity as a way of drawing attention to the crucial issues we face in the 21st century educational terrain.

Foustalieraki, Maria E.

Francis W. Parker School, Chicago, IL; Durairaj, Manju Latin School of Chicago

Curriculum Design and Implementation in Elementary Music Education

A well-designed, sequential curriculum is essential for an effective music education program. Students learn in different ways. Actively involving students in the learning process through a variety of experiences is essential in order to reach all learners. At the elementary school level, a thoughtful, developmentally appropriate, student centered and quality music curriculum will ensure that young students acquire the skills and knowledge that will develop in them a true appreciation for music both as performers and as listeners. The approaches to music education outlined by Orff, Kodaly, Dalcroze and Gordon influence the current practices in teaching elementary music education in the United States. An eclectic general music curriculum usually incorporates elements, principles or techniques from two or more of these methodologies. An ideal general music curriculum incorporates teaching the basic components of music using music of the students' culture, as well as music from around the world, while integrating aspects of the music curriculum with social studies and other curricular areas. In this session, music curricula implemented in two urban American elementary (Grades K-5) schools will be illustrated. The music program in each school setting will be presented, including the frequency

and duration of weekly lessons per grade level, areas of academic curricular integration, performance expectations during the year, and student evaluation as reported to parents. The principles that guide the presenters in their curriculum development will be discussed. The concept and skill areas included in their elementary curriculum and the types of activities through which curricular objectives are acquired will be presented to demonstrate the spiral curriculum. Strategies and tools for assessment of effective acquisition of skills and music concepts, as practiced in these urban schools, will also be discussed. The principles of curriculum design discussed in this workshop can be adapted and implemented in settings beyond elementary music education. It is the hope of the presenters that participants will understand the principles of curriculum development and implementation as well as the importance of designing a sequential curriculum that spirals through the grade levels. Having been guided through the process by which the presenters establish clear goals and objectives for each grade level and sequentially spiral these throughout the elementary grades, participants will be able to apply this knowledge to designing their own sequential curriculum that can be realistically implemented in their teaching settings.

Freer, Patrick K.[1] & Simou, Evangelia[2]

1. Georgia State University; 2. Music School of Thessaloniki, Greece

Boys' Stories of Their Vocal Music Experiences in Greek Secondary Schools

The purpose of this study was to gather and analyze the narratives of adolescent boys about their experiences and self-perceptions as singers. The narratives were analyzed to explore these boys' reasons for continued or discontinued participation in school vocal/choral music. Existing, complementary research has been limited to the United States and Australia, with some related research in England. There has been no comparable study in Greece, where music education is notably lacking the involvement of adolescent boys in vocal/choral music programs. The narratives generated by this project were analyzed to discern similarities and differences between the self-stories of Greek boys and the perceptions of boys in the existing, limited research base. Interview subjects were drawn from two urban secondary schools (students aged 12 to 18) in different geographical regions of Greece. A total of 36 boys were interviewed during a 2-week period in the spring of 2011. The boys were divided evenly between 3 groups: 1. Those who viewed themselves as musically successful and enthusiastic participants in school vocal music; 2. Those who viewed themselves as musically successful participants but who were not enthusiastic about their participation in school vocal music; and 3. Those who viewed themselves as neither musically successful nor enthusiastic participants in school vocal music. Translators were available both during the interviews and during the transcription process. Transcripts were coded and analyzed with the assistance of HyperRESEARCH™ qualitative analysis software. Results indicate that the Greek boys responded similarly to boys represented in the existing research base. Specifically, these boys reported that Western choral music held little appeal when taught as a conductor-centered endeavor. Boys reported feeling ignored by their female teachers during the process of vocal change and resented the perception that they were less musically capable than female students. However, data analysis revealed that the Greek boys ascribed positive masculine attributes to the singing of Byzantine music led by male teachers; they did not consider this to be "choral" music. Analysis indicates that issues of mythologized gender and sexuality have a substantial impact on the self-perceptions of Greek schoolboys regarding singing and choral participation. The boys offered multiple suggestions for the pedagogy of group singing that could contribute to improvements in the perception and participation of Greek males in vocal music.

Frega, Ana Lucia[1]; Villarreal, M.[2]; Cerquetti, D.[2]; Caruso, S.[3], Aranguren, V. Schwarcz López[2]; Gerschcovich, Roldán E.[2] & Leiguarda, R.[2]

1. Music and Sonic Department, Instituto Universitario Nacional del Arte/IUNA; 2. Cognitive Neurology Section, Raul Carrea Institute for Neurological Research, FLENI. Buenos Aires, Argentina; 3. CAECE University, Buenos Aires, Argentina

Final Report on Creativity as Assessed by Functional Magnetic Rresonance Imaging and SCAMPER Tool

Based partially in the Torrance model to describe creativity and his approach to its evaluation, a research oriented to evaluate creative performance and functional brain activation was run in Argentina. The study was co-leaded by a neurologist and a music educator, involving multidisciplinary teams. A tool developed and validated in a previous work (S.C.A.M.P.E.R) has been applied to assess

creative performance in a group of 24 voluntary students from a university grade Music Therapy career. A functional magnetic resonance imaging paradigm, involving simple audible rhythmical stimuli and collection of subject responses to creation and repetition tasks, was designed and then implemented. Our results suggested that subjects with better performances on fluidity and flexibility assessments showed in both cerebral hemispheres active brain areas associated to cognitive, emotional and perceptual processes whereas subjects with poorer performances activated brain areas mostly related with complex sensorimotor integration, predominantly unilaterally.

Fregoneze, Carmen Celia[1] & Amaral de Andrade, Margaret[2]

1. Parana School of Music and Fine Arts; 2. Embap - Escola de Música e Belas Artes do Paraná support by Fundacao Araucaria

Motivating the Intermediate Level Students Beliefs of Self-Efficacy

This research aims to motivate students to study piano, making use of social-cognitive theory of Bandura (1977,1986), whose work took into account that self-efficacy is one of the components of the psychological factors of students´ motivation. Self-efficacy beliefs establish the way people feel, behave and think. As Bandura states (1986), 'perceived self-efficacy is defined as people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives'. This research also relies on Schunk's studies (1989;1991) developed in the school reality which showed that self-efficacy increased if the students had proper guidance to solve tasks with a determinate goal to be fulfilled. Therefore, the goals will have a motivational character when they are close, specific and at a level of appropriate difficulty. To motivate students playing the piano the authors intend to compile a series of pieces in progressive order of difficulty and organize an Anthology of Latin-American piano music which will serve students and teachers as teaching material and repertoire. Selection of music adopted criteria established by Uszler, Gordon and Smith. Moreover, an analysis and practice suggestions, considerations about music theory and performance, and notes about the composers and their works are included. By examining the musical output of the twentieth century in Latin America and Brazil, one discovers the diversity of musical languages used in this century's musical production for the piano. Composers were influenced by cosmopolitan music and branched into extremely varied paths, exploring multiple aesthetic trends. However, the way in which they contextualized and explored known elements generated an entirely new group of musical works, recognizable through the combination of heterogeneous techniques. Nevertheless, a profuse musical development in Latin America occurred just after composers decided to establish their independence and show their own voice as musicians. Indeed, an analysis of the twentieth-century musical repertoire confirms a significant change of compositional styles through a rupture with previous musical influences and absorption of national cultural values.

Fridell, Ingemar

Malmoe Academy of Music / Lund University, Sweden

From Thought to Tune – Eminent Pianists Interpreting Classical Music

Classical music is an important part of Western culture that deserves being preserved and transmitted to future generations. In spite of detailed scores and established musical conventions, musicians often interpret classical compositions very differently. As a consequence, musical traditions tend to be subject to a gradual transformation. Famous artists seem to be the spearheads of this process. Furthermore, they are often regarded as models by music students. Since I am particularly interested in issues concerning musical interpretation and performances of classical music as expressed by established artists, the study has been carried out from an artistic perspective with music educational implications. The total research project is based on filmed in-depth-interviews focusing on many different musical aspects, paying also attention to ideas expressed in biographies of eminent musicians and conductors. In the present pilot study, two famous Swedish pianists have been interviewed. The research question was: How do two classical pianists express their ideas of musical interpretation and how do they realize these ideas when performing? The study has been inspired by phenomenography, and in this context music is defined as a phenomenon that is experienced by human beings. Based on the results from the interviews, the following general categories have been extracted: The Missionary, The Innovator, The Preserver and The Analyst. The categories are not linked specifically to the participants, which means that the two pianists may represent several categories in different situations. The Missionary refers to both of the pianists being inspired by the self-assumed "mission" of conveying their own strong musical

experiences to the audience. The Innovator stands for artistic freedom, whereas the Preserver means the endeavor of preserving classical musical traditions. The results indicate that the pianists are constantly oscillating between reproducing the printed score as thoroughly as possible and searching new ways of interpreting music. Both of the pianists emphasize the importance of exploring the immanent potential and expressiveness of the music. The two pianists also represent the category of Analyst by reflecting deeply and by verbalizing musical ideas. The results indicate that high-skilled musicians may well be analytical, which is not necessarily in contradiction with spontaneity and expressiveness. It may be of special interest to music students to learn about the thoughts and ideas of experienced artists. Issues concerning musical interpretation might be emphasized within the frames of music education, which requires more knowledge as expressed by the artists themselves.

Fuelberth, Rhonda
University of Nebraska-Lincoln
A Shifting Paradigm for College/University Ensembles: Beyond Performance

"People create art to make connections, to express the otherwise inexpressible. A society with people without the arts is unimaginable, as breathing would be without air. Such a society and people could not long survive." (MENC: The National Association for Music Education, 1994). Approved in 2008 by the faculty of the University of Nebraska–Lincoln, a new general education program, Achievement-Centered General Education Program (ACE), signified a university-wide commitment to shared outcomes based liberal arts education. The goals of the program include broad exposure to multiple disciplines, helping students develop important reasoning, inquiry, and civic capacities. Additionally, ACE courses are designed to give students more responsibility for their own learning. As an ensemble conductor/teacher, I am intrigued about a course design that serves as an alternative to the performance-oriented focus that has become the hallmark of college/university ensembles across the U.S. In other words, how could I build a course, with artistry development through choral singing as the center, that results in knowledge of diverse peoples and cultures, and of the natural and physical world through the study of mathematics, sciences and technologies, histories, humanities, arts, social sciences, and human diversity? (UNL/ACE Institutional Objective-knowledge). Because these same ideals form the foundation of the U.S. National Standards for Music Education, the course also serves as a comprehensive musicianship model for pre- and in-service teachers.Through the study and performance of diverse musical expressions that represent a variety of historical and cultural perspectives, students in the course will develop requisite knowledge, skills, interests, values, and attitudes associated with individual and ensemble musicianship and artistry. The ensemble experience provides the opportunity to prepare and present varied music; and to enhance individuals' skills in singing, listening, and application of related artistic skills. In a broader sense, the ensemble serves composers, performers and listeners by presenting choral performances of the highest quality possible. Class activities include a synthesis of ensemble and small group activities that promote music literacy, that involve students in kinesthetic activities to connect physically to music, and involve students in decision-making processes. This paper will describe the implementation of the course Developing Artistry Through Choral Singing. Throughout the course, student participants will be asked to discuss what aspects of this experience are most valuable.

Fuelberth, Rhonda & Cogdill, Susan H.
University of Nebraska-Lincoln
I Know My Own Voice: Authentic Assessment and Vocal Development

The most personal of instruments, the human singing voice is also the most vulnerable of instruments. It is fully integrated, and is usually heard immediately at birth. Informal vocal development occurs when eager infants and children imitate caregiver voice play and singing, and early attempts at vocalization are usually reinforced with a great deal of enthusiasm. Young singers receive both informal and formal feedback from caregivers, friends, siblings, and teachers. Criticism, when delivered in a way that respects the personal nature of the voice as an extension of the child, can enhance vocal development. Measuring individual student growth is difficult in an ensemble setting for many reasons. Historical models of ensemble instruction include large-scale generalizations about the progress of the group, rather than the progress of each singer. Although choral educators seem to value the idea of measuring student growth, implementing an assessment plan can be daunting. To assess student growth in the ensemble setting, students should be evaluated within that context. Utilizing current

technologies, authentic assessment can be engaging and efficient. While performing in front of the class alone or in a small group can be an excellent measure of student independence in singing, the same contexts may not give an accurate reflection of student growth due. Allowing students to complete assessments in practice rooms may reduce performance anxiety, but may also increase concerns over student supervision and safety. To maximize instructional time, teachers must develop a comprehensive assessment management plan that measures student growth in various musical contexts. This paper will share results of a study done at the University of Nebraska Lincoln, USA. Choral ensemble members participated in an assessment model where three types of assessments were given. Both instructors and ensemble members completed assessments using iPads, playback equipment, and electronic evaluation software under the following conditions: 1. individual singing-practice room; 2. small ensemble singing-practice room; 3. individual singing-ensemble rehearsal; and 4. small ensemble singing- ensemble rehearsal. Digital recordings were evaluated using a rubric designed to evaluate musical preparation and vocal development. This paper compares self and instructor evaluations and provides insight into students' reflections of the experience. In addition to measuring student progress, the study compares physical indicators of anxiety (heart rate), as well as more subjective, self-reported indicators of anxiety. Choral music educators should be encouraged to utilize various assessment options in order to meet the individual needs of the students participating in ensemble singing.

Fytika, Athina & Dionyssiou, Zoe

Department of Music Studies, Ionian University, Greece

Patterns of Formal and Informal Learning in Different Areas of Music Performance Studies in Greece

Instrumental teaching in various settings is often accused for being too formal since it often focuses on the outcome rather than the process itself. This way many qualities may get underdeveloped or lost, while current trends in music education dictate a shift of focus towards a learner-directed and supportive learning environment. Informal music learning is a different style of teaching that offers an alternative model in the mainstream music education that promotes a better understanding of the music learning process. This paper explores patterns of formal and informal learning as have been reported in semi-structured interviews from instrumental teachers coming from the following different areas of music performance studies: classical, jazz, Byzantine ecclesiastical and Greek folk music. The lesson description was the focal point of the interviews that investigated the existence of formal and informal patterns in instrumental music teaching. The topics discussed also included: musical background, professional background, teaching experience, connections of performing and teaching career, and teaching-related reflective questions. The analysis of the data reveals that patterns of formal, non-formal and informal learning are all present in applied music lessons in various degrees. We have identified at least two major contexts of learning interactions: the music-related and the social-related. The percentage of the music-related types of learning within a single lesson is determined by factors such as the music genre, the pedagogical background, as well as the performance status of the teacher among other parameters. The percentage of the social-related types of learning are determined by interpersonal relationships between students and teachers, social settings of the lessons, and the student - teacher age difference among others. Instrumental pedagogy will benefit from understanding, analyzing and evaluating all the different musical and social denominators of formality that co-exist in an instrumental lesson.

Gajo Fradera, Miriam

Universitat Autonoma de Barcelona

Music and Other Languages

Music plays a decisive role in the development of people's intellectual and emotional skills. In the first place, human beings are able to communicate their thoughts and feelings through music. Second, music contributes specifically to the development of language in the individual (in fact, music is used as a treatment by speech and language therapists). And last but not least, from a more universal point of view, it is an instrument of socialization, since, in addition to its status as art, music is an important part of international and intercultural relationships. In the case of our school, it is a priority to increase the language skills of our students. In the Barcelona area (in Catalunya, Spain) there are two co-official languages, Spanish and Catalan. Other languages, especially English, are being more and more encouraged in high school education. The Music Department of the Pere Calders Institute has

developed a four-year project in order to reinforce the use of English through the music class. In 2007-2008 we started teaching the course "Music in English" to seventh grade students. English was the only language used there, both by the teacher and by the students, and was language in which the text book was written. Over the following two years the project was implemented in other courses as well. Together with the Music Department's teacher, there have been three other people who had full time dedication to the project. These individuals were exchange students that had came from Lycée François Truffaut in Beauvais (France) to our school in order to do their internship. Their assignment was to produce the materials that would be used in the class. Their cooperation was a very valuable help. In order to accomplish our objectives we had regular meetings with the teachers of the English Department who helped us review our materials to make sure that they matched the level and the objectives of the English class for seventh grade students. This paper will present the project while focusing on the following aspects: justification, objectives, students' age, methodology, timing and evaluation.

Gallo, Donna

Northwestern University

The Effects of an Analytic Instructional Rubric on Second Grade Students' Singing Achievement

The purpose of this study was to determine if an analytic singing rubric embedded into general music instruction had an effect on second grade students' singing achievement. Instructional rubrics can be used as scoring guides to inform teachers about their students' progress, allowing them to design instruction that improves areas of weakness. In addition, students can use instructional rubrics to self- and peer-assess, understand specific dimensions of singing, and set goals. The research questions were: 1) What is the effect of an analytic instructional rubric on second grade students' singing achievement when the teacher modified instruction to improve areas of weakness? 2) What is the effect of an analytic instructional rubric on second grade students' singing achievement when the students used the rubric to self- and peer-assess? Participants were assigned to one of three groups: Group A, the teacher modified instruction group (n = 17); Group B, the self- and peer-assessment group (n = 19); and Group C, a control (n = 27). Participants were administered a solo singing pretest and posttest scored by three judges using the analytic singing rubric, a tool with singing traits rated by levels of quality using numbers and qualitative descriptions. During the six-week treatment period, the Group A teacher modified instruction to improve common areas of weakness determined by the pretests, while the Group B teacher facilitated self- and peer-assessment during instruction. The ANCOVA using the pretests scores as covariates revealed significant differences (p < .05) from pretest to posttest for both the tonal center trait on the rubric (singing an entire song within the given tonal center) and the composite rubric scores. Multiple regression determined that both Group A and Group B had significantly higher posttest composite scores (p < .05) when compared to the control group, and Group A had significantly higher tonal center posttest scores (p < .05). Implications for instructional rubric effectiveness, teacher education, and professional development are discussed.

Garbosa Sampaio, Guilherme

Universidade Federal de Santa Maria, Brazil

Clarinet Teaching in Public Schools in Santa Maria, Brazil

The extension program named "Music Workshop for Band Members" aims at assisting musicians from school-based and community-based bands through educational experiences in the central area of the state of Rio Grande do Sul. In 2010, one of the actions of the program was the initiative of teaching the clarinet to students aged 10-15 from bands from two schools: Escola Estadual Xavier da Rocha and Colégio Estadual Coronel Pilar, from Santa Maria, RS. The existence of these bands provided the students with further contact with instrumental music and, consequently, with learning how to play the clarinet. A group-activity method was used aiming at enabling more students to come to class to learn an instrument (Hallam, 1998). The approach used in the clarinet classes was based on 3 principles: expectation, guidance, and motivation towards the students (Harrris, 1999).The teacher intended to create a welcoming, friendly environment showing the importance of studying music and the clarinet, as well as having them aware of the difference that learning these would make in their lives. The guiding process involved a student-centered teaching experience in which every step was taken right after each subject was properly understood and put into practice. Concerning motivation, the teacher always

praised students' little progresses in the instrument and gave them challenges for the following class. Aspects such as assembling a clarinet, keeping a good posture, forming a good embouchure (Galper, 1999), working on fingerings, tone, dynamics, articulations (Westphall, 1990) were worked in the classes. In addition to it, some hints on how to perform on stage, as well as ear training and music reading, were also offered to students, along with some improvisation basic exercises. The methods used were the Elementary Method for Clarinet and Selected Duets (Rubank Library). Among the positive outcomes of this program, I would highlight the musical improvement of the students involved; their interest in activities such as music courses and concerts; the involvement of the University in partnerships with school bands and the growing interest from students even in other schools to learn an instrument. Among the negative outcomes of this program, I would highlight the absence of some students; the lack of music theory classes; the difficulty in the development of a fluent music reading skill; problems in the mechanisms of the clarinets used in the bands. As a perspective of continuity, the project goes on in 2011 with the inclusion of new students.

Garbosa Wilke Freitas, Luciane

Universidade Federal de Santa Maria, Brazil

Weaving Memories, Telling Stories: Reminiscences of Music Teachers

Which memories do we keep from our first music formation? The teacher, teaching methods, sheet music notebooks, the metronome, the instruments, the music room, colleagues, concerts... Our memories are surrounded by sensations, sounds, colors, smells and emotions of the beginning of our musical literacy. If we allow memories and meanings that permeated the initial steps into music education of music teachers to emerge, in different places and times, we end up seeing the history of this area of study. However, we do not want to convey the history of music education in/from Brazil, but we do want to bring out the memories from music teachers; how and what they remember from the time they started studying music when they were kids. So, this research has as an aim to understand. Reminiscences, memories are not casual, but produced from now, from what we are today, demanding a little effort from whom is saying these memories. As Bosi states (1995, p.55), "mostly, remembering is not reviving, but to rebuild, rethink the experiences from the past with ideas from today.Memory reflects the connection between the past and the present, and submerges what is meaningful, what was worth in the experience. There are, however, facts that we forget, that are not said, that are part of the process of remembering. According to Thompson (1992, p.204), "the important lesson is to learn to be attentive to what is not being said, and consider the meaning of silences." In the case of oral history, as research methodology, the memories of music teachers about their initiation processes in the area are the investigation. The choice of the respondents was done based on proximity, interest and desire to know a bit about the history of those who marked our course of training. Thus, teachers, colleagues today, from Universidade Federal de Santa Maria, in the South of Brazil, comprise the group of respondents. The memories produced by teachers reveal much more than methods of initiation, melodies or pictures of teachers. The memories of specific times to open windows, bringing up sensitive narrative, marked by expectations, achievements, joys, sorrows, fears, frustrations. The master-teacher, the classroom, the instrument, the sounds, smells frame the stories that marked the careers of teachers, in which music is the centre of their professional activity.

Garcia, Marcos da Rosa

UFPB

Practices and Conceptions Involving Electric Guitar Classes in Private Music Schools

It is noticeable that the number of young people who became interested in the electric guitar and thus want to learn how to play it has increased in the recent years. This interest emerges not only because of its unique sonority and specific musical application, but is also due to the image and the attitude of many musicians and performers. Another reason for the increased popularity is the addition to television advertisements and billboards that exploit the image of the electric guitar and the symbolism behind this pop culture icon. This article discusses issues related to teaching the electric guitar in a private music school that offers free courses in the city of João Pessoa, Paraíba, Brazil. This work aims to present and reflect on the processes that characterize the teaching of the electric guitar in the context mentioned, taking into consideration its educational and spatial dimensions and the profile of the students. Together, these aspects constitute an educational environment, its respective concepts and practices. In this paper, I present an extract of my post-graduation research, which has been conducted

since 2010. Here, I highlight the results obtained in one of these contexts, the private music school. Concepts and processes that characterize the phenomenon, besides the profile of the students and a description of the environment where classes happen, are presented. Questionnaires were applied to students checking their level of education, age, musical tastes, musical and non-musical performance, daily study, and joys and difficulties related to learning of the electric guitar. Also, six classes were observed in each one of the two groups of students chosen by the teacher. In addition, a semi-structured interview was conducted with a teacher, where the data were collected interactively. From the research, it was evident the importance of the context for the formation of the guitar players interviewed, for the perspectives and contents proposed, and for the performance difficulties of the educator, the musician-teacher, observed. The formative experiences of the musician-teacher are prevalent in their practice as an educator, so the technical mastery of the instrument is predominant in their classes. Their difficulties in class are related to the relationship with (control of) students, more specifically, a group of students.

Gaunt, Helena

Guildhall School of Music & Drama

OboeBassoonBuzz: A Study in Multi-sector Engagement

OboeBassoonBuzz is a joint initiative between a conservatoire (Guildhall School of Music & Drama), an instrument maker (Howarth of London), an orchestra (London Symphony Orchestra) and some of the UK's most successful oboe and bassoon pedagogues. In the context of low numbers of young learners on the oboe and bassoon, OBB set out to increase the quality and quantity of oboe and bassoon learning in the UK. Each of the partners brings complementary expertise and we believe that this collaborative way of working delivers results that no single party could achieve alone.

Ghosn, Rita

Association Française pour l'Éducation Musicale (AFEM)

Listening to Music at an Early Age: A Didactic Approach

A pedagogical approach to musical awareness-raising through active listening, singing and the voice within the framework of an original fairytale-opera for and with an audience of very young children provides the theoretical and pedagogical background of the paper. This theme draws on the work of Dr. Alfred A. Tomatis, especially the importance attached to the voice in a child's intellectual and psychological development. The aim of the project was threefold: 1. to develop children's natural aptitude for listening, followed by their imagination and creativity 2. to familiarize children with classical music in an entertaining context, and 3. to introduce children to the rudiments of music–beats, note value, intervals, vocal range, rests–through participatory and interactive teaching based on the voice and singing. In order to accomplish this, the research used the following: Classical arias, instrumental or symphonic works and original pieces combined in a specially composed fairytale-opera; a libretto featuring original lyrics and a new theatrical setting. Children's existing knowledge (alphabet, colours, sounds, nursery rhymes) was utilized while the children actively joined in with the songs being performed according to a predefined set of instructions. Children were encouraged to identify with the characters in the fairytale-opera through the scripting, make a connection between musical notes and letters of the alphabet, and make a connection between lyrics and music, which serves to enhance a child's sensory perception and facilitates memorization (e.g. original words set to Tchaikovsky's Sugar Plum Fairy conjuring up the candy world of sweets). A playful approach was used by incorporating riddles and parody, for example, with the dry terms of music theory set to the tune of Bizet's Habanera from Carmen. Throughout the research, adaptations to how children actually function (channel-hopping, limited attention span, group learning) were utilized. Based on the key role of the voice, the approach strives to facilitate the child's initiation into life and espousal of the language of music. In so doing, the child is encouraged to develop his/her aptitude for active, reactive and participatory listening. The active listening-oriented pedagogy helps build within the child a musical world (viewpoint, memory, feelings). This approach can be applied to the field of therapy (awareness-raising, stirring the memory). Teaching children to listen through singing enables the democratization of access to music. Backed by the practical tools, the proposed pedagogy can be taken up and relayed by teachers and tutors in line with a key guiding principle: to familiarize children with the wealth of different worlds of sound and to lead them to creating one of their own.

Gigi Lam, Chi Ying & Wong, Paulina Wai Ying

The Hong Kong Institute of Education

Enhancing Chorister's Performance Power through Drama Exercise

In Hong Kong most of the school choir rehearsal focuses mainly on developing chorister's choral singing techniques. As a common practice choral director lacks of intent to connect choristers to the context of the selected choral literature. A tradition notion of choral director is of a mentor, who is expected not only to prepare choristers to meet the musical and choral demands through the rehearsal process, but to provide choristers a deeper understanding of the selected choral literature in different dimensions. However, very often, choral director will achieve this through simple verbal explanation, to deliver the meaning of the lyrics, or historical background of the choral literature in the choral rehearsal process. Drawing upon reviewed literature, this kind of practice has caused a fragmentation of the learning process in context and choral singing techniques; and may eventually decrease chorister's performance power. Therefore, this study aims to provide a platform, to investigate how the use of selected drama exercise may eliminate the fragmentation for the enhancement of the chorister's performance power. This paper reports on a case study that was carried out by the first author in a secondary school from 2010-2011. In this study qualitative research method were employed: the data collection included field notes taken, structured interviews transcripts (interviewees will be included teachers, students and choral experts), observations, videotaping, and artifact collections. Evaluation and modification of the drama exercise was carried out continuously throughout the research process. Selected drama exercises were designed and co-operated into the rehearsal process. Findings of this study reveal that positive impact were shown on the implication of drama exercise for raising the quality of choral learning and teaching, and ultimately for enhancing the chorister's performance power. Observation and field notes data also supported that drama exercise can facilitate choristers to build concentration and cooperative power between choristers, and to improve their choral diction. In the semi-structured interview choristers reflected that drama exercise could facilitate them to understand the context of the selected choral literature and encourage them to share their perceptions about the piece with others throughout rehearsal and performance process. Through the application of the drama exercises, choristers are stimulated to explore and to integrate their voice, body, emotions, thoughts, and imagination in a holistic approach to enhance their performance power.

Giraldez, Andrea

Escuela Universitaria de Magisterio de Segovia (Universidad de Valladolid)

Current Condition of Arts Education at the Stage of Basic Education in Latin America: A Preliminary Study

The role that arts education plays in the education of boys and girls in the 21st century has been widely recognized in the Latin American sphere. One of the most ambitious programs, with the support of the Ministries of Education and Culture of Latin America, Educational Goals 2021: The education we want for the bicentennial generation, promoted by the Latin American States Organization for Education, Science and Culture, works to promote this area to comply with its specific target 12. They are currently working through the Arts Education, Culture and Citizenship Program, in various areas including teacher training, the promotion of projects that promote arts education and conducting research. This conference will present the results obtained in the first phase of the study, "Arts Education in Latin America. Basic education", and discusses the main findings and recommendations. The purpose of this paper is to understand the current state of arts education at the stage of basic education (6-12 years old) in Latin America and to develop alternative proposals and guidelines for teacher training and for the inclusion of arts education in school timetable. Data collection was initially performed by analysis of the education laws and curricula of different countries and then through a questionnaire distributed initially among a small sample in order to conduct a pilot study. At this time the questionnaire is being distributed among a random sample of more than 1,500 teachers, both general knowledge and specialists, in basic education centers from 20 Latin American countries. The data obtained in the pilot sample show that arts education is included as an area in the curricula of basic education for all countries that are part of the study. However, despite the fact that this is mentioned as a mandatory area, class periods are not allocated in the school timetable and it is not considered in the evaluations. Teacher training is still a pending issue. Art education requires the commitment of the Ministries of Education and Culture to indeed be taught in all schools of basic education. This would ensure that

music, as a fundamental component of the artistic area, would be part of the comprehensive education of every student.

Girdzijauskas, Arvydas

Spiritual Dimension of Students' Attitude towards Music Listening and Performance

According to the research data, music listening and performance are the most popular forms of musical activity: a vast majority of students (97.9%) often listen to music, and about two thirds of them (71.7%) participate in musical performance. However, these figures do not reveal any relations with spiritual dimension of music listening and performance. Therefore, the attitude of students towards music listening and performance was studied, seeking to understand its reasons, relations and spiritual dimension. Analyzing this subject, spirituality was considered as an appropriate person's interaction with the world based on the highest values and expressing maturity of his/her personality. The aims of the research are to reveal a spiritual dimension of students' attitude towards music listening and performance and to presume the ways of its refinement. Pursuing these aims the questionnaire about the reasons of music listening was completed and the mind mapping was performed, inquiring about the attitude towards musical performance. Seven hundred university students were questioned by the opinion poll and 15 students took part in the mind mapping survey. The research data disclosed that most often young people listened to music in order to relax and for fun; less often when they were happy, wanted to dance, or for consolation. The spirituality related reasons of music listening, such as reflection, creation or organizing one's thoughts appeared even less popular: their weight in the 10 point scale was between 5 and 6.4 points, whereas listening for fun or relaxation was weighted for more than 9 points. However, such popular motives of listening as relief of emotions, consolation or relaxation (weighted between 7.1 and 9.2), which are not directly related to spirituality, can contribute while attaining psychological balance, preserving one's identity and, therefore, creating benevolent conditions for spiritual activity. Mind mapping data showed that the singing activity was associated with misery, distress, long rehearsals and tiredness more often than with pleasure, communication or self-development. Aesthetic experience or providing aesthetic contentment to others, possibly indicating spiritual features of musical performance, was not mentioned. The research outcomes show that music listening and performance are not strongly related with spiritual dimension of musical activity. Therefore, special strategies should be applied to foster habits of reflective, value related music listening, to channel spiritual direction activity, conditioned by relaxation, consolation and emotional relief, and to promote aesthetic experiences and the sharing of these experiences with other people.

Girdzijauskas, Arvydas & Kokkidou, May[1]

1. Department of Visual and Applied Arts, University of Western Macedonia, Greece

Why Do Young People Listen To Music: A Comparative Field Study among Students from Greece and Lithuania

A number of studies in various countries have found that the young devote a significant part of their free time listening to their favorite music, or in general, spending time with music. Some young people declare that they consider music as important as oxygen, as an element that defines their identity and their course through life. Consequently, music seems to play a particularly important role in their emotional, social and cognitive development. The present study attempts, firstly, to identify and investigate the reasons which urge the young from Greece and Lithuania to make music part of their everyday lives, and, secondly, to compare the data from the above countries as to focus on culturally differences. For research purposes, a 20-item questionnaire was developed, each item consisting of a reason for which one might choose to listen to music. These formed closed questions with a response on a ten-point ordinal scale. Participants included 1,400 young people, 700 Greeks and 700 Lithuanian students 17 to 25 years of age, responded to these questions, declaring the reasons for which they choose to listen to music. The resulting data were processed using both descriptive and inductive statistical methods. Specifically, in order to discover whether there were distinctions between the young people's positions according to gender, age, their music education, and country, a t-test and single factor analysis of variance (One-way ANOVA) techniques were used. The findings suggest that the following reasons of music listening that stand out are: to enjoy themselves, to relax, relieve their feelings, reminisce, and when they are happy. Greek students often listen to music when they are unhappy, while Lithuanian students listeng to music when they want to dance. The results indicated that the young from both countries devote significant time to listening to their favorite music for

enjoyment and relaxation. However, reflective music listening, related to cognitive and moral functions of music, is not widespread. In addition, music seems to have almost no influence on students' decision making. Therefore application of special strategies for the development of reflective music listening skills would be welcome.

Girdzijauskiene, Ruta

Educational Aspects of Pupils' Participation in Lithuanian Students' Song Festival

National tradition of Lithuanian Song Festival is the process continuing for a hundred years. Every 4 years more than 400 choirs with over 16,000 singers take part in the Song Festival. In 2003, UNESCO recognized the tradition and symbolism of Song Festivals as a masterpiece of the oral and intangible cultural heritage of humanity. The first Song Festival in Lithuania was held in 1924, and in 1964 the first Students' Song Festival was organized. In the Students' Song Festival of 2009 over 16000 pupils took part. However, the research disclosing various aspects of Students' Song Festival is very few in Lithuania. Educational aspects of the Song Festival are being investigated for the first time. The object of the research was educational aspects of pupils' participation in Lithuanian Students' Song Festival. The aim of the research was to reveal educational influence of Students' Song Festival on its participants. The research investigated which of the functions of Song Festivals defined in state documents were the most significant. The following functions of Song Festivals were excluded: preservation of national identity, artistic and aesthetic, hedonistic, ideological and political, social and communicative functions. I also inquired which of the enumerated motives for participation in the Song Festival (playing music, patriotic, of inner need, aesthetic, social) dominated. Emotional experiences of young singers were investigated as well. The subjects were asked to point out personal degree of significance and level of intensity of experienced emotions of each Song Festival's function, and to define how much one or other motive for participation in the Song Festival was significant to them. During the Song Festival, 723 young singers were asked to fill in the questionnaire. Conversations with 50 participants of the Song Festival provided us with additional and more specific information. The research distinctly revealed that pupils considered preservation of national identity as the most significant function of the Song Festival. The most important motive for participation in the event was the wish to communicate with peers (i.e. social-communicative motive). Having compared variants of the answers in accordance with the age aspect, it was discovered that social motive for participation grew stronger, as well as social and communicative functions of Song Festivals became more significant, the older pupils were.

Goble, J. Scott

University of British Columbia, Canada

Cultural Inclusiveness and Transparency in North American Music Education Policy Documents

The concept of "the aesthetic"—as a special realm for music and the fine arts—that was adopted in modern Western societies in the 18th century has served an important purpose in democratically governed nations. It has served as an ideal, ideologically neutral mental space within which the forms of music produced by different cultural communities could be considered intellectually, without necessarily giving attention to their cultural origins and their potentially politicized content. But in recent decades, postmodern scholars have argued that music education based on "aesthetic" principles does not address or allow for study of the differing worldviews or ways of knowing (i.e. epistemologies) from which culturally different forms of music derive their meaning. They have asserted that students' recognition and understanding of the personal, social, and cultural importance of different peoples' musics depends on their being introduced to a variety of musics and on their receiving transparent instruction about their culture-specific meanings. While recent documents setting policy for music education in North America have evidently aimed for cultural inclusivity, many still tend to be framed in the obfuscating language of aesthetics. In this paper, I briefly review recent, key policy documents of the Canadian Music Educators Association, the US National Association for Music Education, and the US National Association of Schools of Music to show where their language still tends to obscure the unique worldviews of different musical communities and to suggest ways they might reframe their statements to be more culturally inclusive and transparent.

ABSTRACTS

Gonzalez Martin, Cristina[1]. & Casanovas, Assumpta Valls

1. Autonomous University of Barcelona

The Project Method: An Effective Way to Learn World Music

This paper explains a research carried out in a Barcelona Elementary School. The research deals with an interdisciplinary project developed between world music learning and understanding, in this case Mexican music, and the Project Method methodology. Ideas about world music pedagogy exposed by Campbell (2004) and Anderson (1991) serve as a framework for this research. These authors conclude that a contextualization is needed to teach and learn world music. Carolin (2006) and Dunbar-Hall (2005) support this idea and add that world music promotes a connection between music and other subjects. Our research incorporates a new element to this approach: the treatment of world music through the Project Method methodology, which is an educative method based on the constructivist psychology (Kilpatrick, 1918). This method promotes the interaction and interconnection between different subjects, and encourages learning to start from children interests, making the knowledge more meaningful and motivating for the students. The aim of this research was to analyze the contributions to world music pedagogy that results from the connection between the methodology of Project Method and world music. In this study, we used a qualitative research methodology through different data collection tools such as the classroom observation, interviews, discussion groups and open questionnaire. The development of this project promoted a better understanding of Mexican music and culture to the student. To achieve this we created several musical activities, drew connections between music and other subjects, contextualized the music and culture of Mexico, and utilized a culture bearer with their first-hand knowledge. The analysis of all these elements allowed us to stipulate that the treatment of world music with the new Project Method methodology provides the students a wide vision of musical reality. This makes children more conscious about what they are learning, as well as connect and integrate music with other subjects. Both transversal and global characters of Project Method relate world musics with their original cultures, which we have seen that promote the contextualization and understanding of world music to students. The results revealed the potential that this kind of work can provide to the school and therefore show us that the binomial of world music and Project Method are suitable ways to treat of this kind of music in the classroom. This research will allow us to introduce new elements and components to existing world music pedagogy, which could be an impactful and encouraging model to the education community.

Gouveros, Pamela

Music Pedagogy

Kromata Program: Educating Young Children through Music, Vocabulary, Numbers and Movement

Kromata is a symbolical term used to identify a program developed to introduce the step-by-step application of elements in early childhood music education fused together, with the intent to keep a young child stimulated throughout the learning process. This fusion involves music, vocabulary, mathematics, freedom of expression, critical thinking, multidisciplinary tasks and pedagogy in an organic way to achieve the best positive results. It is designed for early childhood developmental stages. Pulse is the embryo for expansion of the mind and the application of this process through music is capable of awakening the senses. The process begins with a very basic constant pulse, which is layered by gradually increasing the range of rhythmic patterns commencing with simple clapping exercises to enhance stimulation: this is the basis of the Kromata path. The results are positive with children willing to learn through song, dance, movement and explore at other levels. The Kromata path allows the child the right to participate and contribute in an organic and productive way. By intersecting the cells of music, vocabulary, numbers, personal creativity and combining them with freedom, a child can explore music, resulting in progressive learning and productivity both educationally and artistically. Kromata is based on Orff principles.

Gouzouasis, Peter & Bakan, Daniel

University of British Columbia, Canada

The Effectiveness of Canadian Broadcasting Regulations in the 21st Century: Cultural, Educational, and Economic Implications

In the present paper, we examined regulatory policies related to Canadian content in broadcasting and consider both the general efficacy of these regulations in the 21st century as well as the policy implications for Canadian musical culture and music education. Cancon is an abbreviation of the term Canadian Content, a quota requirement of the Canadian Radio-Television Telecommunications Commission that all Canadian television and radio service providers, including cable television and radio, must broadcast a particular percentage of Canadian produced content over the airwaves and cable. The MAPL system is the name of the music regulations that were created in 1971 by Stan Kless (co-creator of the Juno Award, Canada's equivalent of the Grammy Award in the USA). The percentage of Canadian content began at 25% and was increased to 35% in 1998. Some formats, such as classical music, jazz, and "Oldies" (i.e. popular rock music from the 1950's-1970s) radio stations may have content as low as 25%. Unlike policies in some countries, Cancon does not, and some believe cannot, control the Internet (Armstrong, 2010; Edwardson, 2008). Also, since 2000, the Creative Economy—the arts and everything that produces artistic content in a nation—has been recognized as the largest segment of the world's economic engine (Araya & Peters, 2010; Howkins, 2001; Peters, Marginson, & Murphy, 2008; Venturelli, 2000). While the arts need to be given a primary role in all aspects and levels of education, especially in the implementation of new technologies in arts curricula, one may question the control of the production and promotion of the arts in countries that participate in global, market driven economies. Using a historical analysis, along with biographical accounts of renowned Canadian musicians, radio hosts, promoters and music presenters (including the authors) who have been affected by Cancon, we will investigate the tensions and balances between the protection of national identity through those policies, the encouragement of musical expression within and beyond traditional schooling, and the impact of new digital information distribution in our 21st century "global village" (McLuhan, 1964).

Greher, Gena R.[1] & Burton, Suzanne L.[2]

1. University of Massachusetts Lowell; 2.University of Delaware

School University Partnerships: Can They Be Sustained Within a System in Flux?

A school-university partnership based on the Professional Development School model as suggested by the Holmes group is generally an unrealistic template for music teacher education. Music teachers see individual classes less frequently than their general education colleagues, sometimes only 40 minutes per week, and are often reluctant to give up rare classtime to novice teachers. Flexibility in how school-university partnerships are conceived is at the core of our research as partnerships are by their very nature dynamic, context, and person specific entities. Planning for such partnerships requires more adaptability from university faculty in that the current economic and political climate seriously affects educational policy and practice. Partnership sites are typically in a constant state of flux. Negotiating change is at the center of creating successful partnerships and supporting music teacher role identity formation. Embedding field experiences into methods and pedagogy coursework requires a shift from teaching about teaching to a more complex, process-driven focus. Over the last several years, the authors have explored and identified many of the issues challenging partnership viability. Relationship-building is the most crucial component of successful, sustainable partnerships. In this paper we investigate the critical role played by the university music teacher in developing and building bridges into the local school community through the lens of what Wasser and Bresler (1996) define as the interpretive zone, or the "'space in which collaborative interpretation unfolds" (p.14). Our research and experience suggests that these partnerships have the ability to move beyond individual classrooms to affect policy at the local level, often transforming the role of the arts within a school district. Data from student journals and videos, communications from cooperating teachers and administrators, and self-questionnaires inform our perspective. Through our collaborative analysis we seek to understand how the changing landscape of our partnerships, such as happens with regard to personnel or faculty changes and/or school sites, affects the educational goals and outcomes for university faculty and their students. We proffer that in this age of educational uncertainty the lure of partnerships to not only

educate new teachers, but to create added value to the local school community can be a win-win sustainable situation even through the constant challenges of change.

Grings, Bernardo

UFRGS and UCS

The Conducting in Music Education Undergraduate Curriculum

This study aimed to investigate the presence of conducting a music education undergraduate course curriculum in Southern Brazil and the functions of this knowledge in music teacher formation. The methodology was structured in two parts. The first, through a survey of all the courses that prepare music teachers in the three states of Southern Brazil (Rio Grande do Sul - RS, Santa Catarina - SC and Paraná - PR); and the second part, a multi cases study with three courses (one in each state). The techniques of data collection used were: document analysis (website, curricular structure, political pedagogical project, program of the conducting subjects or other subjects that have conducting like content), semi structured interviews with conducting teachers and coordinators, and questionnaires with students. The study is based on the Brazilian educational legislation that deals with the formation and work of music teacher and the theories of curriculum. While traditional theories of curriculum approach on the preparation and organization of the curriculum, critical theories highlight the power relations existing in the whole process of building the curriculum, arguing that there are no neutral and disinterested choices. Results from the research indicates that the Southern Region of Brazil has twenty-one institutions that offer the course to graduate music teachers (RS = 9, SC = 4, PR = 8). Eleven of them are public, where students don't have to pay, and ten are private. The conducting is present in all twenty-one courses; in nineteen of them, it offered at least one subject of conducting in the curriculum structure. The coordinators, conducting teachers and all 56 students of three courses researched unanimously considered conducting important in the music education graduate course curriculum. The functions awarded to conducting in music teacher formation were: leadership, conduct amateur music groups, integrates the diverse knowledge learned during the course, and give teaching methodologies. These results underscore the presence of the conducting in a music education undergraduate course curriculum and showed that this knowledge was legitimized by the academic community.

Guerrero Valiente, José Luis

Teachers´s Attitudes on IT and its Uses in Music Education: A Research-Based Presentation

Teachers' teaching methods have changed as a result of the implementation of Information Technologies (IT) in education. How educators have addressed these changes, and their attitudes towards technologies, has prompted the interest of some researchers (e.g., Orellana, 2004), who have highlighted how the integration of IT in schools has a direct bearing on such attitudes. In this presentation we will discuss the results of research we carried out into the attitudes towards IT of Secondary Education music teachers. We employed quantitative methods, namely a questionnaire. It consisted of 28 items, grouped into six different categories: (1) teachers' personal attitudes towards the Internet; (2) the impact of IT in their teaching; (3) their position on the educational use of IT; (4) their perceptions about the social impact of IT; (5) the effects of IT on their music teaching; and (6) specific uses of IT in music education. The factors considered were: gender, qualifications, age, Secondary Education level taught (compulsory, from grades 7 to 10, or Baccalaureate, grades 11 and 12), employment status (temporary or permanent), number of years teaching, IT skills, and features of the equipment available. Our population was the body of music teachers in Secondary Education teaching in the province of Cádiz, Spain. A representative sample was finally obtained (n=82). Descriptive and inferential statistical analyses were carried out. For the latter, non-parametric statistics were used. From the descriptive analysis, we find a high level of agreement towards the importance of IT as an instructional tool, and about the improvement of learning with IT compared to the textbook. There was not a clear agreement, however, in questions regarding the usage of musical software to carry out activities in class. Numerous items showed significant differences, mostly with regard to features of equipment available in schools, teachers´ IT skills, and the Secondary Education level at which they were working - compulsory, grades 7 to 10, or Baccalaureate, grades 11 and 12. Little or no differences were found with other factors. In conclusion, this study shows that teachers have a very favourable view towards IT. Questions such a teacher training received, infrastructure, provision and updating of schools' IT equipment, the educational policies undertaken, and the educational uses of IT, have all

been found to be crucial in this day and age. Thus, they must to be taken into account if we want a full integration of IT in schools.

Guggisberg, Martin[1] & Cslovjecsek, Markus[2]

1. University of Applied Sciences Northwestern Switzerland; 2. University of Applied Sciences Northwestern Switzerland (FHNW), School of Teacher Education, Chair of Music Pedagogy

Performance, Visualization and Representation of Musical Sequences: An Example for Math Education and Integrated Music Education

Music and math do well together. Studies show that exploration learning is more efficient and sustainable and that an integration of mathematics and music promises a great interest by pupils. The art of playing music with the help of notes is comparable to describe a process in nature with equations. Reading and using equations is comparable to reading and playing music with notes. In both cases the learner has to use his/her skills, knowledge and emotions filled with his/her life experiences to translate the abstract notation into sounding music or useful mathematical results understandable to outsiders. Based on teaching materials we propose an exemplary approach for integrated music education with mathematic education focused on the topics of visualization and representation. Visualization is a new addition in a modern mathematical curricula and it is a long tradition in many musical cultures. Discussed will be the controversy of using the computer as a supporting tool in math and music courses. As a prototypical case we will introduce "The Ping-Pong Game" - an arithmetical/musical game as a starting point of interdisciplinary discussion about cognition and emotion in math and music classes in the primary and secondary levels. Little can regulate rhythmic music to create highly complex music patterns with large demands on the musicians. The balance between the need for an explicit representation and the natural laziness will lead the students to explore or investigate the principle of periodicity, information description in general. During the process of making simple rhythmical patterns in a circle, students can explore different methods of visualization time depended processes with different configurations. New questions and further on-going experiments leads to using interactive visualization tools to find answers. Our aim is to demonstrate a concrete teaching example of integrated music education in mathematical education with basic questions for primary education and advanced questions for S1 education (7–10 school years). In the first part of the workshop simple sound patterns along with clearly defined rules are enactive, learned and interpreted by the learners. Out of this musical activity a set of mathematical questions sprout, culminating in a so far not solved mathematical problem – the 'Ping-Pong-Problem'. In the following part the participant's will see student's research and invent own methods of visualization with the hope to solve the problem.

Habron, John

Coventry University, UK

A Microanalysis of Music Therapy with a Young Man with Severe Learning Disabilities

This paper considers the etymology of the word "analysis," how clients in music therapy and the discipline of music therapy itself might benefit from analysis, and what sorts of things might be included in such analysis. It outlines the commonly encountered analytical tropes of deconstruction and the (re)-construction of meaning, and reflects on the ideology of existing analytical techniques and their suitability for music therapy analysis. This aims of this paper are to: 1. gain understanding of therapeutic processes through both the transcription and musical analysis of music therapy interactions, and the subsequent phenomenological reflection on the process of transcription; 3. consider whether "everyday" music therapy interactions may yield important insights for practitioners and researchers; and 3. identify what music therapy as a profession can learn from the discipline of music analysis as well as from other practitioners and scholars who have special insights into transcription and notation.Transcription was central to this paper, so this part examines musical notation and transcription from both philosophical and historical viewpoints, drawing on the work of composers, philosophers of music, and ethnomusicologists. The transcription itself will be shown and the paper considers how notation may reflect lived experience. The transcription focuses on a 1 minute 40 second extract from a clinical improvisation with a young man with severe learning disabilities. The man's parents gave written ethical permission for video-recording. The sounds and movements of the client were transcribed by hand using an adapted form of notation. The notation and the analysis were analyzed according to the framework of communicative musicality: pulse, dynamic quality and

narrative. Construct theory was used to frame the themes and constructs that emerged from the analysis. This research shows that the client in question has considerable communicative musicality. It identifies themes that are useful in describing the therapeutic processes inherent in this particular improvisation. Furthermore, it shows that there are more context-specific meanings that did not exist as categories before the analysis. The paper also shows that everyday music therapy interactions are worthy of detailed study and claims that such moments are rarely analyzed in the existing music therapy literature. The transcription and analysis highlight that even a relatively sparse musical interaction can be replete with meaning. It is apparent that some of these meanings may only be revealed on closer analysis. The paper concludes that clients and music therapists may benefit from the insights of composers, analysts, philosophers of music and ethnomusicologists.

Habron, John[1] & Habron-James, Bethan

1. Coventry University, UK

Moving into Composition: Student Composers' Perceptions of a Short Course of Dalcroze Eurhythmics

Dalcroze Eurhythmics is based on the principle that the body responds innately to music and that music is most effectively learnt through movement-led internalization. This research extended its range into a hitherto unexplored field: the pedagogy of music composition in Higher Education in the UK. The purpose of this paper was to: develop teaching and learning strategies for students of music composition, which focus on the use of movement; explore students' experiences and perceptions of such approaches; and identify areas for further research. We recruited 12 participants. They attended 13 classes that focused on aspects of composition through the use of music and movement. The tutor, a licensee of the Institut Jaques-Dalcroze, Geneva, did not know the participants. Coventry University Ethics Committee granted ethical permission. The participants moved to music, live and recorded. They created movement sequences and improvised music – instrumental, vocal and electronic – to match the dynamism of the movements. During the project, participants composed four short pieces that related to the topics covered. With Senior Researchers from Coventry University we developed an interview schedule to capture experiences and perceptions of the project. The three dropouts were interviewed in a focus group. The researchers analyzed the data using framework analysis and several themes emerged. The majority of participants reported that moving to music had, to varying degrees, influenced the way they composed or understood music. Some participants, who did not experience an "increase" in musical knowledge, said that their understanding had deepened. Participants commonly felt some level of self-consciousness or embarrassment at the outset, but many participants also made causal links between specific movement activities and particular areas of their developing compositional practice or musical understanding. All participants enjoyed the project and several expressed the wish that they had experienced Dalcroze earlier in life. Unexpected results relate to students' perceptions of repertoire bias within the Dalcroze practice, differences in response between undergraduate and postgraduate composers, and the effect on learning of seeing others move to music. We conclude that Dalcroze Eurhythmics can be an effective tool for composition pedagogy in Higher Education, particularly for undergraduates. There is evidence to support further research into the expansion of training and provision in this area, as well as into the tailoring of Dalcroze principles to a wide range of student composers' up-to-the-minute concerns. The research supports existing findings on the effectiveness of Dalcroze Eurhythmics on general musical understanding.

Hackworth, Rhonda S.[1] & Fredrickson, William E.[2]

1. Rutgers University; 2. The Florida State University

Effect of Instruction on Children's Perceived Musical Tension in Debussy's "Noël des enfants qui n'ont plus de maisons"

The effect of instruction and guided listening on interactions with music is a popular investigation. Music research involving children has addressed instruction's impact on topics ranging from music skills to music perception. A recent study investigated relationships between perceived musical tension and vocal music, asking English-speaking music majors (N=100) to listen to a recorded choral performance sung in French, either with or without an English translation. Both groups tracked perceived musical tension in similar ways. To date, children's instruction prior to music listening has not been introduced as a variable in tension research. This study sought to explore children's perception of musical tension while listening to a piece of choral music with or without instruction regarding

background and context. Children (N = 62) listened to a recording of Debussy's "Noël des enfants qui n'ont plus de maisons" (The Christmas Carol of the Children Who No Longer Have a Home). The juxtaposition of a beautiful melodic line against the graphic text regarding atrocities of war was the reason this piece was chosen. All children listened to the recording while tracking perceived musical tension. The control group listened with access to the English translation; prior to listening, the experimental group received a brief lesson focused on the background of Debussy's text. As in previous musical tension studies, no attempt was made to define musical tension. Comparison of graphs revealed a similar primary shape, but differences are likely not significant and are highly individualized. When compared to graphs from a previous study using the same music, similarities between two distinct populations (children and university music majors) evidence interesting resemblances. The children's graphs go up and down more sharply than the university musician's graphs, but the directionality and timing of the hills and valleys are notably similar. These findings are consistent with earlier investigations using the same piece of music for multiple studies. Feelings evoked by the music, rather than instruction, may have held the most importance for listeners. Future research could explore whether the combination of learning the music and understanding the text produces lasting associations for the listener. Research with children might concentrate on the balance of emotional versus intellectual influence and how those stimuli interact with musical perception. Findings might help general music specialists design listening lessons focused on perception of music when emotional and/or intellectual elements are present.

Hadjikou, Chryso

Institute of Education, University of London

Music Education in Cyprus: Teachers Pedagogy and Students' Motivation in Years 8 and 9

The theories that underpin my research are flow theory, self-efficacy and attribution theory. Flow theory talks about the state of flow which is felt when opportunity for action and the skills of the actor are in balance. Self-efficacy constructs let us understand how positive learners feel about their capability to perform on an instrument. Attribution theory addresses the reasons we give to explain successes and failures. The purpose of the research is to investigate pedagogical factors that support the motivation of students in secondary school music lessons. Specifically, my aim is to explore the relationship between pedagogy and student motivation in year 8 and year 9 secondary music classrooms. I will use a longitudinal design for my research, using quantitative measures of motivation and attitude rating scales that focus on aspects of the music curriculum. The first phase of the research will take place in April 2012 and will use survey methods to explore the attitudes of students doing the old curriculum in year 8, as well as their motivation to engage in music lessons. The second phase of the research will take place in 2013. In this phase year 8 students doing the new curriculum and year 9 students doing the old curriculum will take part in the survey and interviews. In the third phase of the research, in 2014, students of year 9 doing the new curriculum will take part. In all three phases music teachers will also fill in questionnaires and a small sample will be interviewed, using a semi-structured approach. Thus, I will explore change over time, comparing two different groups of students and teachers, one doing the old curriculum and one doing the new curriculum. The sample will include students and their teachers from six lower secondary schools. Preliminary results from pilot questionnaires, collected in early 2012, will be presented. The findings of this research will suggest some ways in which the old and new music curricula differ with regard to how pedagogy is related to student motivation. It will look at how the new pedagogy, which emphasizes experiential learning and differentiation, is implemented by teachers and will contrast this with characteristics of the old curriculum. Teacher and student motivation will be explored, with a focus on aspects of pedagogy that enhance motivation. The results will be important for the Music Education in Cyprus since it will make suggestions for future curriculum development.

Hall, Clare

Monash University, Faculty of Education

Musical Mothering and Making Choirboys

This sociological study of choirboys contributes to research in boys' singing by focusing on the social and cultural practices which enable a group of young Australian boys to become accomplished and committed choral singers. This paper generates a fresh conversation about what enables boys to become choirboys by working selectively with Pierre Bourdieu's theoretical concepts. I extend the

concept of musical habitus by examining the kinds of resources and practices involved in the musical mothering the choirboys receive in their early childhood. I argue the mothers' middle-class approaches to parenting are significant in enabling their son's to become choirboys, particularly through the high degree of emotional capital they generate for and within their children.

Hallam, Richard J.[1] & Hanke, Maureen F.[2]

1. Hallam Creative Enterprises Ltd; 2. Norfolk Music Service

Music Education in England: From the Music Manifesto to the National Plan for Music Education – A Review

The 1988 Education Act established music in English schools as part of a statutory curriculum for all young people from age 5 to 14. The Music Manifesto attempted to bring coherence to music education in and beyond the school classroom by bringing together all those who contribute to music education. This included schools; Music Services, which have provided curriculum support, instrumental and vocal tuition, ensembles and progression routes beyond the school for young people; and professional and community musicians, who have contributed to music education with a wide range of formal and informal experiences and projects. Initiatives such as Wider Opportunities, Sing Up, Musical Futures, Musical Bridges and In Harmony have all contributed but have been described as a 'blizzard of initiatives'. In 2010 a newly elected government commissioned the Henley Review, which in turn resulted in a National Plan for Music Education (2011). This aim of this project is to review the literature and impact of these initiatives and policies. Conclusions will be drawn and implications for England and the international community will be considered in terms of entitlement and inclusion, access and progression, and quality and professional confidence. Policy documents and project evaluation reports were reviewed to analyze commonalities and differences. Interviews were held with policy makers and managers; practitioners, including head teachers and class teachers, visiting instrumental and vocal teachers; community and professional musicians; and parents and children. Results from research concluded by April 2012 will be reported. Early indications are that individual projects have all resulted in improvements in inclusion, musicianship, motivation, self-esteem, self-confidence, and in other areas of learning. Policies are promoting greater coherence between those organizations involved in the provision of music education. These early indications confirm that music can impact positively on all young people' personal, social and educational development and suggest that the child's experience of music education is improved when there is greater coherence between the different elements and providers. There is still much work to do before these initiatives form a coherent whole.

Hallam, Richard J.[1] & Hanke, Maureen F.[2]

1. Hallam Creative Enterprises Ltd; 2. Norfolk Music Service

In Harmony Sistema England: A Coherent Music Education

Three pilot projects, inspired by el Sistema, were established in England in 2008. Membership criteria, drawing on best and most effective practice in each project were devised linking to the underlying philosophy and values of el Sistema. All 3 projects continued to be funded by the Government until March 2012 through successfully meeting or demonstrating that steps were being taken to meet these criteria. Associate membership criteria were developed and links with the wider music education agenda and initiatives were established. This research reviews the impact of these developments in the context of the wider music education context in England and el Sistema inspired international developments. The aim of this project is to review the impact of these initiatives and policies. Conclusions will be drawn and implications for England and the international community will be considered in terms of entitlement and inclusion; access and progression; quality and links with other aspects of music education. Policy documents and project evaluation reports were reviewed to analyze commonalities and differences. Interviews were held with policy makers and managers; practitioners, including head teachers and class teachers, visiting instrumental and vocal teachers; community and professional musicians; parents and children. The research will be concluded by April 2012 in time to report results to the ISME world conference in Greece. Early indications are that individual projects have all resulted in improvements in inclusion, musicianship, motivation, self-esteem, self-confidence, and in other areas of learning. Policies are promoting greater coherence between those organizations involved in the provision of music education. Early indications confirm that the Sistema inspired programs can impact positively on all young people' personal, social and educational development and

suggest that the child's experience of music education is improved when there is greater coherence between the different elements and providers. There is still much work to do before these initiatives form a coherent whole.

Hallam, Susan

Institute of Education University of London

Do We Need to Teach Students How to Practice?

Previous small-scale research has suggested that practice strategies change as expertise develops. However, there has been insufficient data to indicate at what level of expertise practice becomes effective and therefore whether young musicians need to be taught how to practice. This paper aims to explore the development of practicing strategies with a large sample of students at different levels of expertise playing a wide range of instruments to identify the extent to which young musicians adopt effective practicing strategies. Participants (N=3325) were young people ranging in level of expertise from beginner to the level required for entry to higher education conservatoire completed a questionnaire. 61% were girls, 37% boys. Ages ranged from 4-19 although most were between 8-18. All common western classical instruments were represented. The questionnaire consisted of a number of statements relating to practicing strategies, organization of practice, and motivation to practice to which participants responded on a seven point rating scale. Data were analazed in relation to nine levels of expertise as indicated by progress through graded examinations. There were statistically significant differences between students at different levels of expertise in response to most statements. These differences did not consistently demonstrate a trend towards the adoption of more effective strategies as expertise developed. Factor analysis revealed seven factors. Factor 1 had high weightings on statements relating to practicing sections slowly, repetition, and recognizing errors. Factor 2 represented the organization of practice including the order of practicing specific technical elements, listing requirements, analyzing musical structure, setting targets, and marking things on the part. Factor 3 represented the use of recordings to provide feedback, getting a recording of a piece to be learned, and practicing with the metronome; Factor 4 the acquisition of an overall conception of the piece aurally and structurally and attempting to identify difficult sections; and Factor 5 the repetition of entire pieces a strategy which decreased significantly as expertise increased. Factor 6 related to concentration, while Factor 7 represented correcting a single wrong note if a mistake was made. Analysis of the factors by level of expertise demonstrated that students below grade 5 tended to not consistently adopt effective strategies and that there was considerable scope for improvement. Teachers should not assume that even quite advanced students are practicing effectively and should take steps in their lessons to demonstrate and model effective strategies.

Hallam, Susan

Institute of Education University of London

What Predicts LongTerm Commitment to Actively Engage with Music?

There has been considerable research considering what motivates young people to engage and persist in learning to play a musical instrument. Much of that research has been relatively small scale. This paper aims to explore what predicts intention to engage with music throughout the life span with a large sample of participants at different levels of expertise playing a wide range of different instruments. 3325 young people ranging in level of expertise from beginner to conservatoire level, aged 4-19, representing all of the common western classical instruments completed a seven point rating scale questionnaire focused on motivation, practising strategies, organization of practice, motivation to practice and musical aspirations. Factor analysis revealed five factors. Factor 1 had high weightings in relation to self beliefs, valuing music, enjoying performance, support from family, friends and teachers, social activities involving making music, and enjoyment of listening to music. Factor 2 had high ratings relating to the organisation of practice, Factor 3 the adoption of effective practising strategies, Factor 4 enjoying playing an instrument, lessons and practice, and Factor 5 the adoption of ineffective practice strategies. Multiple regression analysis revealed that long term commitment to engaging with music was best predicted by Factor 1. Love of making music, being supported, enjoying performing and musical social activities along with self-beliefs about being a competent musician seem to be key to long term commitment to musical engagement rather than the level of expertise attained or length of time learning.

ABSTRACTS

Haltmeier, Eric[1]; Scea, Paul[2] & DeAntonio, Ashley DiStefano[3]

1. Pingree School; 2. West Virginia University; 3. Cranbury School

Oh, Pierre!: A Cue-Driven System for Improvised Democratic Engagement

Improvisation in school music ensembles, when practiced in a context that is safe and welcoming for all students, can empower creativity, encourage musical decision-making, develop critical listening skills, and cultivate individual and ensemble confidence. Although more commonly practiced within jazz and contemporary music idioms, improvisation is often reserved for more experienced students and is less commonly seen within larger traditional ensembles (bands, choirs, orchestras). Additionally, the constraints of idiomatic frameworks often suggest stylistically appropriate "rules" or "practices" that should be sufficiently learned and adhered to in order allow for improvisation that generates the highest quality "end product". Music teachers and music teacher educators who are interested in introducing their vocal and/or instrumental students to a way of creative and collaborative music making that emphasizes creativity, empowers freedom of musical thought, and which recognizes as equitable the roles of musical process and product, will benefit from this workshop. This workshop will present and teach a new framework for improvised musicking called "Oh, Pierre!" which is an example of a "CD-SIDE" (Cue-Driven System for Improvised Democratic Engagement). Influenced by the work of Walter Thompson (Soundpainting) and John Zorn ("Cobra"), "Oh, Pierre!" makes use of a system of hand cues that generate improvised musical gestures from involved performers and was developed to be quickly accessible to all musicians, regardless of instrument/voice or level of musical experience. All musicians who learn the parameters of "Oh, Pierre!" are able to perform the piece with one another. Additionally, the work was designed so that the process of music making remains non/pan-idiomatic and democratic, allowing for all performers to have equal roles in giving cues, taking musical risks, shaping musical directions, and making musical choices. This workshop will outline the philosophical basis for and evolution of "Oh, Pierre!" and will chronicle the experiences of middle school, high school, and college students who have engaged with the process. Workshop participants will have the opportunity to learn the parameters of 'Oh, Pierre!' in their entirety so they may introduce it to their respective students. Music teacher educators as well as school music teachers (general, vocal, and instrumental) from all grade levels are invited to attend. Participants will be provided with hands-on instruction, documentation, access to Internet-based resources, and an FAQ so that they feel empowered to share 'Oh, Pierre!' with other musicians, students, and educators.

Hannan, Michael[1] & Blom, Diana[2]

1. Southern Cross University, Australia; 2. University of Western Sydney

The Role of Popular Songwriting in Three Australian Tertiary Music Curricula: Different Strokes for Different Folks?

Four teachers with a commitment to fostering the discipline of songwriting, responded to a set of questions about their teaching of songwriting in three different Australian post-secondary (tertiary) education music curricula. These curricula were in programs which included a city-based university where the offerings were not tied to any particular culture of contemporary music making (embracing a range of practices such as contemporary popular, traditional classical, contemporary classical, jazz and world musics), a regional university where there was a specific agenda to educate musicians for careers in the contemporary popular music industry, and a regional Technical and Further Education (TAFE) institute which embraced a vocational training mission focused also on the contemporary popular music industry. The study revealed that despite differences in approach there were considerable similarities in the way the three institutions structured their curricula, organised their teaching and dealt with the issues surrounding this specialised area of compositional pedagogy.

Hannan, Michael

Southern Cross University, Australia

Doctoral-level Artistic Research in the Field of Music: Issues and Case Studies

Degrees such as the PhD and Masters by Research in creative and performing arts areas are typically undertaken either as standard research projects involving a written thesis or as artistic research projects, which focus on creative work or performance. In the field of music in Australia, the UK, and other European countries, these artistic research projects usually involve a creative or performance component and a written component (often termed an "exegesis"). As the paradigm of artistic research

is a relatively recent phenomenon, the range of approaches of both the creative/performance component and the written component are many and varied. Artistic research "theses" are not normally published, and are not always available in the university library where the thesis was written. Thus academics involved in supervising or examining them often have little idea of the range of practices. It is timely, therefore, to outline the range of designs and methods that may be used for artistic research projects in the field of music and to offer some case studies of doctoral artistic research projects as exempla.

Hanrahan, Kevin; Hibbard, Therees Tkach & Vanderholm, Jennifer

University of Nebraska-Lincoln

Movement in the Choral Rehearsal and its Effect on Vocal Efficiency

Numerous studies have shown a positive correlation between movement and healthy vocal techniques. The majority of these studies have been qualitative rather than quantitative. The reason for this study is to investigate objectively and quantitatively the changes that occur when movement is added to the choral rehearsal. The aim of this paper is to quantitatively demonstrate that by integrating movement into the choral rehearsal each singer's vocal efficiency, range, dynamic flexibility and resonance will improve. Two choirs consisting of approximately eight singers (19-22 years of age) will be recruited to participate in this study. Choir A (control group) will not use movement during rehearsals; Choir B will use vocal and music related gestures during rehearsals. The literature and time spent in rehearsal for each group will be the same. Each group will meet five times per week for four weeks. On the first day, each singer will sing an exercise where acoustical and aerodynamic data (including vocal intensity, airflow, and subglottal pressure) will be collected to determine the vocal efficiency. A pitch and formant analysis as well as a voice range profile (a mapping of the intensity range on every given pitch in the singing range) will also be collected. At the end of the first rehearsal, each singer will fill out a pre-assessment questionnaire about their ease of singing. At the end of the four weeks, each singer will be given the same tests and a post-assessment questionnaire about their ease of singing. It is expected that the test results for Choir B will show an increase in vocal efficiency, vocal range, and improved choral resonance as evident by an increase in the downward slope of the power spectrum. It is also expected that the post-assessment questionnaire results for Choir B will show a greater ease of singing while the test results for Choir A will show minimal change. With improved vocal efficiency brought about by movement in the choral rehearsal comes improved vocal production in choir. Through movement, it is possible to use an efficient and healthy technique in the choral rehearsal without harming vocal health and efficiency.

Hanrahan, Kevin

University of Nebraska-Lincoln

Comparison of Objective Assessment and Subjective Assessment of Vocal Development in Collegiate Singers

Assessing vocal development in students pursuing a vocal music degree is limited mainly to subjective assessments by the voice faculty. These assessments occur by two methods. First, an assessment of preparation for weekly lessons and the teacher's perceived change in the student's vocal development throughout the semester. The second method is a voice jury. Jury assessment again mainly assesses the student's preparedness by evaluating the performance accuracy of the music and diction, perceived vocal freedom, and musical expression or artistry. Unfortunately, the only objective assessments of the jury are the accuracy of the music and accuracy of diction. The remaining assessment criteria, including vocal development, are highly subjective, particularly those of vocal freedom and expression. This means that a large portion of the grade that a student receives for singing coursework is based mainly on subjective assessments. Objective measures of vocal development have been used by voice scientists and therapists for decades; however, investigations of the use of objective voice measures in assessing vocal development in student singer training are few. The aim of this paper is to report the findings of a current study comparing the objective assessment of vocal development to a subjective assessment similar to that of a jury. Sixteen college level voice students will complete a Voice Range Profile, a mapping of vocal intensity throughout a singer's range, which can indicate areas of growth in range and in dynamic flexibility. They will also perform a simple exercise while aerodynamic data will be collected to calculate Vocal Efficiency, the ratio of vocal intensity to aerodynamic power. Finally, they will perform an excerpt of an Italian Art Song that will be recorded and evaluated by a panel of voice

teachers recruited from the membership lists of the College Music Society and the National Association of Teachers of Singing. The vocal development demonstrated by changes in the Voice Range Profile and Vocal Efficiency will be compared to the teacher evaluations to determine areas of agreement. Based on preliminary findings it is expected that there will be areas of agreement. Through this comparison recommendations will be made for the application and addition of these measures in the grading and assessing of student singers in a collegiate setting. In addition, there will be a discussion of the appropriateness and ethics of adding objective assessment of vocal development to grading criteria.

Harder, Rejane

Universidade Federal de Sergipe, Brasil

Working with Social Practices, Human Values and Cultural Traditions During Music Lessons in Basic Education

This work is an ongoing research communication, aiming at the register of musical events of the local musical culture, within the State of Sergipe, Northeastern Brazil. It has the purpose of developing educational material, with suggestions of activities of Musical Appreciation, Composition and Performance for music lessons in basic education. Many doubts and reflections have been raised since the publishing of the legislation, which institutes the obligation of the teaching of music in Brazilian schools (Law nr. 11769/2008), mostly related to the contents to be adopted. The setting of an official curriculum attending all the schools of the country becomes impossible due to the huge cultural, social, economical and racial differences, amongst the others. Since 2010, the Sergipe Federal University (UFS) Music Education Bachelor course, created by the Research Group "Musical Events of Sergipe" based on the concept of Eliot's Praxial Curriculum, realized that the teaching of music must be an approach to musical cultures. The research was been developed by a professor of Musical Education and twenty six scholarship holders, selected in order to join the Institutional Programme of Scholarships for the Starting of Teaching (PIBID) and PRODOCÊNCIA. The chosen methodological approach was the qualitative one, and the main research method was the thematic oral history. The interviews, rehearsals and shows were recorded in photographies and films. Bibliographical sources were approached. At the moment, fourteen regional musical events from Sergipe are already being recorded, and the classroom is already using partial results of the research. Members of the research group are developing projects for the final course, as well as a project addressed to a PhD course. The pedagogical material resulting from this research will be addressed, at first, to music lessons in schools of Sergipe. Nevertheless, if we consider the importance of getting students in touch with the musics from the world cultures, the aim of this research would be to allow teachers and students from around the world to access a part of the Brazilian North-East musical culture.

Harris, Maureen Ann

University of Windsor

Enrich a Mind and Imagine the Possibilities

Examining the whole of a young child's life is necessary for education to be a tool of transformation, empowerment, and change. This workshop will examine holistic education and explores the role of music-making in "awakening intelligence" in preparing young children to thrive in society. It will also address one of the core theories of 21st century education: the power of creativity to reshape human development. The content of this presentation is applicable to early childhood music education contexts. By embracing an early learning focus in music education educators and administrators will have the opportunity to boost their knowledge and confidence in making music with young children. Based on research predicting improved mathematics for students receiving this music instruction, curriculum component is addressed and participants are provided with both lecture and practical experience. A practical and sequential approach with step-by-step teaching methods for skill-based activities to benefit the 'whole' child is offered. Take time today to enrich a mind and imagine the possibilities.

Harrison, Scott D.

Queensland Conservatorium Griffith University

Innovative Approaches to Practice-based Research Supervision in Music

The research space has undergone significant development in the Conservatoire environment in recent years. While research by staff members has been a relative constant for some time, the growth in research degrees has brought about an urgent need for enquiries into the management of student research projects. Given that many Conservatories continue to be occupied with the provision of high quality instrumental and vocal tuition, there is often a conflict within the institution as to how to best incorporate a research agenda while maintaining the focus on the core learning and teaching business. The aim of this paper was to report on developments at a Conservatoire in Australia in which these tensions have been explored. Drawing on the experiences of staff and students involved in a substantial research culture, the paper posits approaches to the supervisory process in the practice-based domain. Student data was obtained through questionnaire and focus groups, and staff data was obtained through focus groups and ongoing discussion, both face-to-face and via email. In summary, the research found that by grouping student and staff into four focus areas encompassing the existing teaching strengths of the institution, a clear alignment between learning, teaching, performance and research could been maintained. The four areas (Artistic Practice as Research, Music Education and Training, Music in Communities and Music Technology) provide a framework for staff-student interactions. Resources are allocated according to priorities within these areas, and the learning, teaching and performance practices have natural synergies with the research outcomes. Supervisory practices, including the use of wikis, video conferencing, supervisors forums and both face-to-face and virtual colloquia have developed a strong research culture in which research students exceed 10% of the overall enrolment at the institution. Student projects incorporate innovative outcomes, presented in ways that challenge traditional thesis-based submissions. The presentation will give student and staff views of their experience of research degrees and provide exemplars of supervisory practice and student projects that encompass a range of topics related to the four focus areas. It is anticipated that the exemplars of work-in-progress and completed student work will assist in providing the music education community with innovative approaches to this burgeoning field.

Harrison, Scott D.

Queensland Conservatorium Griffith University

Men, Boys and Singing: An Overview of International Research and Practice

Interest in the engagement of males and singing has enjoyed resurgence in recent years. International trends across a variety of contexts indicate that while regional variations exist, the core issue of the "missing male" appears to be a dominant feature of international research and practice. Pedagogical approaches to addressing this problem are many and varied according to context and include considerations of repertoire, single-sex teaching environments and embracing the music of non-western cultures.This paper therefore aims to present a summary of recent work in this domain, drawing on international practices documented over the past decade. Using a variety of methods (including interview questionnaire and scientific analysis of vocal fold change across the span of vocal development) it includes reference to choral singing in mixed and single-sex settings and material on solo vocalists. The overview addresses lifespan approaches and divergent forms of music, along with stylistic and geographical variations. Instances of exemplary practice from Australia, Canada, New Zealand, United States, United Kingdom, Fiji and Iceland are put forward. Barbershop, traditional male-voice choir, rock, popular and jazz idioms are also discussed. While this scope is broad, the findings have implications for research and practice into singing for the young, those of school age, and the elderly. The intention of the presentation is to provide a broad overview, with specific references to recent researchers in the field, and to give guidance on resources, references, repertoire and activities to enhance the practices of those working with males in their singing experiences across the world. The incorporation of practitioner reflections, alongside researcher perspectives will cater to a broad audience. A feature of the presentation is a concluding section that touches on implications for music educators by acknowledging existing shortcomings in males' engagement and singing and providing ways in which this has been addressed in these diverse contexts.

ABSTRACTS

Harrison, Scott D.

Queensland Conservatorium Griffith University

Practice-Centred Research Training in Music: An Emerging Community of Practice in the Conservatoire

Research training could be considered the cradle for developing research culture in the conservatoire. Following the alignment of music schools with universities in Australia there is an increasing expectation that research degrees be available for high-level practitioners best located in tertiary music-making environment. This paper investigates the ways in which the Queensland Conservatorium at Griffith University in Australia has enabled a community of practice in the field of research training. This conservatorium has offered a Master of Music since 2000 and a Doctor of Musical Arts from 2005. Both are classified as research degrees with a major practice-centred component and a text-based component, supported by coursework in the early stages of the programs. he programs have recently undergone an extensive review, drawing on data gathered from research students, graduates, academic supervisors and administrators. Using the community of practice literature as a basis, the paper reflects on three elements of the review outcomes: i) a domain of knowledge which defines a set of issues; ii) a community of people who care about this domain; and iii) the shared practice that are developing around the issues. These elements are brought together in terms of the community of practice lifecycle: potential, coalescence, maturation, stewardship, and transformation. Implications for research within the tertiary music setting are argued in terms of institutional imperatives, development of supervisor skills and the enhancement of the student experience. In particular, the paper offers insights about delivery modes (including distance, blending learning and face-to-face), course content, and the potential for varied practice-centred formats that prepare graduates for professional life beyond their university studies.

Hart, David

The Harker School

Beginning Jazz Improvisation Instruction at the Collegiate Level

With the intent of improving improvisation curriculum and instruction at the collegiate level, the purpose of this descriptive study was to describe improvisation achievement and personal perspectives of collegiate undergraduate non-jazz majors following 14 weeks of improvisation instruction. Improvisation has not traditionally been part of core curricula in collegiate music education programs. Researchers have requested the need for inclusion of improvisation in collegiate curricula. With addition of Jazz Studies as a major for undergraduate and graduate study over the last 50 years, more curricula include beginning jazz improvisation courses for music majors who are not studying jazz. Many music education departments require an improvisation class for their majors. For many students, this is their first exposure to improvisation. The following research questions guided this study: 1. What are performance and improvisation achievement levels for collegiate undergraduate students following 14 weeks of instruction using a sequential music curriculum designed for a beginning jazz improvisation class? 2. What are the relationships between music aptitude and (a) performance achievement, (b) improvisation achievement, (c) composite music achievement, and (d) singing achievement? and 3. How does improvisation instruction influence perceptions of learning by participants? Based on data gathered in this study, 4 conclusions are warranted: 1. Collegiate non-jazz major students are capable of engaging in meaningful improvisations; 2. Learning to improvise has a positive effect on overall musicianship; 3. Improvisation and singing achievement are related to overall performance achievement; and 4. Rating scales used in this study are appropriate tools for measuring music achievement.

Hart, Leslie

Castilleja School

Improvisation in the Collegiate Horn Studio

With the intent of improving music teaching and learning in the collegiate horn studio, the purpose of this research was to design a curriculum to improve music understanding of orchestral repertoire through improvisation and describe the relationship between improvisation and music achievement. Seven horn players from a music school in Northeastern United States volunteered to participate in this 8-week study. Participants were undergraduate and graduate horn performance and music education

majors. Participants studied 4 orchestral excerpts: Beethoven's Symphony No. 6 (3rd movement solo), Haydn's Symphony No. 31 (2nd movement second-horn solo), Mahler's Symphony No. 1 (3rd movement soli), and Mozart's Symphony No. 40 (3rd movement solo). After listening to a performance of the excerpt, students learned to sing and play the excerpt by ear. For each excerpt, participants sang and played the bass line of the harmonic progression and the orchestral parts accompanying the horn solo. Participants also sang and played common-tendency tones (voice-leading) and improvised rhythm, tonal, and melodic patterns to the harmonic progression. Group instruction was modeled on Developing Musicianship through Improvisation (DMTI) (Azzara & Grunow, 2006, 2010). I video- and audio-recorded students singing and playing the following based on DMTI: the excerpt; Skill 1 – improvised rhythms based on the bass line; Skill 5 – improvised tonal patterns based on the harmonic progression; and Skill 7 – improvised solo based on the harmonic progression. At the outset of the study, all participants were administered Advanced Measures of Music Audiation (AMMA) (Gordon, 1989), a measure of stabilized music aptitude. After their performances were recorded, participants completed four surveys on their perceived achievement. In addition, I conducted three interviews to document students' reactions and perceptions regarding learning to improvise. Three professional musicians with backgrounds in improvisation evaluated student performance achievement using rating scales designed to measure tonal, rhythm, expression, and improvisation achievement. From the context of this study, I describe 4 conclusions: 1. College horn players are capable of learning to improvise; 2. Improvisation provides context to understand orchestral excerpts; 3. Improvisation and singing are related to composite achievement; and 4. DMTI rating scales are appropriate tools for measuring music achievement.

Hassiotis, Kostis

University of Macedonia, Greece

How Students in Greek Music Education Implement Acquired Knowledge in Performance: A Re-evaluation Based on Research of Historical Didactic Repertoire

This paper is based on the output of a research study that I have conducted within the framework of my teaching as an oboist at the University of Macedonia and the State Conservatory of Thessaloniki. The aim of the project was to examine whether issues of music theory, which form part of the basic curriculum of instrumental and vocal studies in Greece, are effectively exploited by advanced music students in their performance. Those who participated in the project were taught either on a one-to-one tuition basis or in small groups (i.e. orchestral excerpts, chamber music, orchestral wind groups), and they were primarily woodwind instrument students; however, the findings of my research might apply to almost all fields of instrumental and vocal teaching and performance. Although my research tended to expand to most aspects of music playing, this paper focuses on specific examples concerning tempo and metric indications and articulation. The material used was based on didactic repertoire extracted mainly from oboe studies and methods, theoretical music treatises of the 18th and 19th centuries (primary sources), as well as modern literature pertaining to performance practice issues. The method used was first to observe how the students practiced and played during lessons and rehearsals, discussing with them on which personal decisions they based their performance, and finally offering to them the necessary references to the 18th and 19th century didactic repertoire and theoretical treatises to re-evaluate their interpretation. The basic result of the research was that the students seemed to implement fundamental theoretical knowledge in their musical interpretation inefficiently. The performance of many of the students seemed unaware of basic issues concerning style and historically informed interpretation. This fact had another negative impact e.g. on group playing or on the performance of lesser-known orchestral excerpts. In contrast, the students showed an increased comprehension of advanced issues of musical performance when the lesson was supported by historical, commonly accepted "authoritative" sources. For example, the use of facsimiles or even manuscripts of repertoire pieces assisted them to approach the musical text critically, identifying which editorial details were arbitrary or substantial for performance. The research reaffirmed the necessity for a re-evaluation of our approach to instrumental teaching by making the best use of historical musical heritage, adapted, of course, to the contemporary students' needs.

ABSTRACTS

Hendricks, Karin S.[1] & Smith, Tawnya

1. Ball State University

Self-Efficacy, Competition, and Play in Youth Music Learning Environments

In the past several decades, researchers have demonstrated the powerful influence of self-efficacy beliefs upon motivation in a number of domains. The first author's prior research has expanded self-efficacy inquiry to include competitive music performance settings, finding that the socially comparative climate of music auditions can have a debilitating effect upon student self-beliefs and individual expressiveness. At the same time, the other research has demonstrated the liberating and motivating experiences of individuals when they use creativity, imagination, and free play in their learning and work environments. These divergent discoveries have led us to consider how various music education systems might encourage or discourage music students' self-efficacy perceptions and expressive freedom. The present project examines the influence of free play versus competition by observing the self-reports of students in two diverse summer music camps, in order to reveal new and unique ways in which music educators can provide learning environments in which students can freely and confidently express themselves. 114 students from the United States, ages 12-18, participated in this project by completing surveys and interviews during one of two week-long music camps during the summer of 2011. The first camp, which had an orchestral performance emphasis, began with a placement audition where students were assigned to one of two rank-based orchestras. Students' audition scores were used to determine their orchestra placement and seating rank. Adult musicians directed all rehearsals. The second camp, which emphasized folk performance and improvisation, also began with auditions. Here, students were placed into a variety of "bands" according to criteria such as their musical skill set, performance experience, repertoire interests, age, and personality/character traits. Students at this camp rehearsed primarily on their own, receiving occasional guidance from an adult musician who would make "stop-in" visits to each band. Findings reveal a number of differences in student reports regarding their camp experiences. While the social and non-musical experiences reported by students were similar, their diverse reports of music learning, creativity/anxiety, motivation/frustration, and musical boredom/engagement provide unique insights into the influences that each camp had upon students' perceptions of self-efficacy and expressiveness. This research provides implications regarding current teaching and learning practices, and puts into question some of the pervasive philosophies in our profession regarding the use of competition, rank, and achievement as a means of motivating students. We use these findings to offer specific strategies for teachers in fostering student motivation, self-efficacy, creativity, and expressiveness.

Hendricks, Karin S.

Ball State University

The Musical Life of Danny: Precociousness, Child-Parent Interactions, and Early Childhood Musical Development

In this presentation, the musical activities of Danny, a precocious boy with a particular affinity for western classical music, are mapped out from age 2 ½ to 3 ½ in order to provide a detailed account of musical ability development from a very young age. Home environment observations, parent interviews, and parent journals revealed an unusually high level of physical, intellectual, and emotional inclination for music that was in turn influenced by the support and encouragement of Danny's parents. Danny demonstrated a physical inclination for music through an acute sensitivity to sound, which was shown by his ability to detect various orchestral instruments while listening to classical recordings. While Danny's sound sensitivity appears to have stemmed from sensory integration dysfunction, a neurological disorder in which the brain inefficiently processes sensory information such as sound and touch, Danny's ability to recognize musical instruments was also encouraged by his parents, who checked out recordings from the library and spent considerable time learning about various instruments along with their son in order to satiate his interest. Danny's intellectual inclination for music was revealed through self-initiated creation of toys that resembled orchestral instruments with detailed parts such as valves, reeds, pegs, bridges, and mouthpieces. Although Danny came up with the toy instrument ideas on his own, his parents enabled their creation by providing the materials he requested and by searching for requested instruments on the internet so that Danny could more accurately depict them in his designs. Danny had an emotional inclination for music as shown through expressive and spontaneous musical play. He regularly requested that his parents play orchestral

recordings for him, to which he would respond by undulating his arms and making intense facial expressions as if he were conducting the music. Danny's parents facilitated this musical play by exposing him to a number of classical recordings as well as granting his requests to play favorite CDs and videos repeatedly. Danny's parents were attuned to his physical, intellectual, and emotional inclinations for music and provided him with opportunities and experiences by which he could further develop his interest. The reciprocal interaction between child and parents suggests a form of "communicative musicality" that may provide an avenue into understanding the development of musical ability in young children.

Henry, Warren
University of North Texas
Internationalizing Music Education

Internationalization has emerged as a common theme among universities throughout the United States, particularly in the last decade. Emphasis on internationalization suggests that global experiences are an invaluable educational tool. Specifically, study abroad experiences that span a week, semester, or year can have a powerful impact on students' understanding of culture, themselves, and the world. Given the increasing diversity of student populations in our schools, international experiences offer unlimited possibilities for future educators to develop as teachers. The purpose of this paper is to provide an overview of the growth of internationalization in university settings and to describe how international experiences can complement and enrich music teacher education programs. The paper will draw from 3 resources: 1. Current research on international education – Part One of the paper will examine the extraordinary growth of internationalism on university campuses, citing data and relevant research that demonstrate the benefits of global study; 2. Personal experiences as a university administrator – Part Two of the paper will draw from the presenter's experiences as an Academic Dean in a large university music program. The realities of internationalism on college campuses will be described, including the challenges involved with international courses as they relate to course development, faculty workload, and funding; and 3. Personal experiences with a music education study abroad course – Part Three of the paper will describe a highly successful music education study abroad course that has been in place for five years. Curricular content, course organization, and student testimonials from the past five years will be provided. Implications will be presented that provoke thinking about the future of music education curricula. Additionally, the final component of the paper will cite the U-Curve Theory (from the international study literature) and its implications for music education programs and teacher success.

Hentschke, Liane; Cereser Ito Mie, Cristina
The Meanings of Music Learning to Brazilian Students: A Qualitative Study

Studies show that children, although interested in learning music, attribute less value in learning music in school compared to other subjects like reading or math. According Hentschke (2010), quantitative results of a Brazilian international research on student motivation to learn music differs from other countries who participated in the investigation. The interest, importance and usefulness attributed to the music class increases as students advance through school years in Brazil, in the opposite direction to that observed in most other countries. In addition, there is an increase in motivation during the school year and the music is among the easiest subjects. This paper presents a qualitative study that aimed to investigate the relationship between sense of competence and difficulty and the value attributed by students learning music in school and non-school activities. The theoretical framework is Expectancy and Value Theory of Eccles and Wigfield (2002). The model describes six types of perceptions on personal values and expectations that may derive from musical participation inside and outside the school: a sense of competence and sense of confidence, that refer to expectations, and the constructs interest, importance, usefulness and difficulty, referring to the subjective value to the task. The methodology consisted of a qualitative study involving interviews with 15 adolescents that study music inside or outside school. Interviews were conducted with five individuals from each of three groups: Group 1 - Students in music class at school and outside, Group 2 - Students in music class at school only, Group 3 - Students in music class only outside school. The script for the semi-structured interviews was based on blocks of questions about the constructs intended to be investigated. Results show that, for the students who know how to play an instrument, the expectation of success is enhanced in music class. Students who didn't now how to play an instrument or sing feel less competent than

those who play. The music class is considered easy because it involves practical activities and there is no theory content. Students who perform music for pleasure and like to perform the activity are perceived to demand little effort. Results show that the students´ interviewed demonstrated a high sense of competence in all groups researched. Neither group seemed to have differentiated importance from utility, only those that wanted to follow a career as musician. It is expected that the data of this research could contribute to discussions and reflections on teaching and learning music in a significant way in the school context.

Hentschke, Liane; Schneider, Ana Francisca & Cernev, Francine Kemmer

Universidade Federal do Rio Grande do Sul (UFGRS)

The Digital Technologies Inside Music Class in Brazil

This paper aims to present research developed in Brazil about the musical pedagogy processes implemented in an education proposal for the final grades of basic education. The research was conducted by Research Group FAPROM (Education and Professional Practice of Musicians and Music Teachers) from the Graduate Program of the Federal University of Rio Grande do Sul (UFRGS) in partnership with Quanta Brazil. As specific aims, the research sought to: a) evaluate the training module for teachers for implementing a pedagogy proposal of digital technology in music education, b) evaluate the understanding of teachers and students about the content, books, language, video tutorials used in class, and c) investigate the relationship between the use of digital technologies and the motivation to learn and teach music. The pedagogy proposal used as the theoretical foundation was the Bandura's Social Cognitive Theory (2008), complemented by researches that address the use of Information and Communication Technologies (ICT) as a resource for basic education. We developed material containing a book for the teacher, a book for the students, a DVD with tutorials and a CD with the repertoire and developed a training course for teachers who participated in the research. The investigation was conducted between August and December 2010 in four learning environments: a municipal public school, a state public school, a private school and a socio cultural project in different states. The method was a multi case study with a qualitative approach. Data were collected through semi-structured interviews with teachers, focus interviews with students and non-participant observations at the beginning and end of the proposal implementation and a video recording in the middle of the proposal implementation. The data indicated that students showed interest in learning new repertoires, free software for composing music and worked always with the focus on multiculturalism. Teachers reported that the program proposal was innovative and that they were open to new learning, provided they were offered subsidies required to support their difficulties, especially in relation to technology. The use of digital technology by teachers and students in music education has brought positive results and served as a way to approach the daily lives of students, develop a collaborative work in the classroom and a consequent increase in motivation to learn music.

Herbst, Anri

University of Cape Town

Juxtaposing Sub-Saharan and Western Musical Arts Education Philosophies

Drawing on indigenous knowledge systems of musical arts in Africa and acculturated knowledge of maize farming in South Africa, this paper puts forward an explanation of and philosophical argument for bi-musical arts education. Even though Mantlehood made a similar plea for bi-musicality in the previous century, his approach could be described as pragmatic. The arguments for this paper go beyond mere pragmatism and are rooted in philosophies of the mind, interactionism, theories of creativity, hybrid theory, multiple memory systems (from Tulving to Baddeley), implicit and explicit learning theories (e.g. Reber) as well aspects of indigenous knowledge systems. The history of maize farming in Africa (McCann) and South Africa and knowledge about the "split-personality" of maize form the metaphoric thread that runs through the argument, which emphasizes the quest for cultural multiplicity that expresses itself as a kind of bi-musical identity. Drawing on Nzewi's philosophy of space and Tracey and Uzoigwe's analytical description of sub-Saharan African ensemble playing, different knowledge systems are combined in a teaching philosophy that embodies implicit and explicit ways of acquiring knowledge. Games and storytelling are discussed as examples of ways to amalgamate Western and African philosophies of music education, incorporating Gardner's multiple intelligence theory and Ned Hermann's quadrant brain. Underlying the synergy of music educational philosophies are also the notion of deconstruction as a way of giving birth to new ideas and performance, similar to

the destruction of Mbari temples after festivals in Nigeria and Wagner's suggestion in a letter for a friend that the theatre be burnt after the performance of Siegfried. "We could argue that all [cultural] 'aliens' should be destroyed and [that] indigenous knowledge systems should be re-installed as the only truly (South) African way(s) of learning [and living]. In arguing along such lines, we would have forgotten about the symbioses between humankind and maize[...] maize requires human intervention to survive [...] Similarly the musical arts require human interaction and intervention to survive. As with maize, the musical 'cultivars' reflect the socio-cultural history of a nation." (Herbst 2006, p. 208)

Herbst, Danell

Stellenbosch University

Finding Order in Disorder: Analysis of 20th Century Music and the Teaching of Music Rudiments

Music and techniques of the twentieth and twenty first century are often regarded as deviant and possibly for this reason allocated space in the last chapter(s) of music theory textbooks. Very seldom is this music used in the teaching of rudiments. In this paper it is shown that the analysis of twentieth century music can provide musical experiences and paradigms upon which the teaching of rudiments such as note names (octave equivalence), intervals and triads can be based. This can afford a rich musical understanding that can form the basis for the development of expert musicianship. Using twentieth century music and analysis as a basis for developing musicianship is possible when the focus of the learning experience is on cognition rather than only on the patterns that form the content of the learning experiences. Sound patterns in twentieth century music are often more vivid than in tonal music, since some compositions are based upon a smaller variety of, for example, intervals. Examples are shown of how the twentieth century compositions discussed in this paper can be used to present rudiments and to develop skill in handling various sound patterns. Recordings of students improvising in the style of twentieth century piano etudes are used as evidence for the arguments in this paper. Improvising on tonal patterns (but not compositions) is an accepted practice in the teaching of rudiments. However, it is easier to use these specific twentieth century compositions rather than more complex tonal compositions as models in order to explore rudiments and to develop skills in applying rudiments in authentic musical actions. Music analysis furthermore provides paradigms that a teacher can employ when organizing musical actions to embody musical experiences that activate musicianship.

Héroux, Isabelle

Music Department, Université du Québec à Montréal

What are the Pedagogic Paradigms in Educational Material Used in Teaching Classical Guitar to Young Beginners?

In many artistic disciplines, teaching is generally carried out by a master who ensures the transmission of knowledge to his pupil (Bureau, 2007, p. 23). Thus, teaching a musical instrument relies upon time - honored practices continually transmitted from one generation of teachers to the next (Héroux, 2006). This knowledge and the way in which it is transmitted are based upon didactic paradigms (conscious or otherwise), often non - scientific ones that condition teaching choices. It is reasonable to suppose that the various "schools" are also based on pedagogical paradigms that colored their approaches to playing an instrument and how to teach it (which note are best to be taught first, which repertoire is appropriate, etc.). Identifying the didactic paradigms associated with such schools could lead to a deeper understanding of instrumental teaching, and a questioning of traditional practices in light of research in cognitive science. Teaching a musical instrument can take many forms but it usually requires the use of educational material that reflects, at least partially, the pedagogical convictions of the teacher and the tradition that shaped him (Héroux 2009). This material could reveal the didactic paradigms of instrumental teaching. This paper presents an analysis of the educational material used in teaching classical guitar to young beginners in Québec in order to answer these questions: What elements are taught to learning guitarists and in what order do they appear in methods? Are the elements and their order of appearance similar or different from one method to another? What are paradigms of such choices? To analyze the content of this corpus of methods, we followed l'Écuyer's (1987) methodology with a semi opened grid and basic statistical analysis. It was possible to identify clear pedagogical paradigms shared by several methods: right-hand fingering and alternation, note learning, introduction of monodic and polyphonic repertoire, music style and tonalities used. We

noticed two distinct pedagogical approaches for the learning of notes: one emphasized the simultaneous learning of a motor action and reading from a score. Surprisingly, creativity and musicianship were almost absent from guitar teaching methods. The results of this study help to understand pedagogical paradigms present in methods used to teach guitar, to challenge them and to propose ways for the development of original teaching materials.

Heuser, Frank[1] & Bazan, Dale Edward[2]

1. University of California, Los Angeles; 2. University of Nebraska - Lincoln

Informal Music Making in the Preparation of Music Teachers

Music teacher preparation programs rarely provide opportunities to learn through informal music making. Instead, future educators tend to be trained in established pedagogies emphasizing behavior-based musical outcomes, direct instruction, and predictable products. Such approaches, however, reduce instructional options that might result in creative and vibrant music learning environments. In contrast, informal music learning settings are student-centered, unpredictable, and have uncertain final outcomes. The ambiguous nature of such environments can provide music teacher educators with opportunities through which to challenge many pre-existing concepts and tenets of traditional music education practice. This paper explores how the inclusion of informal learning in music teacher preparation programs might empower educators to become risk takers and move beyond the predictable. Rather than developing a "formal pedagogy of informal learning," the authors suggest that informal learning must be a viewed as an evolving, flexible approach to instruction rooted in constructivist principles. The authors describe how inclusion of informal learning experiences is transforming music teacher preparation programs at two universities. In one setting, informal music making is central to required coursework in songwriting, vernacular musicianship and composition methods. Songwriting experiences take place in cooperative, student-led feedback groups working collaboratively toward performance in small rock bands. In the other setting, a foundational music education course challenges future teachers to engage in modes of music learning that differ from the formalized notation based training with which most are familiar. Students experience aural transmission by learning clarinet through the Gordon approach. Simultaneously, students learn guitar using the informal "listen-copy-play" described by Green (2002). This juxtaposition of formal and informal aural learning provides a forum for inquiry into the nature of music learning. Data from instructor observations and students journals is used to investigate the transformations in student thinking resulting from these informal learning settings. The struggle involved when formally trained musicians learn through informal processes provides a catalyst for questioning strongly held conceptions about music education. Students discover that they can learn without notation or direct instruction, reflect seriously on effective teaching, and become responsible for their own musical and professional development. The creation of school music programs wherein students become creators of music using self-regulation, imagination, collaboration, and independent musicianship to make personally meaningful art relies on flexible teachers experienced in constructivist approaches to learning. The inclusion of informal learning opportunities in pre-service teacher education programs enables future teachers to explore and re-imagine music education.

Heuser, Frank

University of California, Los Angeles

Secular Spirituality in the Music Classroom

The human spirit is often strangely absent from music classrooms and teaching studios. Yes, flesh and blood along with the cognitive-self may be present but all too often the emotional and spiritual essence of the learner is left at the door. Instruction focuses on achieving carefully defined learning outcomes and preparing students for competitions. As a result, the transformative experiences that might be gained through music making remain unexplored. Like most educators, music teachers are understandably hesitant to deal with spiritual issues when working in secular environments. Spirituality however, is not tied to religious practice and should be understood as a natural form of human awareness that transcends cultural boundaries and is not attached to any specific faith. By embracing 'secular spirituality' music teachers might enable children to safely explore their often unacknowledged spiritual essence. This paper explores secular spirituality as a mode of being in the world that does not rely on religious beliefs, doctrines or texts. It is the spiritual essence of the human character which enables individuals to move beyond their own immediate concerns, feel compassion for others, and

experience private and collective moments of awe, wonder, and transcendence. By understanding that spirituality extends beyond formalized religious practice, music educators can take advantage of special moments in teaching to discuss issues of meaning and transcendence without fear of violating boundaries separating church and state. The paper is an essay that juxtaposes understandings developed from the writings of David Gillespie and Charles Taylor as well as literature on children's spirituality with the author's personal experiences and observations as a music teacher educator and researcher to make an argument for the music classroom as a space for spiritual exploration. The author concludes that music educators should recognize spirituality as intrinsic to the seemingly ordinary daily acts of music learning and that teachers be prepared to take advantage of unanticipated moments to turn instructional environments into spaces for spiritual learning. Spirituality should be accepted as a natural and essential part of a child's being that must be honored by providing opportunities for discovery and meaning making within the commonplace events of classroom life. In this context, the teacher's way of being in the world will have a powerful impact on the spiritual development of students. Ideally, dispositions teachers bring to their work will nurture a child's natural capacity for creating meanings and allow spirituality to unfold during the course of instruction.

Hevia De Las Cuevas, Carmen[1]; Bernaras Iturrioz, Elena[2] & Conde Domarco, Elizabeth[3]

1. University Of the Basque Country UPV/EHU, Dept of Music Didactics; 2. Department of Developmental and Educational Psychology University of the Basque Country, San Sebastian, Gipuzkoa, Spain; 3. Psychology of Education and Specific Didactics, University of the Basque Country, San Sebastian, Gipuzkoa, Spain

The Meaning of the Choral Music Experience for Persons Over 55 Years Old

This work is based on Hylton's study "Dimensionality in High School Student Participants' Perceptions of the Meaning of Choral Singing Experience" published in the Journal of Research in Music Education Vol. 29, No. 4 (Winter, 1981), (pp. 287-303). This research was carried out with high school choral students in different ensembles. Hylton stated that the experience in choral singing is a multidimensional concept which involves six factor categories: achievement, spiritualistic, musical-artistic, communicative, psychological and integrative. He also concluded that the choral experience has a great significance on those students of music because of the six dimensions were positively correlated. So, the music experience helps to the development of social skills in order to be integrated into a group, to develop the verbal and nonverbal communication, to feel self-proud and to improve self-esteem of these students trough this choral experience. Thus, the purpose of the project we present is to check how the choral experience influences adult population. With this aim we made an adaptation of the revised version of Hylton's survey. We administrated it to a group of 59 singers over 55 years old. After doing the comparison between Hylton's group and ours, we could discover the similarities and the divergences with Hylton's results. In addition, we have tried to measure the reliability and validity of the adapted questionnaire into Spanish. Given that our sample of 60 singers over 55 years old comes from a secular country, the corresponding dimension of "spiritualistic" has been deleted from our survey and the exploratory factorial analysis has been done with 52 items divided into the five remaining dimensions using the Statistical Package for Social Sciences (SPSS). A first look at the results in this sample of people over 55 years old and active members of the Choir Cum Jubilo of San Sebastian (Spain), we realized that the average scores for each dimension describing the meaning of participating in the choral activities were as high as those in the Hylton's study. It appears the student's view of choral singing as a means of fulfilling a need to achieve. For the adults, that experience means "to engage and interact in and with the group."

Higgins, Lee

Boston University

Cultural Democracy Revisited: Community Music and Political Action

Community musicians move in and between many diverse settings. They can be found facilitating local music activities in a wide range of community contexts. As skilled facilitators, there is an emphasis on active participation, sensitivity to context, equality of opportunity, and a commitment to diversity. From a historical heritage that includes community arts and cultural community development, the concept of cultural democracy, a sharing of values among cultural groups, rather than the democratization of culture, that attempts to establish cultural equality while preserving domination, has been a political touchstone for community musicians. As a call for both action and appropriate intervention, cultural

democracy promotes a system of support and respect for the many cultures and communities across the world whilst attempting to give "voice" to those that have been historically excluded from the public domain. With no claim of superiority or special status, cultural democracy advocates that people need to create culture rather than having culture made for them. The aim of this paper is to assess the importance of cultural democracy in community music today and to re-situate its political imperative as a contemporary expression relevant to international practice. Working across three research strategies, historical, case study, and philosophical, the place of the political in community music emerges twofold: Through the negotiation between those that take part in community musicking and those who just might and a challenge to individuals, organizations, and institutions that have a hand in arbitrating funding for music, music teaching, and musical resources. Folding back through the historical traces of community music practice, I suggest that the notion of cultural democracy remains its most pressing political attribute. Driven by a response to situate injustices and wrongs, community music as a political force comes by way of an unexpected event that shatters our horizon of expectations. Those that work in community music do not profess that it is perfect or a solution to all things problematic to participatory music making. Why? Because their actions are not in the name of horizons of perfectibility and foreseeable ideals, but rather, they are in response to the urgency of friendship and hospitality. The implications of this research are to remind those working in community music of their inheritances and to open music educators to the question of responsibility before themselves and towards the others with whom they share musical discourse.

Hoek, Annalize

Cornwall Hill College, South Africa

Benefits of Music Education Outside the Classroom, and the Organization of Music Tours

The presenter is an experienced music teacher, with 12 years experience in London, United Kingdom. She was Head of Music a multi-ethnic voluntary-aided Technology and Language College in the London Borough of Newham, one of the most socio-economically disadvantaged areas in the country – 33% of students are on free school dinners. An international concert tour can broaden, inspire and unify any musical group, from humble church choirs to renowned symphony orchestras. Traveling as a group can make a fabulous trip affordable to many people, and give you all a chance to share your music with the world. She found through research and 10 years of experience the benefits of educational tours. The Department of Education and Skills in the United Kingdom states that good quality Education Outside the Classroom can add depth to the curriculum and promote cognitive, personal and social developments in young people. A recent study found that the organization of music tours is of great educational, geographical, cultural and social value to pupils of all ages, but the planning and execution often cause considerable anxiety for those responsible. The presenter has organized various music tours around the globe in the last nine years. These include South Africa (2001), Austria (2002), Spain (2003), Italy (2004), Czech Republic (2005), China (2006), Germany (2008), The Netherland (2009), South Africa (2010). These tours proved to be beneficial in many ways: To increase the students musical, cultural, geographical and social experiences; To increase the music provision in the school; and raising achievement within the Music Department; and To provide pupils with enriching and meaningful first-hand musical experiences that will motivate and empower them. Students will be in stronger position to make informed choices about their musical features. The research was concerned with the organization and the teacher responsibility and accountability of school tours. Training sessions were presented for all teachers at St Angela's Ursuline School, UK, music teachers in Pretoria and Centurion in South Africa and music students at the North West University, South Africa. The focus was on How to organize a musical tour. This included how to organize transport, accommodation, excursions, music venues, finance and most importantly risk assessments. The focus was on How to organize a musical tour. This included how to organize transport, accommodation, excursions, music venues, finance and most importantly risk assessments. This presentation will be highlighted by a powerpoint presentation.

Holcomb, Al[1] & Abrahams, Frank[2]

1. Westminster Choir College; 2. Westminster Choir College of Rider University

Acquiring a Disposition for Assessment: Practices, Paradigms and Programs

Teacher accountability of student learning is at the forefront of education in the United States. While interest in assessment is not new to music education, there has been a cavalier attitude among many music teachers toward documentation that quantifies music learning. Although instruction in assessment is embedded in most music teacher preparation program curricula, it is not uncommon for pre-service teacher to adopt the assessment values, practices, and beliefs of these influential in-service teachers. Research is needed to identify influences and practices that contribute the development of assessment dispositions in pre-service music teachers. It is aim of this project to identify factors that seem to influence pre-service music teachers' dispositions toward assessment and share insights into designing meaningful experiences at various stages of their development. The action research was designed to investigate assessment dispositions of pre-service music teachers enrolled in a music teacher preparation program at a university in the United States. Students enrolled in a music assessment course and students enrolled in student teaching were selected as the two populations in order to examine the role of course experiences and the influence of cooperating teachers who provided regular feedback during student teaching. Instruments to assess attitudes, values and practices toward music assessment were developed. The instruments were designed to help researchers collect data that would be analyzed both quantitatively and qualitatively. Students completed a researcher-designed questionnaire and made regular entries on class blogs throughout the period of data collection. Blog entries were both free form and responses to prompts suggested by the researchers. Open, focused, and axial coding of data uncovered patterns and themes to inform those making decisions for music teacher preparation programs. Because this was a project in progress at the time of submission, results were not known. It is the desire of the researchers to make recommendations for a process that would ensure continuous monitoring of pre-service teachers' attitudes, beliefs, and competencies toward music assessment. Results might influence curriculum reform and impact the experiences pre-service music teachers have inside and outside the college classroom during their undergraduate music education preparation.

Howe, Sondra Wieland

Independent Scholar

Rediscovering the Muses -- Mentors from the History of Women in Music Education

In Greek mythology, the nine Muses inspired learning and the arts. Who are the Muses inspiring the history of music education today? Musicologists have published material on women composers, music educators have looked at gender issues, but scholars have produced little research on the history of women music teachers. These historical mentors can help contemporary educators understand their roots. This project will begin to reconstruct the history of the role of women in music education by looking at educators in Germany and France including sources in English, German, and French. Women have been active as ISME leaders since Vanett Lawler was a driving force in establishing the organization. Women have been involved in forming commissions; for example, Violeta Hemsy de Gainza chaired the Commission on Music Therapy 1974-86 and Katalin Forrai formed the Early Childhood Commission in 1982. Although women constitute an active part of the membership and leadership of ISME, gender issues and feminist topics have not been featured at ISME conferences. Who are the muses and mentors in Germany? Hildegard of Bingen (1098-1179) was an "administrator" who founded monasteries in addition to corresponding with leaders throughout Europe and composing music and poetry. Anna Amalia (1739-1807) supported music with her patronage of concerts, composing and performing, and the development of music collections in Weimar. Fanny Mendelssohn Hensel (1805-1847) was an influential patron in her home concerts in Berlin as well as a conductor, performer, and composer. Agnes Hundoegger (1858-1928) founded the Tonika-Do system based on Sarah Glover's English Tonic Sol-Fa. Nanine Chevé (1800-1868) worked with her brother Aimé Paris, her husband Emile Chevé, and Pierre Galin to develop the Galin-Paris-Chevé method of teaching sight-singing based on the figure notation of Rousseau. Louise Farrenc (1804-75), composer and pianist, was a professor of piano at the Paris Conservatoire and edited a 23-volume anthology. Nadia Boulanger (1887-1979), composer and conductor, is perhaps the most influential music educator of the twentieth century, teaching composers from around the world. Several European methodologies, founded by male educators, were actually developed and promoted internationally by

women. Froebel's kindergarten movement was developed by German female teachers. Carl Orff and Dorothee Günther founded the Güntherschule and Gunild Keetman composed materials for the Orff-Schulwerk. Waltraud Suzuki devoted her life to promoting Shinichi Suzuki's method through the world. It is time to "rediscover our muses" in many cultures – muses who can serve as historical mentors for contemporary music education.

Howell, Gillian

University of Melbourne

The Right to Play: A Children's Composition Project in Timor-Leste (East Timor)

This paper describes a music project in East Timor entitled The Right to Play in which children wrote songs and original music exploring themes of human rights and children's rights, working collaboratively with adult professional musicians. The challenging setting for the project (a small town in a very poor, developing country), and the topical stimulus for music-making (human rights in a country that knows only too well the suffering inflicted by large-scale human rights abuses) made this an unusual and noteworthy project. It teamed an Australian composer/music leader with a collaborating team of artists and teachers (Timorese and Australian) and 23 local children, most of whom were taking part in songwriting and participatory music-making for the first time. The aims of The Right To Play project were several-fold: to engage local children and artists in participatory and creative music processes, and thus offer a contrast to any previous experiences with transmission-based music learning; to offer a professional learning opportunity to the Timorese artists and teachers; to generate original songs and music as part of the town's International Human Rights Day events; and to create opportunities for cultural exchange of both music knowledge and pedagogic knowledge between the Australian and Timorese artists. Child participants were drawn from across the town's primary schools. This descriptive account of The Right To Play project was written within the autoethnographic domain and describes the cross-cultural rewards and challenges of the project, and the informal learning and creative music strategies that the project leader employed. Language barriers were considerable, and the leader used various non-verbal tools to engage children in the creative tasks, in addition to speaking in the local tongue. The paper offers some background to the recent history and current context of East Timor, and places the Right To Play project in the larger human rights education context in East Timor. It considers the potential impact of this project on human rights and children's rights awareness in the community. Music can play an inspiring role in human rights and civics education and in responding to community need for engaging, stimulating and challenging new activities that contribute to personal learning and growth. The experiences and ideas described within this paper will have relevance to music and arts educators working in developing, post-colonial and post-conflict settings, and may offer both inspiration and reflection to them, whether they are local people or foreign visitors.

Hu, Qiping

Macao Polytechnic Institute

The Instructional Design for "Chinese Musical Instrument Acoustics in Ancient Time"

The author aims to explore the insights in string temperament, pipe temperament and metal temperament during the course. The goal of the course was to enable the students to understand, analyze and appreciate the Chinese musical instrument acoustics in ancient time.

Huang, Fang Ting

Creativity Lab, Industrial Technology Research Institute

A Portrait of "ANIMUVI 2010": Integrating the Voice and Emotion Recognition Technology within A Music Software Game

The use of technology has become an inseparable component of our time. In the domain of music teaching, one can not deny that encouraging stimulation generated by music technology are found among teachers and students and this new trend will continue to create meaningful impacts (Applefeld Olson, 2010). Recognizing the fact that our next generation is growing up with technology and will embrace any new types of digital products and games may help music educators to develop suitable teaching tools in order to assist future music learning. This current paper presents a portrait of the project "ANIMUVI" conducted in Taiwan in 2010. With a targeted user age set for 6-9 years old, the author was particularly interested in the attempt to create a music software game by taking into account

principles of Developmentally Appropriate Practice (Bredekamp & Copple, 1997) and Bruner's (1966) discovery theory. In addition, the author incorporated the voice and emotion recognition technology for exploring new technology in combination with music teaching. The action of singing after presented pitch combinations or matching pitch vocally as the command input replaced the usage of mouse and was considered as the most natural means to express oneself musically. The user interface was designed to stimulate immediate aural and visual feedback to enhance learning efficiency in the cognitive domain. As a result, a functional prototype was devised to provide exploration on concepts of pitch, rhythm value, and emotion. In the process of developing "ANIMUVI 2010," informal user tests were conducted and the issue of integrating new technology for music teaching discussed. The organization of this portrait report unfolds in the following segments: 1. continuing dream of "ANIMUVI 2009" (Huang, presented in the 8th APSMER 2010); 2. the need for "ANIMUVI 2010;" 3. the purpose of the current project; 4. the process of making the user-friendly music software game integrating the voice and emotion recognition technology; and 5. findings and educational implications.

Huang, Yi-Ting

Pennsylvania State University

Music Integration in the Elementary School Community: An Investigation of Integration Styles and Collaborative Modes in Pennsylvania and Taiwan

The purpose of this in-progress study is to gain an understanding of the nature of music integration in elementary classrooms respectively in Pennsylvania and Taiwan from the perspectives of classroom teachers and music specialists related to integration styles and collaborative modes. Although music education has been viewed as an 'independent' approach, music teachers have been encouraged to establish connections with other content areas while teaching music. Research shows that educators perceive arts integration to be valuable to students academically, behaviorally, and emotionally (Barr, 2006; Shuck, 2005), and students' learning is affected by educators' participations in this type of curriculum (Gilchrist, 1986). Integrating music into the general classroom helps broaden the range of musical experiences for children. Classroom teachers are entitled to the responsibility of nurturing students' music learning when integrating music across the curriculum (Harrison, 2011). Arts integration is usually accompanied with the engagement of collaboration (Strand, 2006). Deasy (2003) proposed the importance of collaborative engagement and viewed arts integration as an integration of people rather than of specific content. A questionnaire will be utilized to collect quantitative data about elementary school personnel's self-reported perceptions of music integration. This survey encompasses two quantitative measures to compare the practice of integration styles and collaborative modes in Pennsylvania and Taiwanese elementary schools. The first measure is Bresler's (1995) four integration styles: 1. Subservient, 2. Co-equal, Cognitive, 3. Affective, and 4. Social Integration. The second measure is the researcher-constructed four Collaborative Modes: 1. Collaborative Consultation, 2. Peer Collaboration, 3. Collaborative Partnership, and 4. School-wide Collaborative Teams. Participants will complete the questionnaire by addressing how they have perceived and implemented music integration and engaged in collaboration with other teachers. The research questions designated for this study were: 1. Do the reported integration styles reflect those of Bresler?, 2 Do differences in integration styles exist by position and/or region?, 3. Do the reported collaborative modes reflect those defined for the study?, 4. Do differences in collaborative modes exist by position and/or region?, and 5 What is the nature of the relationship between integration styles and collaborative modes? A descriptive research approach will be used to examine the research questions 1 to 4 and a correlational research approach will be used for question 5.

Hubmayer, Antony

Scotch College Adelaide

Designing Musical Learning Experiences – Applying Constructivist Philosophies to Classroom and Co-curricular Music Making.

Recent advances in cognitive and psychological learning theories have offered insights supporting the Dewey and Piagetian view that learner's construct understanding and meaning through a process of active assimilation of new information with previous knowledge. As it has become clearer that all learning is filtered through a complex process of social influences, educators have become more aware that designing learning means designing learning experiences that foster and support negotiated understanding. Constructivist theories of learning have made a profound impact upon approaches to

general education, particularly in the fields of Science and Mathematics since the 1990's, but less so in music. Music Educators such as Peter Webster identified that music education has traditionally been dominated by directed instruction that is top-down in nature, with little consideration for student-constructed knowledge. Recent years has seen a shift with Jackie Wiggins and Sheila Scott urging music teachers to create deeper musical understanding through designed learning experiences using constructivist approaches that include problems solving and discovery learning. Paul Broomhead and Joe Shively identify the importance of applying constructivist approaches and problem solving to instrumental and vocal ensembles. A range of learning theory frameworks have been proposed that demonstrate how educators can design group learning experiences that nurture and encourage personal learning, while making specific learning objective outcomes more likely (David Kolb's "Experiential Learning Model"; Harvard's Project Zero "Teaching for Understanding Framework"; Apple Corporations Challenge Based Learning model). Instructional Design theorists such as Charles Reigeluth and Jerry Willis also demonstrate that designed learning does not have to follow a behaviorist, model and can accommodate constructivist philosophies. Educators, such as John Hattie, warn that although pedagogies framed upon constructivist learning theories are appealing, quantitative research demonstrates that they are not as efficient or effective as the more traditional directed approaches. This paper will present a framework that has shifted my focus from being a teacher who controls and disseminates the learning content, to a teacher who designs musical learning experiences through curriculum and co-curricular focused activities. The framework begins with identifying an authentic musical activity that builds skill and knowledge development towards a specific focus or performance outcome. The stages include: Authentic Activity, Skill Development, Designing Teaching Moments, Self Direction/Peer Mentoring, Celebratory Performance and Reflection on Learning. This paper will discuss how this framework has been applied to a range of music learning experiences as well as present evidence of learning outcomes and achievement.

Hughes, Diane

Macquarie University, Sydney, Australia

Communicating the Ideal: Vocal Pedagogy for Contemporary Vocal Artistry

The concept of singer as artist is commonplace and yet what determines vocal artistry, particularly in relation to popular culture musics, is largely undefined. This paper discusses research on vocal artistry that maps the parameters of contemporary vocal artistry and, in doing so, identifies its influences and influencers. This in-depth study samples a range of interview participants including professional artists, musicians, aspiring artists and contemporary singing teachers. Participants were purposively sampled to represent popular culture musics through a multiplicity of musical genres including mainstream pop, musical theatre and contemporary folk. Also included in the study are industry professionals in record production, sound engineering, music management, music therapy, vocal contracting and music publishing. The selection of participants ensures that the findings are comprehensive and representative of the current demands that exist in popular culture musics. Participant experiences and observations provide rich data in which the expectations of contemporary vocal artistry are clearly evident. The findings provide insight into pedagogical practices and strategies that will best aid the development of vocal artistry in popular culture musics. From the influences of technology through to mediating amplified or recorded vocal sound, the findings reveal that contemporary artistry involves more than traditional vocal production or beautiful vocal tone. This has pedagogical implications and the findings emphasize that it is no longer relevant to limit teaching to vocal and interpretive techniques. Vocal pedagogy in popular culture musics needs to include strategies for singers to develop understanding in the application of technology on the singing voice. This includes the use of sound reinforcement, graphic equalization, reverb, delay, compression, and foldback. Knowledge of the sound frequency spectrum is also recommended. In addition, and as a proliferation of recording situations and opportunities now exists, contemporary singers must also be prepared for recording processes. Drawing on participant experiences and observations, the paper concludes with a detailed synopsis of influences and influencers on contemporary vocal artistry.

Hughes, Diane

Macquarie University, Sydney, Australia

Mediocrity to Artistry: Technology and the Singing voice

Technology plays a significant role in the shaping and production aesthetics of contemporary vocals. Positioned to map the parameters of contemporary vocal artistry in popular culture musics, the qualitative research discussed in this paper identified technology as a primary influence on vocal artistry. The experiences and observations of professional singers, aspiring singers, singing teachers, professional musicians, sound technicians, recording engineers and record producers were used to determine similarities and differences in technological treatments. The findings identify the current types, purposes and applications of technology on the contemporary singing voice and reveal that the purposes and applications are at times complex, conflating and contradictory. With recurring themes of critical listening, effective communication, non-artist manipulations, corrective treatments and artistic applications, the findings imply that technology should be appropriately applied and be reflective of artistic intent and envisioned sound. While contemporary music education faces persistent challenges posed by developments in and applications of technologies, music educators have a responsibility to understand relevant technology and its manifestations in various contexts. This raises challenges for vocal programs centred only on the development of the embodied instrument. The findings discussed in this paper are therefore significant for music education, for singers and for musicians. The paper concludes with specific implications for music education in the training of professional singers.

Huhtanen, Kaija

Lahti University of Applied Sciences, Institute of Music and Drama

The Education of the Professional Musician: How Much Music is Required?

Today music is performed and combined in diverse ways in global contexts. Working life serves multitude of duties which deal with music on a daily basis. Many jobs include many musical and music-based elements. Still persons who work in them are not necessarily musicians. There is a need to clarify which are the inalienable elements required in order to name someone as a professional musician. Does a degree in music, exclusively, provide someone the status of a professional musician or are there other characteristics to justify professionalism? This paper sketches first the context of traditional professional music education and points out the demands of present time. Next, it serves a comparison between three different study lines curricula. Finally, it points out the question concerning professionalism: what does "educating professional musicians" actually mean?

HungPai Chen, Mimi

RMIT University, Australia

A Study of ICT Related Professional Development for Music Teachers in Taiwan

This study was concerned with ICT related professional development for music teachers in Taiwan. The purpose of this paper was to obtain feedback on current practices as well as seeking directions and recommendations for improving ICT related music teacher professional development. The researcher conducted in-depth interviews using semi-structured questions. There were 2 groups of interviewees involved in this study: 10 experienced school music teachers and 6 professors from teacher education institutions. In the past 2 decades, ICT related professional development has been increasingly offered to practicing teachers owing to the frequent implementation of the government policies in Taiwan. Unfortunately, the results of this study showed that most (9) of the ten school music teachers who participated in the research were not satisfied with the current offerings in ICT related professional development for music teachers; principally this was because of the limited availability and inadequacy of the courses offered. The relative paucity of courses offered to music teachers in ICT, and their inadequacy, supports the need not only for more appropriate music teacher education in this area, but also the necessity of giving more weight to the importance of music as a subject in teacher professional development. Both groups of interviewees–school teachers and those involved in teacher education–provided a range of insightful recommendations for improving the present situation. The viewpoints of both groups were similar. In this respect, they suggested a number of possible modes for providing in-service training: conferences, lectures, demonstrations, workshops, and on-line social networks. They also were in agreement on the nature and content of training programs. Given that the school teachers and those working in teacher education were in general agreement on these issues, the question must

be asked: "Why has this not happened?" In large part, the answer lies in the fact that the status of music has not been high and much of the in-service ICT training has been of a generalized nature–not music education specific. Such an approach has tended to ignore the specific needs of music teachers and the range of ICT resources that are available.

Hutchison, Jennifer & Linton, Leslie
Western University

"Musical Futures" and Multiculturalism in Canada: Guitars, Guiros and the Gong Ageng

This paper explores multicultural music education through the lens of the Musical Futures program as interpreted in a Canadian context. The UK program "Musical Futures" seeks to bring non-formal and informal learning practices into the music classroom. Reflections from a pilot project implemented in London, Canada are examined with insight into future direction and growth. As a relatively young country, Canada's diversity is one aspect of its evolving identity. The 2006 Canada Census results showed that there were more than 200 different ethnic groups in Canada and 19.8% of Canadians were born outside of Canada (Library of Parliament, 2009). The incidence of people reporting multiple ethnic ancestries continued to rise in 2006 with an estimated 41.4% of the population reporting more than one ethnic origin. Although most provincial curriculum documents detail outcomes surrounding the teaching and learning of multicultural music, it is ultimately the responsibility of each individual teacher to implement non-western music in the classroom. In an attempt to represent the tastes, preferences and needs of students in our classrooms the musical boundaries in which we teach have become more flexible. These accommodating measures have encouraged a shift in the pedagogical grounding and philosophical thinking of music educators and are represented in the approach of Musical Futures. The implementation of Musical Futures within a Canadian context will ultimately be framed within a critical lens and allow for the inclusive and diverse nature of a globalized world.

Ibarra, José Francisco[1]; Maurich, Adrián Héctor; Sada, Osvaldo Luis & Yensen, Alejandro Germán
1. Instituto Superior del Profesorado de Música "Profesora Lilia Yolanda Pereno de Elizondo" - Resistencia Chaco Argentina

The Recorder, An Educational and Musical Resource Available to All: Training Teaching Project

The recorder enjoyed of a big popularity in XVI and XVII centuries and has re-emerged at the beginning of our century. For its simple mechanism, it adapts with success to needs of adults, young people and children collective lessons, constituting a valuable contribution for the initiation to the instrumental practice and the music education. From 2008 to 2011, the Music Teaching Institute "Professor Lilia Yolanda Pereno de Elizondo" (Resistencia Chaco - Argentina), in Teacher Training Programs of the Ministry of Education of the Province of Chaco, has included actions of pedagogies strengthening and techniques of instrumental practice of the recorder, destined to all levels of Music Teachers of the Provincial Education System, being their teacher trainers José Ibarra, Adrián Maurich and Osvaldo Sada. The project objective was to guide teachers and professors in the tools acquisition that let them to acquire a versatile use of the recorder. With a seminar methodology, the program provided a versatile pedagogical element and an easy sequence for music education. Besides lending an important contribution to the community allowing children of the Province to join to the music world in an effective way, and since the incentive to make music in a funny way, they found in it an important social containment, helping to a good investment insert in programs of music education of schools regardless the implemented level (elementary, secondary or superior formation). Auditions and final exhibitions were made by participating teachers – professors of training as well as their students, forming recorder ensembles that contained all the instruments in the family (sopranino, soprano, contralto, tenor, bass). The visual material of the results in these auditions and final exhibition has been digitized and selected for this Conference such as the work of Professor Alejandro Yensen and his students of Bilingual Educative Institute AMICI in the city of Resistencia; he implemented the methodology of this training proposal. This seminar took an implicit continuous process, so the proposed meetings were structured in a sequence of progressive themes and in the solution of technical difficulties and the interpretation of recorder. The experience of this training allowed for incentive corroborating and motivation in lessons of participating teachers, through this methodology.

Ibarretxe, Gotzon; Cruz, Jose & Diaz, Maravillas

University of the Basque Country (UPV/EHU)

Working with Music Instruments from all Over the World at the Traditional Music Archive, Herri Musikaren Txokoa

This poster forms part of the research "Art Education through emblematic projects and music institutions of the Basque Country: between presential and virtual" (2011). The Traditional Music Archive (HMT, Herri Musikaren Txokoa) is one of the emblematic institutions under study and, at present, consists of the following sections: music instruments from all over the world (on exhibition and in storage); library; sound archive; photographic, film and video archive; instrument-building and repair workshop. The research has been of an interdisciplinary nature and involved contributions from oral history, anthropology and ethnomusicology. The main objective of this poster has consisted of presenting the results obtained from interviews held with initial music teacher training students who had visited the Centre. Once the interviews had been transcribed, we proceeded to analyze the contents using the ethnographic-narrative model. In this way, individual narratives allowed us to delve deeper into and better understand the educational reality of the Centre and its cultural context. A group of second and third-year students at the University of Basque Country wee selected due to their special involvement in traditional music and folk dancing. We tried to identify the relations between the information available on the website and the live demonstrations for the group. Comparing the sounds of similar or different instruments by playing and listening was very important. In all students interviewed, there was a wish to know more and learning by doing. It was also emphasized that visits needed to be supported by activities both before and afterwards. This research hopes to incorporate the results in the Music Education curriculum, because it is possible to apply traditional music when practicing with the children. Thereby, there is clear potential for cross-curriculum work, and in current contexts of cultural diversity. Many of those consulted have teaching backgrounds and their professional experience covers working with a range of ages. There are likely to be opportunities that make links with a range of cultures through the international nature of musics and music instruments represented in the Centre. This had a positive impact on the qualitative improvement of the students' education as the connections with other cultures were perceived as an important area in which the teachers need training.

Idamoyibo, Ovaborhene-Isaac

Music Pædeia in Nigeria: The Application of African Music Philosophy in the Development of Humankind and Society

All nations have cultures that surround and encapsulate the entire ways of life of people, upon which social structures, belief systems, political systems, education, morality and value systems are based as springboard towards enlightenment, advancement and total development of the entire humankind and society. Philosophy, as is known around the world, is fundamental to all cultures and all issues of development, since it usually informs the socio-moral and religious practices and setting of societal norms. It is obvious that Nigeria has lost very great values that in the philosophy of its cultures made it great, peaceful, pleasant, honorable and progressive in the past. The Nigerian was known and reputable for strong intellectuality, industry, sincerity, integrity, honesty, religiosity, accountability and morality, which were all inculcated into him/her from infancy to maturity through educative musical activities according to the philosophy of the peoples of the nation. Loss of these values is attributable to the subsequent failure in the Nigerian political system and its effects on the education sector. As a result, important values such as contentment, honesty, integrity, etc, have been eroded out of the Nigerian society. It has also altered the general orientation of many Nigerian citizens in such a way that evil and corrupt practices have become negotiable and institutionalized to the point that there is hardly any difference between the orientation of the literate and the non-literate. This has also changed the image of Nigeria and its citizens, such that peoples of other nations no longer see Nigerians as honest and trustworthy people anywhere in the world, irrespective of whom it may concern. Against this backdrop, this paper examines the philosophy of the Nigerian society from primordial times and how it enhanced the orientation of the citizens towards good conduct and appreciation of useful development. It further investigates the philosophy of music education in the country and whether it captures the considerations of cultural and global values inherent in the philosophy of the people, which are capable of enhancing the total development of humankind intellectually, morally, socially, emotionally, and

politically, etc. The paper also examines the level of philosophical consciousness in Nigerian University music education from 1960 to 2011, in order to determine its focus on human development.

Ilari, Beatriz

University of Southern California

Music as a "Safe" Space: The Social Imaginary and Alternative Approaches in Music Education

Community music activities allow for individuals to question their ways of being in the world and experiment with multiple repertoires, different identities and even ideologies. They are also related to the social imaginary (Anderson, 1983; Appadurai, 1990) or, the group of values, laws, institutions, symbols and beliefs that are common to specific social groups. Furthermore, Appadurai (1990) argues that, in its collective forms, imagination is a ground for staging action and not mere escape. Drawing from and expanding on Appadurai's notion of imagination and escape, this paper describes how music learning through community music programs can create safe spaces (Hikiji, 2005), which, in turn, are grounds for social change, especially in areas with high indices of urban violence and crime. Based on research conducted by Cross (2005), it is suggested that the floating intentionality of music allows for individuals to engage in and make sense of musical experiences and their symbolisms at both individual and group levels. This is what generates a sense of shared action that feeds the collective imagination. To support such theorizing, examples will be drawn from distinctive models of music education, here represented by two well known Latin American programs: AfroReggae (Brazil) and El Sistema (Venezuela). Although large differences exist between the two, both programs have been quite successful in the provision of both musical and non-musical opportunities for poor children and youth living in violent urban areas, and more so, in fostering changes in individuals and communities alike. In both cases, music has helped to safeguard and rescue children and youth from involvement in crime, drug trafficking and a premature death. Furthermore, both programs have existed for a significant period of time, enduring instabilities created by changes in the political systems and economies of their respective countries, due, in part, to strong leaders and supporting communities. In recent years, these programs have also been exported and adopted, partially or in full, by other countries and cultures, suggesting that their potential is possibly larger than previously thought. Implications for music education, locally and globally, will be articulated at the conference.

Inbar, Edna

Perception of Humor in Music by Children and Musicians and Non-musician Adults

The question of humoristic music and its perception and role in music education is rarely investigated. The purpose of this study was to expose music educators to this issue both on a cognitive-emotional level and with pedagogical implications. The aims of the research are as follows: 1. looking at the role of humor in education in general, and in music education in particular, 2. getting some insights from a pilot study on ways of perceptions and reactions to humoristic music, and 3. reflecting on implications for music education at all levels. A three stages study was conducted by 25 graduate music education students at Levinsky College, during the year of 2011. The format was as follows: Stage 1: Every student had to choose a number of short musical pieces, which they perceived as humoristic, Stage 2: The chosen pieces were introduced to two or more interviewees – musician vs. non musician, or a child vs. adult (N= 70). Interviewee's age spectrum ranged from pre-school to over 60 years old, and Stage 3: An oral semi-opened questionnaire was used as a base for conversations on the interviewee's impressions of each piece. Those were recorded, summarized and concluded in a written paper. Based on the students' experiment results we will introduce summarized concluding remarks both on the musicological and pedagogical levels. If time permits participants will listen to some excerpts, those which were by and large agreed for being humoristic vs. those which were in question or raised some debate between the interviewer and the interviewee. Two outcomes from the results will be presented: 1. An overview of humoristic music repertoire based on students' choices for the experiment and 2. Analysis of interviewee's responses, common vs. individual, based on age and musical knowledge differences in accord with musical parameters. From cognitive-musicological perspective, the study tells us something about syntactic rules of musical humor in Western and Arabic music. From a pedagogical perspective, the study can raise our awareness to the power of humor in classroom climate as an "opening gate" to the joy of music for all students, and to encourage music teachers to foster a creative humoristic atmosphere and mutual aesthetic experience in their classroom's musical activities.

Ishii, Yuri & Shiobara, Mari Kunitachi
College of Music

Perception of Music of One's Culture, Music of Our Country, and Music of Hometown

In the discussion on the phenomenon of globalization, various types of cultural change are said to occur. Examples are the convergence of diverse local cultures to one universal culture, the intensification of local cultural identity, and the creation of some form of hybrid culture, or cultures, as the consequence of cultural interaction. To what extent the nation state can intervene in this process is also an interesting theme in the discussion. Musical culture is not an exception from the process of cultural globalization. The musical cultures of non-western countries have been influenced by western musical culture, while at the same time maintaining their own particular musical features. Some form of hybrid musical culture also has emerged. In order to find out what is actually happening in a non-western musical culture as a result of the globalizing process and how the nation state influences the process, this paper focuses on Thailand. In Thailand, the government attempted to combine traditional Thai music and Western music during their modernization of the 1930s, but did not use the school education system effectively for the purpose of transforming Thai musical culture. In this paper, the authors first sketch the process of cultural modernization in Thailand and discuss its features. They then introduce part of their case study from Thailand, where a questionnaire-based research project targeting Thai students was conducted in 2009. It studied Thai students for the purpose of finding out the globalization effect on Thai youths' musical culture and the existence, or absence, of any influence related to state intervention through school music education. Thai students were asked to answer the titles of the songs they name under the terms "Thai music," "music of our country" and "hometown music" in questionnaires. They were also asked to answer their favorite pieces or the pieces they often listen to. The results indicate that despite the attempt of cultural modernization by state in the 1930s, the lack of an effective school system to convey its intention resulted in the limited influence of state cultural policy on Thai musical culture and invited the dominance of contemporary Thai youth's musical culture by Western-style pops.

Jaccard, Sylvain
HEP-BEJUNE

From Representations of Competence Toward Objectively Observed Competencies

The purpose of this study was to explore representations of competence, and objectively observed competencies, that generalist, elementary classroom teachers from the French-speaking schools of the Township of Berne, Switzerland, have with regard to music education. For many years, school-based music education in this region has been the responsibility of elementary classroom teachers. It is thus pertinent to determine whether such teachers have representations of themselves as being competent to deliver this educational content and to investigate to what degree independent observers view them as such. The present study was conducted using a multi-method strategy, involving the triangulation of measures. A questionnaire was proposed to the total population being studied (N = 721) from which 184 teachers replied. From that group, a subsample of 21 teachers agreed to take part in an interview, and 14 members of this subsample agreed to be videotaped while teaching a lesson specifically devised for the purposes of the current study. Three experts in music education independently assessed the teaching competencies of these 14 teachers. Descriptive statistics, correlations and inferential analyses were conducted with data from the questionnaire to describe teachers' representations of competence in music education relative to other academic domains and to examine the relations between these representations and the observations conducted by the music education experts. Interview content analysis was conducted to elaborate on information obtained with the questionnaire. Results indicate that music education is one of the areas in which generalist teachers feel least competent, especially when they are not called on to teach the subject. However, when they teach in an area (music education included), generalists perceive greater competence. A significant correlation emerged between the assessments of independent experts of music teaching competence and self-reported representations of teaching competence. Of note is that representations of competence are significantly correlated with the musical background and training of participants, whereas assessments by independent experts of teaching competencies are significantly linked to actual personal musical practice. Overall, these results suggest that the model where music education is imparted by generalists is not necessary to be rejected. Rather, the suggestion is made that collaboration between generalists and music specialists may

strengthen the quality of elementary school music education by compensating for the vulnerabilities of classroom teachers.

Jaramillo Jorquera, Mª Cecilia

University of Seville, Spain

Eugenio, a Developing Composer

There are many studies on children's and adolescents' composing carried out in school settings where group and class work are more relevant than individual tasks. There are also studies on music development and learning in informal settings but they do not refer explicitly to composing. The composers' life histories mostly have been studied retrospectively by means of recalling the composer's own memories. Regarding the compositional procedures, forms of notation are an important guideline to fix the musical text. Considering that in Western academic culture and that in common people's musical culture creativity is scarcely stimulated in a specific manner, the fact that a child composes is a remarkable case. The present study aims to show some years of a child's musical history. The characteristics of the settings where he developed musical abilities are considered. Particularly, I intend to comprehend the circumstances and stimuli that lead Eugenio towards composing and how they have been beneficial for his creative development. Further, Eugenio's strategies to preserve his compositions are observed. This ethnographic study involves Eugenio's musical life from 7-13 years of age, and compares compositions made at different ages. The procedures to preserve his music are also taken into account. The home environment allowed him to practice without constraints and to attend private guitar and later on e-bass lessons. The school environment, where he nowadays is the youngest member of the band created by a new music teacher, has also provided Eugenio with opportunities to develop his instrumental and creative abilities. Eugenio's compositions have been exclusively made for the instruments he has learnt and practiced. In his first composition it is possible to observe that – in terms of perception – he had not completely assimilated the tonal model used in his cultural environment and he refrained from using traditional notation to preserve his compositions, even having learnt it earlier. In later years Eugenio uses the tonal system's rules and its language, and he further uses software to write his compositions down. Nevertheless, he maintains his characteristic oral approach to music and musical creation. Considering that usually instrumental education consists mainly of practicing repertoire, teachers should involve improvisation and composition in their programs as an opportunity for children's and adolescents' better learning and enrichment, independently of the genre or style. Teachers should also consider the children's and adolescents' informal approach to music in order to foster significant musical learning.

Jaramillo Jorquera, Mª Cecilia

University of Seville, Spain

Systemic Aspects of Music Education: Cultural Issues

There are many aspects of school culture which influence how Music is taught. The present study diagnoses how some of these aspects affect classroom actions in a secondary school and in a music school, showing the systemic nature of teaching. The secondary school is seen to have an organizational culture that is common to many Spanish public schools, in which Music is relegated to the status of a Cinderella subject. The music school is seen to have a dysfunctional organization with a culture that primarily adheres to oral tradition, with the consequence that many problems arise in the organization, planning, and quality of the musical offer for its students. In the secondary school, the task for the school's management and administration together with the music teachers should be to influence changes in culture in order to improve the status with which the subject is considered. In the music school, outside intervention would seem to be necessary to help both to improve the project, organization, planning, and musical offering for the students, as well as to promote its teachers' professional development.

Jelen, Birsen & Uçaner, Burçin

Gazi University, Turkey

The Effectiveness of Loosening Up Exercises Accompanied by Turkish Music on Adult Beginner Piano Students

The aim of this study was to exhibit the effectiveness of loosening exercises accompanied by Turkish music on adult beginner piano students who suffer from aches caused by playing piano. Studies show that when first beginning an instrument after personal physical growth is reached in adulthood, different physical problems can occur (such as muscle incarceration, focal dystonia, overuse syndrome, misuse syndrome, RSI-repetitive strain). The environment of the study consists of piano students of Gazi University's Music Education Department. The sample included 20 randomly chosen piano students who volunteered to attend the study and who had long-term aches due to playing piano. The chosen students were instructed in the loosening exercises practically and a written and illustrated program was given to them to apply in their later studies. At the beginning of every week's one hour piano lecture, during a 14 week semester, the instructors had students do posture exercises and loosening exercises accompanied by Turkish music that was used in music therapy. To have students do these exercises outside of the lectures, the students were checked frequently through e-mail, phone calls and face to face conversations. After the 14 week experiment period, their survey was held on the intensity of the aches of the students and the data was evaluated by the SPSS program. Suggestions were made according to the results.

Jerkovic, Berislav

University J.J.Strossmayer in Osijek, Academy of Arts

Alternative Approaches to Singing Teaching

In the world of current and constant change in the field of contemporary pedagogy, even teaching singing is up against new challenges and is seeking the right answers to them. The society we live in is the society of new economic, cultural, and technological advances, knowledge and tools, therefore it is not out of the ordinary that all of the above novelties are represented in art as well as in art classes. New media, genres, and the music market all generate new music expressions and tasks. There are classical vocal forms and vocal education that molds them, and there are contemporary vocal forms with their particular techniques of vocal expressions. Also, interdisciplinary performances have become the constant in today's world, which in the technical sense make the fusion between the traditional and the modern. For some of those musical expressions there is a formal education, curricula, theories and practice that have developed and were proved through longer periods of time. Here we are introduced with the characteristic problems and discourse about the diversity in the approach to singing classes. Furthermore, we are involved in the search for the string of informal influences that reflect on the outcome of the teaching the art of singing nowadays, spontaneous hidden curriculum, on whose substance, also depend the final educational result. The purpose of this research is in grasping and clarifying the questions asked when dealing with vocal education, whose approaches to singing we recognize today, and in what relations they stand considering the music genres they are turned to. The research deals with analysis of the curriculum of formal singing schools, their work results, the types of vocal styles and expressions, the informal influences on vocal education, private pedagogical initiatives and teachings. Surveys and systematic observations with developed protocols of observations have been used as research instruments. In the analysis of the singing education some concepts are to be mentioned: musical style and expression (genre), theoretical knowledge and backgrounds on which certain methods reside on, the procedure of building the vocal instrument for specific genre, the choice of literature, the whole physical training that qualifies the singer for a practical performance. In the conclusion, we are based on the analysis of the given information, and we use that information to categorize different methods in singing teaching, and also state the most important facts that constitute them.

Jin, Shunai[1]; Jin, Xiuji; Xing, Yiwen & Zhang, Shu

1. Northeast Normal University

Music Culture and Music Courses - Rethinking of the Meanings of Curriculum Culture Choice

Contemporary curriculum studies realize that courses are not only carriers of knowledge and skills, but also issues of culture and a means to teach the next generation the most valuable aspects of culture.

Anthropological studies look into local cultural issues to advocate the existence and development of different ethnic groups, attach importance to differences and conflicts among national culture, social culture and folk knowledge, and reveal and select course cultures from a cultural perspective. As far as history is concerned, music courses stem from cultural heritage needs, the connotations of which will lose their significances without cultural music courses. As an important form and carrier of human cultures, music contains a wealth of cultural and historical connotations and is the accumulation of culture. What a curriculum reflects is the result of cultural choice under certain standards. The Folk Music Course is one of the eleven compulsory courses to music teacher education in universities. Students can experience national culture through folk music courses. From this musical culture, students can understand aesthetic practices, values, and expression forms. The instrumental function of the course is to pass on knowledge through which we can understand the social, economic and cultural constraints of the cultures and their significances. At the same time, we will overcome the neglecting and splitting of the traditional cultures by modernization, avoid ignoring the relationship between the mainstream culture and the indigenous localization, and diversify teaching approaches. A nation with multi-ethnic cultures should advocate multi-cultural co-existence and development.

Johnsen, Gisle

Grieg Music Education

Music Delta Pedagogy: A New Way of Teaching Music Based on the Relational Aesthetics Using Mobile Technology and Cloud Computing

Work-based aesthetics or relational aesthetics? The Work-based aesthetics is founded on the old Romantic view of art, where the work of art is the prime focus. Through his book Relational aesthetics (2001), the French curator Nicolas Bourriaud claims that Art lies in human interaction and its social context rather than in a free and symbolic domain. According to Bourriaud artistic meaning is developed "collectively", and rather than a one-to one relationship between the individual and the piece of art, art is situations where the audience create a community. Through this project we have investigated if the ideas of Bourriaud also could be used in modern music education. We have changed the focus in music education from the work of art, and instead focus on art as a human interaction in a social context. By doing this we would see if such an approach could enhance the students learning of music. We designed special web based applications enabling the students to work with a piece of composed and pre-recorded music and through the project recompose, record and add their own instrumental or vocal parts to the pre-recorded music. We used both classical and popular music examples. The students were able to share their music productions with friends and comment each other's work. By using a system letting the students work both on their smart phones, pads and on the web, all systems connected to each others, and sharing their productions either directly or via social media, we tried to broaden the students' learning environment by taking away the distinction between school and leisure activities. We found that the students were more engaged in their music production and spent more time working with their music projects. Through the use of interactive applications, we also could engage students that never had learned to play an instrument. It appears that a music education-based on relational aesthetics and interactive technology rather than work-based aesthetics both engage the students and enhance their learning. By using attractive and modern technology, we were able to remove the distinction between the students' schoolwork and leisure activities. In this way the students included their schoolwork in their leisure activities.

Johnson, Daniel C.[1] & Fautley, Martin[2]

1. University of North Carolina Wilmington; 2. Birmingham City University, UK

International Comparative Study of Music Teachers' Understanding and Practice of Assessment: An Exploratory Study

In the contested area of assessment in music education, the UK and the US share a number of commonalities. There is, however, also room for significant differences in understanding and operationalizing assessment issues in the general music classes between the two countries. In the UK, a statutory National Curriculum places composing, performing, and listening centrally, and assessment is dictated by statutory levels. In the US, issues for the generalist teacher include state-level expectations as well as national standards, although these are not delineated as specifically as they are in the UK. As US-UK practices are aligned in a number of curriculum areas, and as pedagogic transferability between contexts is increasingly common, it is timely to investigate similarities and differences between the two.

The purpose of this project was to begin investigating assessment practices of general music teachers. Specifically, the authors examined the ways teachers articulated their own assessment practices in combination with differences in nationality and students' developmental level. To investigate commonalities and differences, the study was designed to consider three parameters: instruction (practice–assessment); national background (US, UK); and age/grade level (elementary–middle school). For this exploratory study, an online qualitative survey was developed to ascertain teachers' attitudes toward and practices in music education assessment. Questions targeted linkages between practice and assessment. Respondents described their most important learning goals, lesson planning strategies, and assessment practices. Authors contacted a purposive sample of respondents representing both nationalities and grade/age levels. Ten respondents completed surveys for initial data collection. Authors are now conducting follow-up interviews with a select number of respondents for more in-depth insights. Although a spread of responses emerged, the authors found teachers' goals generally clustered at either ends of a continuum: poetic and big picture goals vs. micro musical concepts and detailed fundamentals. In terms of assessment, the authors found a majority of informal assessment although whether the respondents meant their informal assessment was formative in nature is as yet unclear. In this exploratory study, the authors hypothesize that the UK National Curriculum more directly prescribes teachers' assessment practices as compared to the Standard Course of Study in the US. The authors identified several trends demonstrating how practice and assessment are misaligned in both UK and US general music classrooms. Implications for the profession include how an emphasis on performance displaces higher-order thinking and in-depth understanding of musical concepts.

Johnson, Daniel C.[1] & Matthews, Wendy K.[2]

1. University of North Carolina Wilmington; 2. Northern Virginia Community College-Alexandria Campus

How Motivation Influences General Music Educators Classroom Decisions

Previously, researchers have primarily limited their investigations of motivation in music to student outcomes using parameters such as self-efficacy, teacher influences, and classroom environments. There is, however, a need for research that examines teacher motivation and fully integrates the affect and emotional aspects of music teaching. For their theoretical framework, the authors integrated McClelland's secondary motivation theory (i.e. achievement, power, and affiliation), Ryan and Deci's self-determination theory (i.e. competence, autonomy, and relatedness), and Zimmerman's self-regulation research (i.e. self-generated thoughts, feelings, and actions in realization of personal goals) for this investigation. The purpose of this study was to investigate general music educators' motivation in order to develop an alternate model of motivation. Accordingly, the authors examined both written and interview data to develop a model of music teacher motivation that fit the emerging trends. The authors designed a two-phase qualitative study. In phase one, they contacted a purposive sample of 7 experienced classroom music teachers. The respondents wrote open-ended responses via an on-line questionnaire to 3 different classroom scenarios, representing different classroom situations and presenting specific motivational challenges. The authors found four emergent themes: 1. helping students learn and develop musical skills; 2. utilizing specific instructional strategies; 3. promoting higher-order cognition; and 4. increasing students' social awareness and responsibility. In phase two, the researchers conducted follow-up interviews to explore these themes. Expanded responses revealed details about classroom procedures, behavior management, and promoting work and social skills. They also highlighted the importance of teachers fitting into schools as institutions, practicing specific methodologies, and reflecting on their practice. For triangulation, the authors conducted member checks to provide internal validity for these findings. The authors conceptualized a new model of music teacher motivation in which the teacher's classroom instructional methodology guides three student learning outcomes: achievement, understanding, and citizenship. Student achievement includes learning and doing; student understanding implies a more in-depth cognitive awareness; and citizenship indicates students' social learning and cooperation in the classroom. Implications for the profession include practical applications of teacher motivation to advance professional development and teacher education programs. By increasing music teacher educators' familiarity with in-service teacher motivation, they can better anticipate challenging situations, increase self-awareness, and develop more effective decision-making strategies.

ABSTRACTS

Jones, Patrick

Syracuse University, USA

Cultural Inclusiveness and Transparency Versus Stated Purposes of Music Study Abroad Programs for American University Students: An Investigation of Policies and Implications

There is currently a great deal of emphasis on international education. Western countries are competing with each other to attract "international" students, universities are building campuses overseas, and study abroad programs are increasing. Each of these situations presens ethical and policy challenges. For example, is the purpose for attracting international students economic, educational, or political? Does building a campus in a country that denies women the same rights they would have on the university's home campus foster equal rights or legitimize oppression? Does spending a semester abroad promote engagement and deeper understanding of the peoples, cultures, and places in which one studies or is it simply an opportunity for tourism? Such questions become more challenging and important when addressing music majors and others pursuing cultural studies. Because music majors have prescriptive requirements for all four years, study abroad programs for them tend to offer curricula that closely mirror those at home. If they are merely experiencing an imported curriculum and not studying the musics and peoples of the local cultures and the issues surrounding them, what is the purpose for going overseas at all? Do such programs do more harm than good by leading students to believe they have had an international education when, in essence, it has been no more culturally substantive than a vacation? In this paper, I review study abroad programs for music majors, address ethical and policy challenges, and offer recommendations that can help those who run such programs address issues of cultural inclusion and transparency.

Joseph, Dawn[1] & Human, René[2]

1. Deakin University, Australia; 2. University of Pretoria, South Africa

Place and Space: Celebrating South African Music Across Two Continents

In this paper, the authors consider the notion of African music as a rich part of their own 'place' and 'space', as one is based in South Africa (Johannesburg) and the other in Australia (Melbourne). The authors explore the notion of African music as a way forward to negotiate such a 'space' and 'place' in a contemporary society. The teaching of African music by both authors, stated as lived experience in their various settings, has initiated and created a space for celebrating South African music as a way to transcend the social and cultural boundaries of place. This paper is located within the historical framework of post-colonialism, and touches on issues of objectivity, hegemony, representation of a culture and universal values. By using narrative reflection both authors provide a snapshot of their own teaching and learning, making a contribution to understanding the challenges they face regarding issues of culture, difference, otherness, re-contextualizing and authenticating their space and place. They find that the re-contextualization of African music is largely brought about by means of cultural dialogue, in a neutral space within cultures and between cultures. Likewise, the concerns and issues raised in this paper may be similar to those experienced by others teaching traditional African music in different countries. The authors, in their ongoing research into the teaching and learning of traditional African music, find that the creative engagement of different music and culture can foster a way forward for a place and space to celebrate South African music across two continents. This paper also addresses the issues of cultural authenticity as a redefined and renegotiated space when teaching and learning African music. Culture and music form an on-going and ever-changing practice that does not only interact with a changing society but also reflects it. Both authors approach authentic re-contextualization as a given and are constantly responsive to it through recognition, anticipation and monitoring of the process, keeping it as close to the original as possible. The authors continue to appreciate and respect the rich array of cultural and musical diversity they encounter.

Juntunen, Marja-Leena

Sibelius Academy

The Learning Outcomes in Music in the Final 9th Grade of Basic Education in Finland

The paper discussed the process and the main results of the national assessment of learning outcomes in music in the final 9th grade of Finnish basic education. The study was organized by The Finnish National Board of Education in 2010-2011. Data was collected through stratified sampling from 152

comprehensive schools. At all sample schools, pupils were selected to take part in the assessment from 9th grades using systematic sampling. A total of 4,792 pupils participated in the assessment. At three different stages of the assessment, pupils performed a wide variety of assignments assessing achievement of the objectives set for music in the 2004 National Core Curriculum for Basic Education. In the first two stages pupils completed pencil-and-paper assignments and in the third stage of assessment part of these pupils completed production assignments, which aimed to assess their skills in making music. The assessment also involved surveyed for principals and teachers covering teaching arrangements and opportunities for and barriers to learning. Based on the results of this assessment, pupils' performance in music on the whole was quite uneven and varied. The more pupils had studied music, the better results they got. Girls achieved considerably better outcomes than boys. Learning outcomes identified in pencil-and-paper assignments in music were best in the content area covering pupils' personal relationship with music and weakest in the knowledge of works, genres and composers. There were no considerable differences in pupils' performance in different competence areas in production assignments. In these assignments, pupils' performance was assessed to be strongest in the area of participation in ensemble playing. Pupils' attitudes towards studying music are mostly positive. Based on pupils' responses, the opportunity to express their own thoughts and make their own decisions plays a key role. Music subject appears to have a bearing in terms of pupils' satisfaction at school. Pupils, teachers and principals perceive music along with visual arts and crafts supporting well-being and communality in school. The paper also discussed the role and challenges of assessment in music subject in basic education. It argues that straight conclusions from national assessment for curriculum planning should be thought through. Many essential learning outcomes in music cannot be reached through current assessment assignments. Thus, those areas of learning should be recognized before leaping to conclusions concerning curriculum and in developing assessment practices.

Jutras, Peter & Roulston, Kathryn

The University of Georgia

This is How I Learn: Adults' Perspectives of Learning Musical Instruments

Adult music students are an increasingly important component of the music education landscape. In recent years, more attention has been paid to learning about adult music students and how music instruction can be effectively delivered. While the research literature is growing, there is still a need for further information concerning adult learners' perspectives of learning instruments and their engagement in music making. This workshop will present the findings of an interpretivist qualitative research study that collected information on the perspectives and experiences of selected adult music students. The researchers conducted face-to-face, in-depth interviews with fifteen adults currently studying music. A variety of musical instruments and instructional settings (group and private) were represented in the study population. The workshop will report primary data and findings from the transcripts of these interviews relating to these adults' prior experiences in music (in childhood and adulthood), their motivations to learn instruments, their learning goals, the learning strategies they employ, the benefits they attribute to their music learning, and the challenges that they face as adult music learners. These findings will be related to contemporary adult learning theory. Based on the responses of the interviewees, the workshop will outline practical solutions for teachers of adult music students. With a direct perspective from adult music students, teachers can better understand the needs, goals, motivations, strategies, challenges, and rewards that adults find in their music learning experiences. Specific solutions for teaching adult piano students and adult instrumental (band) students will be presented, along with ideas for further research.

Kaikkonen, Markku[1] & Ala-Harja, Anne[2]

1. Special Music Centre Resonaari; 2. City of Espoo

Effects and Meanings of Musical Activities from the Point of View of Control Over Life of Students with Special Needs

This paper is based of research completed at University of Helsinki. The purpose of research was to examine the musical activities of students with special needs and their connection to control over life. The aim was to examine how musical activities had supported the individual's control over life, and what kind of changes the activities had produced. Additionally, the meaning of learning and goal-oriented activity was discussed, as well as the students' musical development and relationship to music. The research theme was analyzed from different theoretical points of view, where the emphasis was on

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control over life and Special Music Education. The research material was collected by interviewing 5 students, their parents, and teachers from Special Music Centre Resonaari (Helsinki, Finland), a music school for people with special needs. In this paper will be introduced the results of this research as well as basic teaching practices of Resonaari Music School. The main research objective was to find out how musical activities influence the control over life of an individual. The question was divided into two separate occurrences based on the findings in the research material; the first examined what changes musical activities can produce in one's control over life, and the second occurrence observed what kind of meanings related to control over life are generated through musical activities. The results showed similarities especially between the parents and teachers, whereas several changes and meanings were emphasized among the students. The increase in listening, audience reactions and self-efficacy were highlighted in the students' opinions. The results also showed how music acted as a connecting factor and a common target of interest. A strong connection was found between musical activities and social interaction, and many of the students became more active towards their surroundings and acting in it. The effects of musical activities could be seen in the growth of both mistakes and endurance of insecurity, as well as in independent initiative. Motivation, commitment, high self-efficacy and family involvement were emphasized in meanings. On the ground of the results it can be said that there is a clear connection between musical activities and the positive changes and meanings of individual's control over life. The findings can be utilized in the development and expansion of musical activities of students with special needs, whereas the applications can be taken into use in special education and in music education in generally.

Kallio, Alexis Anja & Westerlund, Heidi Maria

Sibelius Academy

Between Ancient Traditions and a Cosmopolitan Future: Cambodian Educators' Ethical Reflections on Teaching Disadvantaged Children Traditional Khmer Music and Dance

Having endured decades of conflict and political instability, Cambodia's educational reforms have focused on rebuilding a stable, safe society, and protecting and preserving Cambodia's cultural heritage. The performers, teachers and students of Cambodian traditional music and dance, and the art forms themselves, acutely suffered during the civil war of the early 1970s, the atrocities of the Khmer Rouge regime from 1975-9, continued civil conflict during the 1980s and a violent coup d'e´tat in July 1997. This has resulted in a recognized need to recover, regenerate, preserve and protect the nation's cultural heritage, through the education of young Khmers, a generation living without (though not unaffected by) such political, social and cultural turmoil. Many education programs catering for disadvantaged youth have implemented traditional Khmer music and dance lessons, suggesting that these programs share the responsibility of cultural regeneration, and view the survival of traditional art forms as dependent on their bequeathal to these young children. In this regard, the musical future of the country is, at least in part, dependent on the success of the vulnerable. However, these vulnerable students are living in a rapidly changing Cambodia, with higher levels of education, increasing international communications and influences, developing infrastructure, urbanization and fundamentally different ways of going about everyday life, work and leisure, to their parents' and grandparents' generations. Consequently, the national curriculum reforms have identified also the need to respond to demands of globalization, regionalization and individualization, raising two, potentially conflicting educational objectives: that of regenerating the ancient cultural tradition, and that of creating a cosmopolitan post-conflict society. Through semi-structured individual interviews conducted with Cambodian school staff and teachers involved in traditional Khmer music and dance programs designed for underprivileged, abandoned, orphaned or disabled children, we explore how the conflicting objectives are negotiated and navigated in the schools. This exploration is contextualized and interpreted within and through the national Cambodian educational policies. The situation of mutually contradictory missions seeking to construct a nation-state, in particular, where the least fortunate are recruited as champions of a nation's cultural heritage, raises ethical issues that warrant attention and hold relevance beyond this particular case: for whom, and for what, is music education for?

Kane, Jan
The Transformative Power of Collaborative Group Performance in Music

An individual's belief in their competence to teach music can be influenced by deeply held attitudes and perceptions about their musical ability. These perceptions are often influenced by two interlinked components of self-judgement of musical talent and ability and comparative judgement with others. This can directly affect musical self-efficacy. The experience of artistic performance with music as a focus can be a powerful tool for change in perceptions of musical abilities, especially when the performance involves a co-operative group-centred approach. Group focused skills of collaboration and creative contribution have the potential to facilitate motivation and enthusiasm. In addition, discussion of ideas and refinement of performance skills and strategies can have a mediating effect on feelings of self-doubt and may in fact promote positive feelings about musical abilities and learning. The strength of self-efficacy related to musical ability may fluctuate during the preparation stages, but the experience of the performance itself has the capacity to directly influence perceptions dependent upon the success or otherwise of the outcome. This paper will specifically link to the conference sub-theme of "Musical Environments and Music Teaching-Learning" through an examination of a current study of pre-service primary (elementary) teacher education students engaged in an elective music program which requires them to teach their peers about music through performance. Data will be gathered in a blended quantitative and qualitative research design where written reflective responses obtained from the student cohort will be supplemented with small group interviews after the performances. The paper will report on changes in perceptions of musical knowledge and teaching skills as a result of immersion in the experience of group performance. More importantly, it will link to the broader conference theme of 'elevating higher levels of self-awareness', through an analysis of the transformative power of collaborative group performance. Research findings will be discussed in terms of the influence of performance on perceptions of musical abilities and music teaching self-efficacy and the subsequent implications for the future education of music teachers.

Katsochi, Charikleia[1] & Aggelidou, Sophia[2]
Aristotle University of Thessaloniki; 2. Ionian University, Greece

Music Education in a Time of Crisis in Greece. Music Educators Self-perceptions about School Music: A Narrative Inquiry

The role of music in the educational system has been the central point of research for both psychology and education. Throughout the past years interdisciplinary approaches in teaching music have become quite popular and in many countries a number of programs have been structured and applied. On the other hand, numerous discussions have taken place regarding their effectiveness and value, as practical problems were evident during their application. Currently, the global crisis affects education due to changes which influence both teachers' and students' attitudes, beliefs and behaviors. Especially, due to the economical crisis in Greece there have been changes that affected education and more specifically music education. This has been especially evident during the past two years, as the Ministry of Education and Religious Affairs decided to cut down on the weekly hours in Elementary school as well as in Music Schools, causing problems and questions about the future role of music in the school curriculum in all school levels. The main aim of the present study is to investigate music teachers' self-perceptions about the music curriculum and beliefs about the changes that are applied and have to be dealt with today. It would be of an interest to study how these changes affect their educational practices, goals and especially their identities. Furthermore, music educators need an avenue to express their beliefs about children's and adolescents' musical experiences during class, students' needs from their music classes, equity in the classroom, and opportunities for students' future musical involvement which are currently in place and those which should be offered by the school curriculum. All music educators who participated in the present study were individually interviewed. All music educators face the challenge to make music an intrinsic component of the educational system and cultivate a positive and creative climate for their students, so as to ensure the inclusion of all students in school music. This study offers music educators the opportunity to talk about the purpose of music education, as they critically question current aims and methods used in school music, as well as discuss the restrictions that they face due to the educational system.

ABSTRACTS

Katsochi, Charikleia

Aristotle University of Thessaloniki, Greece

Why Do I Want to Join this Music Group? Students' Beliefs Concerning their Participation in Music Groups: A Narrative Inquiry

The reasons why individuals choose to engage in certain activities and focus on different goals during their school years have been the focal point of research into motivation. A considerable number of studies have investigated the reasons why only some children or adolescents who decide to engage in specific tasks or activities continue their involvement and persist even when they face difficulties. Research in both psychology and education revealed positive correlations between students' self-beliefs and their academic performance in various school subjects, including music. Self-beliefs were found to be related to students' perceptions concerning their abilities and expectations for future success or failure, on the one hand, and their sense of control over their actions, on the other. Research in music education revealed that children's and adolescents' beliefs and choices for general music, musical activities, musical instruments and music groups were shaped and affected by certain parameters of their sociocultural environment, such as parents, teachers and peers, as well as from various internal factors (self-perceptions concerning ability acquisition/attainment, interest in the subject/activity, enjoyment and persistence). The main aim of this study was to assess Greek high school students' self-beliefs concerning their participation in music groups in two different types of schools, public and special music schools. The two types of school vary and offer different opportunities for participation in music, as well as, in non-music groups. Additionally, there was an examination of students' perceptions concerning music as a school subject and the influences they believe that affect their musical involvement similar to a number of studies conducted in other countries. It would be of an interest to see whether differences in the Greek educational system have an impact on the children's attitudes, beliefs, and valuing of music. All participants were individually interviewed and in this way had the opportunity to describe in their own words their musical experiences and beliefs. Students' voices can certainly help educators in changing their educational practices and be more effective as they learn more about what students expect, need and want from school music.

Kauppinen, Eija[1] & Muukkonen, Minna[2]

1. The Finnish National Board of Education (FNBE); 2. Sibelius Academy / Metropolia University of Applied Sciences

Questioning the Nature of Ethical Music Teaching

This presentation deals with two Finnish doctoral theses (2010) on the teaching profession, and the ethical and moral questions in music teaching. We will depict what kinds of ethical and moral questions music teachers reflected on in their interviews and elaborate these questions in the light of critical pedagogy and the idea of treating the learner as a co-creator of knowledge. Our aim is to facilitate a deeper understanding on the nature of the teaching profession and the prevailing professional ethic and morality. Both doctoral research projects employed qualitative methods and were based on teacher interviews that were examined by using narrative-discursive analysis. The first doctoral project concentrated on music subject teachers' work. Three cornerstones of music teacher's ethos were recognized to form the basis for the everyday life of teaching. The teacher's morality deals especially with interaction with individual students and study groups. The teacher's duty is to enhance the students' musical identity and help each one of them to find a suitable way to be in relationship with music. Active student participation in classroom work emphasizes equal opportunities for every student to participate in music making despite of skills or talents. The ethos of extensive musical worldview brings up the teacher's will to widen students' knowledge and experiences of musical cultures and styles. The second doctoral study investigated the construction of teacher identity that was seen as an affective process of positioning oneself and others through language. The analysis gave rise to four categories of emotion narratives. In the love narratives, the teacher was positioned as a philanthropist and a helper, and in the inadequacy narratives as a survivor or victim. In the narratives of emotional understanding, the teacher is one who understands, who helps and who is in control of the situation. In the emotional action narratives, the teacher was positioned, for example, as an ethical actor. We argue on the basis of our theses that even though the teacher discourse together with the prevailing national consensus of teacher's ethical principles emphasize the learner's point of departure in teaching, the practice shows how teacher oriented the teaching culture still is. In our presentation we will propose

that the ideas of critical pedagogy help us to view the nature of the music teaching profession and its ethical side in new ways, and, for example, give tools for teachers to recognize and reflect on their teaching practices more consciously.

Kayengo, Emmason

The South African Music Technology Project (SAMTP), The University of Pretoria- RSA / Naboye High School- Zambia

The Importance of Disseminating the Research

The dissemination of key findings is a crucial step in the research process. In doing so, it helps to address one of the most frequent concerns about research, namely, that the results are often not made available to study participants and others in the local community that could benefit from it or become partners in further research. The findings and outcomes of the 2009 South African Music Technology Project (SAMTP) were disseminated by a group of lecturers and students of the University of Pretoria in Beijing, China at the 2010 ISME Conference. Unfortunately I was unable to attend this conference. Fortunately for me, a student who spoke on my behalf was able to show photos of learners in my music classes in Zambia who desperately wanted to learn to play the recorder, but the 55 learners in each of my music classes had to take turns on the 16 available recorders. I shall explain how a music teacher from Japan, Yutaka Sugino, who attended the 2010 ISME symposium in Beijing became involved with music education in Zambia. I shall elaborate on the powerful network that he started amongst music teachers in Japan in an attempt to collect unused recorders for my classroom in Zambia. None of this would have happened if the SAMTP was not made public and disseminated in China. It was carefully documented in my research how the donated recorders were received in Zambia and how the learners progressed on these instruments. Their attitude, cooperation, motivation and perseverance played a major role in their progress. My aim with this paper was to encourage and inspire many more teachers around the world to follow the footsteps of Mr Sugino and learn from this outreach project. The beauty of this research is that it was a small seed that was sown at the previous ISME Conference which grew into a heartwarming community project.

Keane, Siobhán

St. Patrick's College of Education, Dublin City University, Ireland

Encouraging Parent/Teacher Partnership through the Medium of a Preschool Music Program for Children with Physical and Multiple Disabilities

It is widely recognized that the care and education that children receive from their parents and family especially during their early months and years greatly influences their overall development. Evidence suggests however, that the concept of active parent involvement is not firmly anchored in the childcare sector. This lack raises particular concerns for parents of children with disabilities as these parents may experience isolation, uncertainty and a loss of confidence in adjusting to their child's disability. Research has shown that relationships between home and school are enhanced if there is greater understanding of parental expectations concerning the education of their children. In this study, a Music Program that encourages active parental involvement comprising of parents, teachers and pupils is used as a tool to investigate parent teacher collaboration. Baseline data gathered from parents and teachers in the initial phase of the study explores current understandings of parent /professional partnership answering the following question: In the context of the special school which is the setting for this study, what are parents and teachers current experiences of partnership? Following the initial phase of the study, a nine week music intervention involving parents, teachers and preschool pupils focuses on providing data that answers this second question fundamental to the focus of the overall study: How can a music program facilitate dialogue and partnership between parents and teachers in a pre-school setting in a special school? In posing this question the researcher is aware that a wealth of literature exists that examines partnership between parents and teachers in mainstream schools. Other studies inform on partnership between trans-disciplinary teams of professionals and parents of children with disabilities. To date, very little research has examined parent teacher relationships within the specific context of the special school. This study aims to address this deficit, through using a music intervention to explore the parent/teacher relationship. This study is conducted by means of participatory action research (PAR). The focus of inquiry in this type of research is to understand and describe phenomena from the perspective of the population one is studying. Focus group interviews with parents and teachers explore participants' views of partnership. Critically however, it is the active

participation of parents alongside their child, facilitating parent and class teacher's joint understandings of pupils' early learning and development that forms the basis for this study.

Keane, Siobhán

St. Patrick's College of Education, Dublin City University, Ireland

Exploring Parent Teacher Partnership in a Music Program through the Lens of an Early Childhood Curriculum Framework

This poster presentation informs on how an early childhood curriculum framework has provided a lens to investigate parent teacher partnership within a special school. A 9-week music program with active parent/teacher/special needs assistants and pupil participation within an early years special school classroom is the setting for the music intervention. The Irish Document Aistear the Early Childhood Curriculum Framework is based on 12 principles of Early Learning and Development provides the lens through which the music program is explored. These principles are presented in 3 groups: "Children and their lives in early childhood"; "Children's connections with others"; and "How Children learn and develop". The second of these groups concerning "Children's connections with others", recognizes that children learn and develop through loving and nurturing relationships with adults and other children. The Framework acknowledges parents as the most important people in children's lives and states that the care and education children receive from their parents and family, especially during their early months and years, greatly influence their overall development. The Framework also acknowledges the need for parents and practitioners to work together so that children learn and develop to the best of their abilities. Schools are potential sites for shared practice however many schools lack effective mechanisms and resources for facilitating the active participation of parents. This poster presentation reports on the findings from a 9-week music program with active parent participation in an early years classroom. The findings focus on parent/teachers and special needs assistants joint understandings of the early learning thematic goals of "Well-being", "Identity and Belonging", "Communicating" and "Exploring and Thinking" presented in Aistear the Early Childhood Curriculum Framework. Data was collected by means of focus group interviews with parents immediately following each weekly music session. Video footage from each music session exemplifying parent/teacher/special needs assistants and pupil engagement with early learning goals is used as a basis for discussion during focus group interviews with parents. In addition, reflective diaries kept by participating parents, teachers and special needs assistants serve to inform the study. Findings demonstrate that enabling parents work in active dialogue with professionals towards meeting the needs of their children through involving them in their children's learning can counteract parents' feelings of isolation, uncertainty and lack of confidence while assimilating their contributions as unique insights into the needs of children with special educational needs.

Keane, Siobhán

St. Patrick's College of Education, Dublin City University, Ireland

An Examination of a Pre-School Music Enrichment Programme in a Special School for Pupils with Physical and Multiple Disabilities

This study uses a music enrichment program with an active parent component in an early childhood education setting for pupils with physical and multiple disabilities to examine how effective relationships between parents and professionals are likely to have empowering benefits for parents leading to them to enhanced perceived control over life events. The investigator acknowledges the relevance of the study for parents of children with disabilities as these parents may experience isolation, uncertainty and a loss of confidence in adjusting to a diagnosis of their child's disability. Empowerment is defined as a process by which individuals gain mastery over their lives and a critical understanding of their environment, while empowering outcomes concern the attitudes, knowledge, and behaviours associated with perceptions of control competence and confidence. Parent professional partnerships are defined as parents and other family members working together with professionals in pursuit of a common goal where the relationship between the family and the professional is based on shared decision making and responsibility and mutual trust and respect. The study uses participatory action research (PAR) methodoligies with the objective of encouraging a community of learners that will engage in PAR principles: participate in a dynamic process of action and reflection, use the present reality as a starting point to build on, collectively investigate and act, and conscientiously produce new knowledge. The research conducted by means of a two phase study involves firstly the collection of base

line data from teachers in Phase 1. Teachers are invited to participate in focus group interviews to explore the following questions: What is partnership/What factors influence effective partnerships? and Within the context of a special school what are teachers current experiences of partnership with parents? Phase two of of this PAR study involves an intervention in the form of a pre-school music enrichment programme with active parent involvement. The discipline of music has been chosen for the intervention because of its potential in providing a powerful medium of self expression and communication and because of its motivational qualities. The four themes of 'well being', 'identity and belonging', 'communication' and 'exploring and thinking' detailed in the Irish document Aistear the Early Childhood Curriculum Framework are used as a lens to investigate how a music enrichment programme can facilitate dialogue between parents and teachers.

Kelly, Steven N. & VanWeelden, Kimberly

Florida State University

Gender Associations with World Music Instruments by High School Music Students from the United States

This paper investigated possible gender associations with world music instruments by high school music students from the United States. Specific questions included (1) Do the primary instruments played by the students influence gender associations of world music instruments? (2) Does age influence possible gender associations with world music instruments? (3) Does students' gender affect possible gender associations? and (4) Are gender associations influence by presentation modes of visual only, instrument timbre, or a combination of visual and timbre? Participants were high school band and string students attending a large university-based summer music camp. Participants were randomly divided into three treatment groups: visual only, audio only, and visual/audio combination. Each group was exposed to 10 world music instruments that have specific sex-role associations in the culture for which they are a part. Participants were asked to complete a survey utilizing a ten-point Likert-type scale to rate each instrument indicating their perception of the extent of gender association with each instrument. Results showed that students rated the Zheng and Kora as more masculine and the Akan and Cuica as more feminine. Multivariate analysis revealed no statistical differences between the three treatment modes, primary instrument, and participants' genders. The order in which the instruments were presented was found to be statistically significant.

Kennedy, Mary[1] & Guerrini, Susan C.[2]

1. University of Victoria; 2. The College of New Jersey

Patriotism, Nationalism, and National Identity in Music Education: "O Canada," How Well Do We Know Thee?

The topics of patriotism, nationalism, and national identity in music education have been the subject of recent scholarly inquiry. Issues addressed are the connections between patriotism, nationalism, and globalization in music education, the role played by the content of music education curricula in cultivating patriotism and/or a sense of national identity, the connection between the national anthem and national identity, and critique of the use of the national anthem in schools in ones jurisdiction. Acknowledging the possible detriments to teaching patriotic music in schools, we contend that one way for people to demonstrate their national identity is to know and sing the national anthem and one place where the singing of the national anthem occurs is in public schools. Schools are where we expect national identity and pride to be fostered, whether in social studies classes, civics classes, or school assemblies. We reasoned that secondary school choral students would be more apt to volunteer to sing unaccompanied and alone than would elementary students or secondary students selected from academic classes and therefore we chose this age group for the study. Therefore, the purpose of the study was to determine Canadian secondary school choral students' skill in singing the national anthem. The sample (N=275) consisted of students from twelve schools, representing six provinces in Canada. Students were audio taped singing "O Canada" a cappella in English, French, or in a combination of both languages and subsequently completed a questionnaire. Results indicated that few students could sing the national anthem perfectly. Although students were significantly more accurate in remembering the lyrics than in singing the melody (p < .0001), only 67% were judged proficient in lyrics whereas a mere 46% were judged proficient in melody. Possible reasons for these poor results include the frequency with which students sing the anthem in secondary schools, the fact that three quarters named a classroom teacher in the early/elementary years as being the one responsible for

teaching them the anthem, the shift to solo versus group singing in public events, and the inconsistency with which music education is delivered in elementary schools. Implications for practice indicate that more emphasis be placed on assisting choir members to sing the anthem accurately, more opportunities be provided in secondary schools for students to sing the anthem, and more curricular attention be placed on teaching students both English and French versions.

Kennedy, Mary[1] & Lorenzino, Lisa[2]

1. University of Victoria; 2. McGill University

Songs for Singing: What songs Should all Canadian Elementary Students Learn?

The purpose of this exploratory study was to poll pre-service elementary education students—both music majors and generalists—and their professors in each of Canada's ten provinces to determine which songs they believe all children attending Canadian elementary schools should know by the end of Grade 6. Professors were asked to complete the survey also. The total number of completed forms returned was 108. Of these, 103 were from students and 5 were from professors. Responses were received from seven provinces: British Columbia = 45; Alberta = 9; Saskatchewan = 2; Ontario = 7; Quebec = 25; Prince Edward Island = 9; and Newfoundland/Labrador = 9. The top thirteen songs included "O Canada," "Happy Birthday," "Twinkle, Twinkle," "God save the Queen" and a collection of well-known Canadian folk songs. "Amazing Grace" was the only sacred song in the group. With the exception of the national anthem, there was a lack of consensus in this sample. Both official languages were represented but other languages and cultures were sadly lacking. Future studies should poll both students and practicing teachers to determine if consensus can be reached with a larger sample.

Kenney, Susan & Nardo, Rachel

University of Utah

Young Children's Music Symbol Reading and Arranging

This paper reports on four-year-old children's use of icons and symbols to represent known songs. During a teacher-directed activity, the children learned a song, using pictures to represent the words for each phrase. The phrase pictures were later placed in a center to motivate children to sing during free exploration. Children showed such excitement as they played and sang with the pictures, that the teacher entered the play with "what if" prompts to encourage further exploration. The children eventually mixed the picture order then changed their singing to match the order of the rearranged phrases. Other reading and composing ideas using icons and eventually abstract symbols followed, as the teacher closely observed the children and found ways to challenge their play. This dance between children's creative behaviors prompting teacher, and teacher's ideas prompting children led to a series of events that completely changed the planned curriculum and revealed some new ideas about how children work with symbols. To further explore children's music thinking, the processes were replicated in a kindergarten. The children's play was captured via video which will be the viewed as part of this paper presentation.

Kigozi, Benon

Makerere University, Kampala

Technological Survey in Music Education: The Case of Uganda

Various changes and developments are shaping the future for secondary and tertiary music educators in Uganda. Computer music production has taken over, and though the costs of technological music education and production are steadily falling in developed countries, they are rising in developing countries. While the skills required for professional competence on a traditional instrument take years to acquire, even with considerable private financial resources, it is possible to create music on computer with only very modest developments of fine motor skills. This has made it possible for lay people to produce music to acceptable levels, for composers to compose and notate their music to professional standards, and for musicians to record their own performances to a level that satisfies the market. Musicians in developed countries therefore can produce master recordings independently of professional recording studios and record companies. Also, musicians in Uganda now have greater possibilities to compose, notate, perform and record. Music educators in Uganda need to take these factors into account as they seek to further music education. This article examines the above developments in relation to music education in Uganda as a whole. The article discusses issues such as

the government's commitment to music and the arts, the impact of new styles of music, current musical literacy shaped by less traditional sources of instruction, the impact of music technology, and diverse cultural student demographics. This study involved music educators, in order to help understand how they use technology in their music teaching. The main objective for the study were to determine whether: 1) music teachers use technology in their teaching, 2) what types of hardware and software are used to teach music, 3) the level of integration with curriculum, 4) how music teachers go about obtaining the resources they need, and 5) and the obstacles teachers encounter.

Kiik-Salupere, Vaike[1] & Ross, Jaan[2]

1. Tallinn University, Estonia; 2. Estonian Academy of Music and Theatre

Singing Students' Confidence and Voice Teachers' Strategies to Overcome Performance Anxiety

Nowadays, due to the openness of the world and intense competition, the training of classical singers is becoming more similar to that in professional sports. In addition to vocal and technical skills, students have to pay increasingly more attention to knowledge and skills needed for successful coping with adverse conditions and stressful situations. Effective teachers have good strategies for helping students to become self-motivated and to share responsibility for their education. The purpose of this study is to learn how professional classical singers and voice teachers cope with the performance anxiety. Semi-structured interviews were conducted with 12 professional classical singers and vocal pedagogues from Estonian national music institutions. The interviews were recorded, transcribed and subjected to analysis with the qualitative data processing software NVivo7. Further, a poll was conducted among students of singing, with an original questionnaire of 25 statements focused on frequently existing problems which are emerging during voice lessons and public performances. In total, 60 high-school and university students from three Estonian educational institutions were interviewed. A five-point balanced Likert-type scale was used for rating the statements. One-way analysis of variance was applied to data in order to detect differences between various groups of respondents. The study revealed that factors of concern for singing students of all groups were: keeping the voice in good condition, memorizing lyrics, and making a good impression to the public. Factors having a negative effect on performance were: bad mood, unfavorable conditions for singing, and rush. Students from all groups unanimously emphasized the utmost necessity of psychological well-being before a performance. Interviews with the voice teachers show that all of them had developed a daily routine to prepare themselves for a performance, which include strategies to ensure the necessary physical and mental balance. The voice teachers admitted that despite of the majority of their students experiencing problems with performance anxiety, those problems were rarely addressed in a focused manner during the course of training. Vocal teachers are directly responsible for bringing out, developing and consolidating the qualities of a student's voice, that are required if (s)he is to stay competitive in this field. To ensure a better quality of music education, more attention is needed to problems related to performance anxiety.

Killian, Janice N.[1]; Wayman, John[2] & Basinger, Lynn[3]

1. Texas Tech University; 2. Young Harris College, Georgia; 3. Lake View Elementary, Little Elm, Texas

The Prevalence of the Use of Music as a Teaching Tool Among Selected Classroom Educators: A Preliminary Examination

Elementary education majors in American colleges and universities typically take a music class (sometimes two) as part of their preparation to be classroom teachers. The content of these classes for non-music majors often includes strategies to use music as a tool to teach other subjects rather than focusing on music as a subject when a music specialist is not available (Fallin & Tower, 2011). Despite the pervasiveness of such classes, little research has examined how music is actually used in the general classroom after these teachers leave the university. The purpose of this study was to examine: 1) to what extent classroom teachers use music in their classroom; 2) what strategies and methods are used most frequently? And 3) do chosen strategies vary by ages taught, by types of school, or by geographical region? Teachers in intact schools from three different states (west, southwestern and southeastern United States) were surveyed. Selected schools were limited to those that have had an experienced music specialist on staff for at least 3 years. In these settings, music was taught as a subject by music specialists allowing us to examine the distinction between strategies that emphasize music as subject matter, and the use of music as an assistive tool among classroom teachers. Classroom teachers (N =

90) were surveyed using a researcher-designed instrument based on conversations with experienced elementary music teachers (N = 3). The survey contained demographic information (grades taught, years experience, previous music experiences, university music courses taken), how often music is used in the classroom (daily, weekly, monthly, not at all), what types of music are used (children's songs, popular songs from CDs/radio, classical recordings, chants, games, etc), when music is used (transitions between activities, reading stories, counting games, language songs, energy release, background for quiet time, etc.), and perceived barriers to using music more often. Based on responses to these 90 surveys, individual teachers from the three schools who use music extensively were identified for more in depth individual semi-structured interviews. We will then identified and categorized specific strategies following established qualitative research techniques. Hopefully, results generated methodology for a larger, more comprehensive examination of this issue. The study concludes with recommendations for instructors of university classes for non-music majors, and implications for further research.

Kirkman, Phil

University of Cambridge

Exploring a New Socio-cultural Model of Compositional Development:
A Case from a Computer-mediated Classroom

Over the last 15 years, digital technologies have brought significant changes to UK music classrooms. As well as providing support in the form of scaffolding, which can assist students in their composing activities, such technologies may also give rise to environments that mediate their composing. Some of the existing models of compositional development acknowledge the importance of the social and cultural context when composing. However, as a point of departure the study reported in this paper holds that they fail to adequately account for the transformed nature of composing with computer-mediated environments. In this paper I will present a new descriptive model of the compositional development of two students aged between 14 and 16 as they composed, over-time, in a music classroom community based in a UK school. Case studies of these students were carried out over a twelve-month period. For each student, changes in their composing processes were explored through systematic mapping of both the nature and their use of composing strategies. The identification of critical composing incidents provided a standpoint from which we scrutinized rich data generated from participant observations, video observations, MIDI recordings, semi-structured interviews, documents and computer files. At the same time, students were positioned as co-constructors of understanding in the research process through the use of student-led video stimulated recall interviews. Through a constant comparative method of analysis and the use of activity theory as a framework to critically examine multiple perspectives, we constructed a descriptive model that charts themes in students' development over the twelve-months of composing. I will expound this new descriptive model of how compositional development proceeds through a presentation of findings which suggests that computer-mediated development can be understood in relation to four distinct contexts: conventional space, personal space, extended space and shared space. In addition, through the examination of the students' ways of working I explore contrasts in the nature of their compositional development within these contexts. Finally, some implications for classroom pedagogy and opportunities for future research are presented.

Kirkman, Phil

University of Cambridge

Opening Doors into Digital Worlds: Promoting Students' Voices in Music Education
Classroom Research

In this paper I present a new research tool developed as part of a study of adolescents classroom composing. I then move on to consider ways in which the related synchronous multiple video (SMV) technique mediated students' engagement with the ongoing research and promoted their voice during the research. There are numerous examples of previous studies that collect video, audio and MIDI data. Common issues between many of these are technical issues in handling video which can promote the voice of the researcher and consequently neglect students' voices early in the course of research. Furthermore, in studies where subsequent 'video stimulated recall' interviews are employed, a single camera angle presents participants with a limited perspective. To overcome these issues, the synchronous multiple recording (SMR) system presented here allows participants to see multiple

perspectives simultaneously and immediately following their composing activity. The SMR tool allows for the recording and immediate synchronisation of 8 channels of video and audio as well as MIDI data. This system supported the development of a new digital methodology which underpinned a recent doctoral study. The research for which this tool was developed examined the nature of compositional development in a UK classroom. Thus it was necessary to attend to the processes and products as well as the socio-cultural contexts of students' composing; including teacher pedagogies, instructional materials, and the activity of other students. Furthermore, the practical and ethical implications of such an approach demanded a methodology that promoted the voices of teachers and students. Through a synchronous multiple video (SMV) technique, students in the study were able to identify significant events from their own composing process as it progressed. The findings suggest that the multiple perspectives provided by the SMV technique helped participants to discuss their composing processes in detail; attending simultaneously to the products, processes and contexts of composing during stimulated recall interviews. In this way, the SMV technique can promote a critical and neglected voice in research that seeks to understand the contexts in which students compose. This presentation will include a demonstration of the system using examples from the fieldwork phase of the project. Further reflections on the impact of the SMR system on the fieldwork process will also be presented along with implications for future research.

Kleber, Magali

Connecting The School, University And The Community: An Exercise In Teaching And Learning In The Undergraduate Music Course

This paper presents an integrated approaches involving research, teaching and extension activities developed in a public skirts school, coordinate by a under in music at the University of Londrina (UEL). The discussion concerns about the analysis of the educational process and musical workshops held in State College in the space of "Ana Garcia Molina" located in the poor urban periphery of Londrina city, Brazil. The analyses focus the engagement initiatives and strategies were helpful in bridging diverse community music environments sought to reveal qualitatively the impact generated by the project activities in the College and the region. The question posed was: what aspects of the project's actions achieved the purpose of adding the school and community? The study is also intended to reflect on the role of the university in its commitment to interact with the community through the development of their professional training projects of the music education. The educator is the person whom in teaching and learning relationship can introduces new knowledge and at the same time learn with the students and their daily life. In this project I want to describe how music practices emerges with strength and brightness as a privileged path in building of meanings and development of children, teenagers, young and adult people, all together in an intergenerational relationship. The results obtained in this research can design issues amplified and subsidize understanding of the sociocultural world of the urban periphery. As positive results, we can mention the qualitative development of the undergraduate musical course and an expansion on the knowledge about the complexity of the school mechanism and of the formation of teachers for basic education, especially of High School. The project has enabled interdisciplinary and integrated academic actions in the accomplishment of a more structured training program for teachers.

Klopper, Christopher

Griffith University, School of Education and Professional Studies

Classrooms and Chat Rooms: Augmenting Music Education in Initial Teacher Education

This paper reports on a design-based research project that investigated the possibilities of creating a novel learning and teaching environment, advancing and consolidating design knowledge and increasing individual capacity through and for innovation. It substantiates the pedagogical possibilities and practicalities of exploiting instructional delivery technologies to augment music education courses to be a valuable and productive way forward in addressing ongoing issues of quality and sustainability in initial teacher education. A range of pedagogical possibilities used to augment face-to-face interaction is presented. These illustrate how creating opportunities for students to engage in a range of social interaction and collaborative activities encourages a diversity of perspectives and dynamic exchange- a technological revolution through instructional evolution.

ABSTRACTS

Klopper, Christopher[1] & Power, Bianca Mary[2]

Griffith University, School of Education and Professional Studies; Griffith University

Surgery or Studio: Music Teaching-Learning in a Regional Conservatorium, NSW, Australia

Regional Conservatoriums of Music New South Wales (NSW), Australia, are unique in that they are not associated with a tertiary institution and are part-funded by The NSW Department of Education and Training. No other Australian state or territory funds or part-funds non-tertiary conservatoriums are located in regional areas. Regional Conservatoriums NSW are most often the principal provider of music education services for their region servicing schools, individuals, and the wider community through specialist instrumental and vocal training with emphasis on the music education of school-aged students and curriculum support for schools. Limited systematic inquiry has been directed towards music studios, especially those outside the auspices of a sheltering institution such as a university or metropolitan conservatorium. This study documents and analyses the environment where music education happens in a regional Conservatorium in New South Wales, Australia. The study aimed to gain insight into the structure, nature and professional practice of a regional conservatorium, and identify innovative pedagogical possibilities. An ethnographic case study was undertaken over one year, with intensity ranging from weeklong immersion schedules to occasional short-term observation of activities. Schwab's (1969) commonplaces of schooling (Milieu, subject matter, students and teachers) were applied as apriori themes, providing a scaffold for preliminary classification and further exploration of the data. Empirical themes were identified as they emerged through data analysis, and subsequently applied. Schwab (1969) advocated that the heart of curriculum transfer was in the classroom, however this investigation underscores that relationship is at the heart of curriculum transfer in the music studio. The triangulation of expertise (teacher, performer and musician) is paramount to the connection and interaction between teacher and student. It provides the opportunity for musical interaction and the necessary engagement for a master apprenticeship relationship to emerge. Parental involvement is crucial for success. It is advocated that their involvement be organic and not imposed. The organic nature of the involvement is relational and is worth trialling to support student success.

Knapp, David

The Shelter Band: Community Music at a Homeless Shelter

The role of music education has expanded beyond the traditional classroom setting. In addition to directing school bands, choirs, and orchestras, music educators now also direct prison choirs, New Horizons bands and other community ensembles. The impetus behind this change is the growing philosophical realization that because music is a part of everyone's life, so too should music education serve everyone. The Shelter Band was a musical partnership between a homeless shelter and a music education department. Its members were residents and staff at the shelter. The purpose of the partnership was to provide a positive musical experience for shelter residents that could enhance their sense of community affiliation and self efficacy. Additionally, the band was designed to incorporate shelter staff in order to positively affect their attitude and increase their level of interaction with residents. The band met weekly for a year, and performed concerts for various civic events. The research method was qualitative. Data consisted of six interviews with residents, staff and music education students. Additionally, I kept a journal of personal observations from rehearsals and performances. Data were organized into themes and analyzed according to research questions. Results demonstrated residents participating in the band had an increased sense of community affiliation and self-efficacy. Shelter staff reported having a more positive attitude at work and an increased level of interaction with residents participating in the band. This interaction allowed staff to better engage in case management. In several instances this increased interaction contributed to changes in residents' living conditions, including escape from homelessness. The Shelter Band is an example of the opportunities music departments have to engage their communities in beneficial ways. This partnership benefitted shelter residents, shelter staff, and improved case management. Opportunities for further collaboration, such as teacher education and in-group contact with diverse populations, are discussed.

Koh, Chee-Kang & Ee, Rachel

Ministry of Education, Singapore

An Analysis of the National School Band Contest Repertoire in Singapore, 2000-2011: Implications for Music Educators

Since its inception in 1966, the National School Band Contest plays a critical role in promoting and developing band education in Singapore. The purpose of this study was to examine the state of band education in the country through the analysis of band contest repertoire selected by primary (n = 76) and secondary (n = 162) school bands from the beginning of the new millennium to the present. Specifically, frequencies and percentages of occurrences of band works performed (N = 1,148) were determined according to: school level, title of piece, name of composer, composer's nationality, and year performed. Results indicated that band works by American composers accounted for 73.3% of the total works selected, followed by those from Europe (12.8%) and Japan (11.9%). There was, however, a shift towards non-American compositions in recent years, particularly orchestral transcriptions arranged by Japanese composers. Only more than half (54.5%) of all secondary school band selections in 2011 were American compositions, a dip of 19.9% as compared to 2001. Music by a total of 161 individual composers and/or arrangers was performed at the contests examined. Nearly 58% of all primary school band selections were composed by 4 individuals who wrote educational band music: James Swearingen, Ed Huckey, David Shaffer, and Robert W Smith. Comparatively, 34% of all selections in the secondary school category were composed or arranged by five individuals: James Swearingen, James Barnes, Elji Suzuki, Robert Sheldon, and Bert Appermont. James Swearingen alone accounted for 16.4% of all works performed in both categories. A compilation of the 34 most frequently programmed compositions in the contests revealed that many were educational band music that was not listed in the band repertoire list recommended by Teaching Performance through Band series (volumes 1-8) and band associations from Nebraska and Northern California. Among all compositions performed over the 11-year period, only a few school bands (n = 14) selected local or local commissioned works as their contest repertoire. The study, therefore, suggests the need to raise awareness to music educators and student teachers on the current band repertoire status and advocate to them the performance of quality band literature by composers of significant reputation through various professional development platforms. The contest organizers may also need to create a recommended list of band literature that includes local works in order to encourage music educators to program a greater variety of band repertoire.

Kohn, Dafna

Levinsky College of Education, Tel-Aviv, Israel

Not Just "Up" and "Down": Movement vs. Verbal Responses to Pitch-contour in Children

Music strongly associates with the spatial and kinetic domains. Pitch height is related to spatial height in line with the Western tradition of notation and musical discourse. But researchers and music teachers found that verticality ("up" and "down"), associated to music sounds, are abstract concepts for young children who have difficulty in describing pitch direction verbally (Hair, 1991). Kohn and Eitan (2009) extended the exploration of music-motion associations through observation of actual bodily movement responses to music, allowing children to respond directly to the music itself, bypassing the mediation of verbal response. The present study focuses on children movement response to pitch contour and compares verbal and movement responses directly, including a verbal task analogous to the movement tasks, using the same stimuli and examining the same participants. In experiment 1 (movement task), 106 children (46 aged 5, 60 aged 8) heard short musical stimuli involving bi-directional changes in pitch (rise-fall, fall-rise) and were asked to move to each excerpt in an "appropriate way" while their movement responses were videotaped. The spatio-kinetic features of the videotaped music responses were analyzed independently by three referees using bi-polar categories based on Laban Movement Analysis (Laban, 1974). In Experiment 2 (verbal task), children aged 8 were asked to answer questions in a forced choice questionnaire regarding the imagined motion that the music evokes. Children aged 5 were asked to describe the music freely. Results indicate that although pitch changes are mainly associated with vertical motion, age did affect the choice of movement directions in vertical plane. An interesting finding is that stimuli presenting pitch rises followed by falls tended to engender (in children aged 8) comparable rise-fall movements. Stimuli presenting pitch falls

followed by rises, however, were not associated with fall-rise movement. This effect appears in the verbal task results as well, suggesting that the tendency towards a "convex" motion is not merely a motor inclination. This research sheds light on children`s images of music motion. It corroborated the feasibility of understanding children's music perception through analyses of motion responses to music. By thus presenting insights into the child's associations of music and motion, this study may also open new directions of educational thought and stimulate the development of new pedagogical tools.

Kojima, Chika

University of Yamanashi

Evaluating the Effectiveness of Musical Examples for Discerning Musical Elements through the Assessment of Visual Images

There is much literature in the area of music appreciation education that shows the importance for learners to grasp the various musical elements and form as they listen. As an aid to discerning the elements and form of music in this way, I adopted a method of getting students to draw visual images as part of musical education instruction. In this method, students are asked to listen to a piece of music having a structure that is easy to grasp (e.g., a canon) and to draw an image of what they perceive using graphical elements such as lines, colors, and shapes. Thus, the students produce visual expressions related to the elements and construction of the music, which can be utilized for instruction and assessment. The drawings made by students express both what the students hear and what they feel of the elements and form of the music they heard. However, which parts of the music are discerned vary from person to person, and it is not necessarily the case that students are conscious of what they hear. This is because music is formed by the intertwining of various musical elements within a piece. Therefore, I created musical examples (based on the melody of a Japanese nursery song "Little Elephant") for discerning musical elements and then conducted an experiment for college students aimed at stimulating an awareness of musical elements that can be applied when listening to any piece of music. I did this by getting the students to grasp the characteristics of musical elements by drawing visual images of the music as they listened. The results showed that the activity of listening to the musical examples with a focus on musical elements helps students to apply the same listening method to other music pieces. The visual images produced by students in response to the created examples varied according to the instrument and their arrangement, but many of them seemed to be based on the timbre and melody characteristics. In other words, getting students to listen to and compare multiple arrangements of the same melody makes it possible to get them to focus on the parts that have been changed, which in this study are the differences in timbre and melody characteristics. Thus, the validity of these examples is clarified.

Kokkidou, May

Department of Visual and Applied Arts, University of Western Macedonia, Greece

Humor in Western Art Music and in Music Education: Literature Review and Research Findings

Most people tend to regard Western classical music as a deeply serious matter, with its formally-clothed audience in large concert halls with velvet seats. While no one doubts the capacity of music to move us to sighs, or to tears, there are quite a few who would deny that music can make us laugh. Nevertheless, there are works in which the composer's humorous disposition is clear. The question is to what extent an uninitiated listener can perceive and understand this humorous element in music, that is, how far this kind of humor is accessible to the majority of people. Moreover, how have composers incorporated humor into their works and how does musical humor affect children's willingness to listen to music? How does musical humor influence children's attitudes and activities? This paper reports an attempt to answer the above questions while looking at the abilities of pre-school children to identify and interpret humor in Western classical music, and to express themselves on this subject, verbally, vocally and kinetically. The study was carried out during April and May 2011. The research sample consisted of 25 children of pre-school age, 4 to 6 years old, attending a state pre-school in a suburban area in Northern Greece. The researcher conducted 5 weekly interviews with the children, presenting 5 pieces of music for listening and asking the children to express their impressions verbally, with an emphasis on the humorous dimension of the music. Specifically, the children were asked to respond to two questions: "Is this music funny?" and "Why?" When the first question was answered negatively, explanatory information was provided on the extra-musical context of the composition. There followed a second

listening before the questions were put again. At this stage most learners were able to respond in ways that showed that they discerned the humor in the music. Results of this study suggest that: pre-school pupils are able to notice humor in music, if only within a given frame of reference: musical humor provided pupils with extrinsic motivation to seek a closer relation with a musical work: previous knowledge and experience have a complementary function, facilitating the perception of humor in music. This study may be regarded as a pilot, preliminary to the construction of a research project with a larger sample of children, which will provide more definitive findings of greater validity.

Koma, Kumiko

Wayo Women's University

Exploring Children's Creative Music Activities at a Kindergarten: Focusing on the Percussion Instruments of Japan, the Philippines, and West Africa

Since 2005, the author and other researchers have been exploring children's creative musical activities at a kindergarten on basis of improvisational games with the musical structure such as "repetition" and "call and response." For the musical activities children used clapping, voices, and sounds from their bodies as well as from the various musical instruments. Each class of the Kindergarten consisted of around twenty 3-5 year-old children. Among the percussion instruments used were: Matsuri-bayashi (a set of Japanese drums) from Japan; Tongatong (stamping tubes made of bamboo from the Philippines); and Djembe (drums from West Africa). These instruments were selected because they are very easy to play and it is possible to repeat the same pattern and to respond to the call by others easily. Additionally, they could enjoy collaborating with each other and creating their own music. Children are familiar with the Matsuri-bayashi instruments, because every Japanese area has its own Matsuri-bayashi music. Conversely, the other two musical instruments from Asia and West Africa are unfamiliar to them. The aim of this study is to investigate how children developed their musical ideas and created music on various instruments from different cultures. In particular, the author studied how they used different strategies to play the three types of instruments, one from their own culture and the others from the foreign cultures. On the basis of the observations of these activities, the author would like to be conscious of the meaning of not only the music of their own culture but also the world music familiarized in the classroom. The study was conducted by employing a qualitative research methodology that involved recording the activities on two video cameras and in field notes. Musical conversations between teachers and children, the collaboration between children and the musical expression of children are considered by analyzing the above points.

Kon, Yukari

The National University Corporation: KAGOSHIMA University

The Effective of Musical Expression with Physical Movements in Japanese Elementary School

The purpose of this study was to examine the effectiveness of learning lullaby with physical movements. Children must be positively interested in the characteristic melody, rhythm and vocal timbre of folk music if a teacher hopes to successfully and fully adopt a lullaby into his or her classroom. In addition, its educational effect is to make the children aware of aesthetic and cultural values, to hand down the folk music that is buried in provincial obscurity, and to make them conscious of their own tradition's significance. As a case study, the author selected the Lullaby of Muya in Japan, which was found to have six qualities of teaching materials. The fifth grade children learned lullabies with physical movements under the following five hypotheses: 1) Children can understand the function of lullaby. 2) Children can understand the musical characteristics of lullaby clearly. 3) This method motivates children to their own musical expression. 4) Children can exchange and share the physical movements with classmates and groups. 5) Children can understand the feelings of a singer who sing to a baby. In this presentation, the classroom activities were analyzed from a viewpoint of the hypotheses, and the method of learning was validated.

ABSTRACTS

Kondo, Shinko

Oakland University

Musical Communication: Scaffolding in Beginning Piano Learning

Vygotsky (1987) views learning as a profoundly social process, emphasizing dialogue and the varied roles that language plays in mediating children's cognitive growth. According to Vygotsky, social experience shapes the ways of thinking and interpreting the world available to individuals. Through collaborative dialogues with more knowledgeable members of their society during challenging tasks, children learn to think and develop in the ways that reflect their community's culture. Thinking is not bound by the individual brain or mind. Instead, the "mind extends beyond the skin" (Wertsch, 1991a, p. 90). Thinking in sound, composing is one form of a musical creative process, which is more than thinking about music; it is thinking in music (Wiggins, 2009). Learning how to think in sound is not for simple acquisition of basic skill or information, rather it is for "knowing how" and "knowing within" music (Reimer, 2003) as well as "expanding the capacity to learn" (Claxton, 2006, p. 1) to enable children to become proficient musical communicators who "can negotiate musically with other 'players' in a manner of musical styles and practices (Young, 2005, p. 296). In this qualitative study I look closely at musical interaction between the piano teacher and the beginning young students who are attending the children's music program in the Music Preparatory Division at Oakland University. The program is based on social constructivist perspective. It takes as its focus a musical communication and scaffolding (Wood, Bruner, & Ross, 1976) in the process of creative problem solving between me, as a teacher-researcher, and a five-year-old girl. Narratively describing what I as a teacher have experienced in the relationship contextually, I consider the role of the teacher and how the teacher may scaffold learners in a way that fosters creative transformation that does not stifle student's emerging musical competences. In the musical communication, improvisational exchange of musical idea between teacher and student provide a powerful means of empowering musical sensitivity in which keen observation of the musical action and sound and responsiveness to one another's musical nuance were required for both musicians to move musical communication forward. The interactional dynamic of teacher and student in the musical communication seems to leave internalized the process of musical communication that becomes the generative source of expressive power among young musicians.

Koniari, Dimitra

University of Macedonia, Greece

Grouping While Listening to Music by 6 and 8 year-old Children

According to the Generative Theory of Tonal Music (GTTM) (Lerdahl & Jackendoff, 1983), an experienced to a musical idiom listener intuitively organizes the musical sounds (the musical surface of a piece) into coherent mental structure according to a set of musical grammatical rules. The validity of these rules was tested with adult listeners, musicians and non-musicians. However, no study has yet investigated their developmental characteristics. The aim of the present study is to investigate whether children of average ages 6 and 8 segment a musical piece into groups according to the organization rules set by the GTTM and to compare their performance with the same of adults. In the study participated 70 children, male and female pupils in Grades 1 and 3 of Primary school of average age 6 and 8 (n = 35 individuals for each Grade), and 50 adults (25 musicians, 25 non-musicians). The participants were asked to indicate perceived segment boundaries in a presented music piece. The boundaries selected by the participants were placed into two categories, depending on whether or not they were predicted by the analysis of the piece using the Generative Theory of Tonal Music (GTTM) (Lerdahl & Jackendoff, 1983). Children of an average age of 6 performed the lowest number of segmentations corresponding to predicted boundaries of the grouping structure and the largest number of segmentations at boundaries differing from the predicted ones. At the age of 8, there is observed a steady reduction in the frequency of segmentations at non-predicted boundaries and a steady increase in the frequency predicted ones. Additionally, 8-year-old children presented similar segmentation performance with the one of non-musicians adults. These results suggest that between ages 6 and 8 there is an increase strengthening of the ability to perceive the predicted by the GTTM theory boundaries in a musical piece while listening. By the age of 8, children are already expert listeners of their musical culture. These findings underline the fact that music listening abilities are shaped until the age of 8 years and that formal music education is crucial for pupils of the 1st, 2nd, and 3rd Grades of primary education.

Konstantinou, Chrysovalentini

University of Cambridge

Technology Use In Cypriot Primary Music Education: Examining Teacher Thinking And Practice

Cyprus is currently going through an educational reform, for which new curriculum documents have been developed for all subjects and all levels of education. The new music curriculum includes goals and objectives related to the introduction of technology in classroom music lessons. This PhD study aims to examine issues related to the introduction of technology in primary music lessons in Cyprus. To begin with, the research examines how the introduction of technology influences teachers' development, thinking and practices. Secondly, it seeks to identify and investigate the ways in which teachers can be supported to introduce technology more effectively and whether creative teaching and creativity can be encouraged and developed by this introduction. The theoretical framework for the study of change in teachers' practice is Hall and Hord's Concerns-based Adoption model (CBAM). The study's methodology is a combination of action research and case study. Elements of these approaches are adopted and it cannot be suggested that the study exclusively follows one methodological approach. What can be suggested is that the study examines multiple cases of Cypriot teachers, of different expertise and knowledge in both music and technology, who are following action research reflective cycles. The research design includes three stages. At first, a questionnaire survey of primary teachers' expertise in, and attitudes to, using technology and to teaching for creativity in music in Cyprus was conducted. The second stage consisted of a series of reflective cycles of teaching followed by group meetings and discussions, then further teaching to implement a change in the use of technology. Teachers' development will be recorded through reflective diaries, interviews and observations. Additionally, people highly involved in Cypriot music education and the development of the new music curriculum were interviewed for the purposes of the study. In the third stage, teachers' views on the most useful strategies to support the use of technology in music lessons in order to foster pupils' musical creativity will be sought through questionnaires and interviews of both the participating teachers and their students. Preliminary findings and implications of the introduction of technology in Cypriot primary music lessons will be presented, as well as issues related to teachers' thinking and practices when technology is implemented. This PhD project is highly significant for Cypriot music education especially now that the use of technology is a central platform of the educational reform presently taking place.

Konstantinou, Chrysovalentini; Burnard, Pamela & Hargreaves, Linda

University of Cambridge

Technology Use and Primary Music Education: Examining Teacher Thinking And Practice

This presentation will address the issues of technology use in primary music education with particular reference to a study set in Cyprus which looks at the issues of teachers' practices, thinking and concerns and their development as they become more engaged with technology. The presentation aims to identify ways in which teachers can be supported in introducing technology more effectively and the ways teachers can use technology to facilitate creative teaching and the development of students' creativity. Insights gained from the initial stages of this study, which uses interviews, questionnaires and teacher reflection, suggest that teachers if encouraged and provided with the technology, education and training they need, can overcome their hesitations and use technology in their lessons. Teachers' thoughts and suggestions and the study's findings will be used to raise questions about the implications of the introduction of technology in primary music lessons for music educators.

Kopsalidou, Evangelia

Democritus University of Thrace, Educational Department, Special Scientist on Music Education, Greece

Creative Ways on Performing Baroque Music in Primary School and University

Baroque is an important period in music, plenty of innovations and evaluation in forms, instruments, music theory and conception of music and musicians in general. An interesting period, easy to be understood by pupils of all ages, especially those of primary school. The aim of this paper is to deal with teaching baroque music in a sixth degree classroom (11-12 years old) in Greece during a school year and in performing Baroque music with students of educational departments. By this research we wanted to

show if and in which level pupils understand baroque music and how much are they interested in this style of music. For this purpose we scheduled a special program based on music listening and creative proceedings (insisting on creative ways on performing Baroque music), two hours per week. The sample was that of 21 pupils. They had to fill out questioners concerning their knowledge of Baroque music in the beginning and in the end of the program. We were checking their progress by filling out special lists for each of them after each hour. We used, apart from CDs, DVDs and internet, small percussions and a violin.The elaboration of our work made by excel and SPSS programs in our computer and showed that Baroque music had been very well understood by the majority of them. We are persuaded that this program concerning the understanding of Baroque music can be adapted in Greek educational system (probably elsewhere as well) because not only interests pupils but also helps them better understanding music in general. It can also be adapted, in future researches, with appropriate changes, to pupils of secondary and high school as well as kindergarden and universities.

Koutsobina, Vassiliki

The Friends of Music Society, Music Library of Greece "Lilian Voudouri"

Melodyssia: Delights, Challenges, and Lessons Taught from the Creation of an Online Music Resource for Secondary Education Greek Students

This paper presents the project Melodyssia: Music History for Young People, an online interactive application on Western music history addressing secondary education Greek students, initiated as part of the educational agenda of the Music Library of Greece "Lilian Voudouri". The aim of the project is to familiarize students with composers, genres, and forms that are considered cornerstones in the development of Western music and trigger their interest in a musical tradition they often consider as "difficult", "foreign", or "old-fashioned". Towards this aim, the program offers students and their teachers a wide range of materials (texts, images, sounds, videos) in a single, easily accessible, and free source. The application is enriched with over 800 images and 200 audio excerpts from live performances at the Athens Concert Hall, as well as with "Games and Quizzes", which support interactive learning. Musical anecdotes elicit and sustain students' motivation and offer opportunities to challenge received notions on the construction of historiography and the creation of myth. The constituent parts of the application include the discussion of music history from medieval times to the present day, an extensive section on Western musical instruments, an introduction to music by Greek composers since the nineteenth century, and a dictionary of musical terms. The paper draws attention to the importance of constant updating and continuity and offers insights on the thorny issue of copyright clearance. Melodyssia takes on an interdisciplinary approach that creates bridges to other subjects of the school curriculum. The historical narrative places music making in the context of everyday life and demonstrates how musical genres, forms, and preferences transformed along with the changing social, economic, and political circumstances. The concept of style is similarly introduced through parallelisms with works of art in painting, sculpture, architecture, literature, and poetry. Music can thus be used as a paradigm by the music and non-music teacher to create meaningful relationships between subjects across the curriculum. J. S. Bach's Coffee cantata, for example, affords ample opportunity to explore issues from colonialism and trade to gender roles, resonating, at the same time, with students' real, everyday experiences. As a step towards the future, the program proposes the incorporation of user-generated content. As social networking becomes central for the exchange of ideas, peer education, and multiple creativities, the application will invite students to upload their individual or group projects, thus generating their own music histories in the endless odyssey of musical creation.

Kratus, John

Michigan State University

Teaching 21st Century Musicianship to 21st Century Music Teachers

The musicianship taught to most undergraduate music education majors is essentially the musicianship of 19th century European conservatories, which existed to prepare performers for orchestras and opera companies. Such music making emphasizes reading standard notation composed by others, playing Euro-American music of the past, and performing in conductor-led large ensembles. The conservatory-based form of limited musicianship has contributed to static music offerings in schools featuring music literacy and whole-school performance at the elementary level and large ensemble performance at the secondary level. The type of music making that most people outside of formal school settings engage in

is called vernacular musicianship, which can be defined as "native or indigenous musicianship." Aspects of vernacular musicianship include, but are not limited to, arranging, learning by ear, improvising, and composing. None of these aspects is given serious attention in the collegiate education of music teachers. To expand the musicianship of the students in my "Teaching Secondary Classroom Music" course, I added three "Musicianship Development Projects" to the curriculum in the Fall 2010 and Fall 2011 semesters. The projects required the students to work in small groups of mixed instruments and voices. The three projects were: (1) learn by ear and perform a cover of a song, (2) arrange and perform a song in a style different from the original, and (3) compose (as a group) and perform and original song. My proposed ISME session includes videos of these performances and student responses to the projects. Examples: "In working on these projects it was wonderful to see how much personal ownership and pride and sheer joy were present, aspects that are sadly missing from many students' large ensemble experiences." "I cannot begin to express how much I have learned from doing just three projects with my band." The students poured an inordinate amount of time and effort into the projects. They clearly understood the significance of the projects and were highly motivated to do their best work. The inclusion of three vernacular musicianship projects in a single music methods course cannot, in itself, modify the conservatory ethic promulgated in colleges of music. But the students' concept of themselves as musicians and their ideas for teaching music to others changed as a result of these projects. The presentation concludes with the words of the high school students who have been taught by the music teachers who have completed my course.

Kretchmer, Darlene

California State University, Los Angeles; George DeGraffenreid, California State University, Los Angeles

Student Perceptions of Online Instruction and Media Used in a University Music Course Taught in a Piano Lab Setting

The paper presents the results of a longitudinal study that has been measuring student perceptions of the effectiveness of online instruction and resources. The students are enrolled in a university music fundamentals course taught in a multi-station piano lab setting. Up to a dozen sections of this general education music course are taught each academic year. This type of piano lab music fundamentals course is normally taught in using only a conventional face-to-face group and individual instructional setting. In the blended instructional approach used in this updated course, students receive conventional face-to-face instruction each week and are also assigned various types of online assignments they must complete outside of class. Some of the assignments are graded while other assignments are non-graded enrichment learning opportunities. Graded assignments in the course include a mix of in-class playing exams, composition assignments, written assessments administered in class and online, and other exercises that utilize online resources and references. Some of the graded assignments include the use of select online media from a variety of sources. Other online media links are provided students to guide or assist their development of piano skills and other learning in an informal way but are not part of the graded assignments. At the end of each course, students are asked to provide feedback to the course instructors about their learning experiences. This feedback seeks information about specific lessons and content, including various types of online assignments and the usefulness of media as reference material. Based on the data collected from detailed student surveys and quantitative course records, the presenters offer two years of results from the course. The qualitative feedback from students, through their written comments, has added clarity to statistical data about the successful completion of online assignments. Student perceptions of the relative usefulness of online assignments and media used in this university music course in relation to the face-to-face instruction are compared. The presenters will share how this student feedback is used to refine and improve instruction by evaluating both the modes of delivery and components of specific assignments and enrichment activities in the course. Findings from quantitative and qualitative data will demonstrate how instruction using mixed modes provokes rational and thoughtful student responses in support of music learning as a fundamental component of personal education. Implications for application of this approach to teaching in other types of music courses will be presented.

ABSTRACTS

Kruse, Nathan B.

University of North Texas

Music Teacher Identity Construction in a Student-led Ensemble

Music teacher identity construction is considered one of hallmarks of preservice teacher education (Conkling, 2004; Dolloff, 1999; Mota, Costa, & Leite, 2004). Consequently, developed teacher identities are attributed to informed intuition and effective teaching (Roberts, 1981; Thompson & Campbell, 2010). Identities also can be impacted by the connection between preservice teachers' performer and teacher selves (Pellegrino, 2009). Given that most preservice teachers emerge with an identity at different rates and in their own time, this process might take on new meaning when students themselves are responsible for preparing music and planning instruction, especially in ensemble settings. This session focuses on the musical, social, and pedagogical underpinnings of a student-led band at a large American university. Comprised of undergraduate vocal and instrumental music education majors, this voluntary band meets for 2 hours each week and, for pedagogical purposes, performs young band literature on secondary (not primary) instruments. Students independently coordinate a rotation of student conductors so that those with more experience are able to lead rehearsals, conduct concerts, and serve as mentors for younger students. Aside from occasional input from one university faculty member, this ensemble is purely student-driven and serves as a teaching lab for preservice teachers. This narrative case study examines the inner workings of this ensemble and will be based on inferences derived from qualitative research techniques conducted with ensemble members, student conductors, and their organizers. Specifically, this research explores the teaching styles, learning styles, and perceived sense of identity among the band members. Of particular interest are the ways in which methods courses play a role in guiding rehearsal techniques, teacher affect, and the negotiation of power in group settings (Roberts, 1981; Thompson & Campbell, 2010). Data will be collected via ethnographic techniques, including observations, interviews, photography, and videotaping, which will be used to frame the narrative nature of this study. Trustworthiness will be maintained through member checks, peer review, and the triangulation of multiple data sources. Implications will include several ways in which preservice teachers and preservice teacher educators can apply lessons drawn from the lived experiences of these band members. Findings will be used to create and support pertinent activities for enhancing teacher identity, illuminating socialization opportunities, and uncovering contextually-relevant approaches for synthesizing undergraduate curricula. Additional implications include the potential of peer mentorship in student-led experiences at the undergraduate level.

Kuzuhara, Mutsuki

Opportunities Through Talent Development

National Junior College (NJC), Singapore was established in 1969. The college adopts a holistic aesthetics framework to guide the development of effective strategies and programs for the aesthetics development of our students. The framework consists of 3 levels, 'Exposure through Adventure', Opportunities through Talent Development' and 'Empowerment & Achievement.' The first level of the framework "Exposure through Adventure" focuses on arts appreciation and aesthetics enrichment activities to raise students' awareness, appreciation and attitude towards the arts. The next level "Opportunities through Talent Development" focuses on providing students with opportunities to participate in external local and overseas arts activities, performances and exhibitions. The top level "Empowerment and Achievement" focuses on recognizing students for their aesthetic excellence and providing support for students who have the passion to initiate aesthetics activities. The paper presentation examines the approaches and methods used to support and recognize our students' achievements in various platforms, and focuses on the issues facing talent development. All students attend a series of aesthetics programs to expose them to a variety of art forms and are provided with opportunities to participate in arts activities. These include competitions or master classes for students who have expressed interest to delve deeper and develop their capacity in the performing arts. The whole school approach aims to enhance arts appreciation through recognition of students' talents and creation of memorable learning experiences specially tailored to deepen students' arts appreciation, engagement and achievement.

Kyriakidou Neophytou, Georgia

Ministry of Education and Culture, Cyprus

Improving Musical Learning through Authentic Assessment

Musical learning in its totality is complex, abstract, and holistic. Due to the complexity and variety of situations, which characterize the lesson, the need for change in the assessment is urgently needed. Teachers report success with rubrics for assessing students' demonstration of skill and knowledge. However, a discussion of the use of rubrics in music education appears to be limited. The aim of the study was to investigate whether students improve their skills in performing a musical instrument and whether they develop their critical thinking in the music lesson through the use of rubrics. Additionally, effort has been put into the task of investigating the attitudes of students towards the lesson through these tools. Subjects were seventh-grade public general secondary education students in Cyprus. The method used was the quasi-experimental (using a pre-test and post-test survey) and the case study. Two classes served as the control group (n=39) and two classes served as the experimental group (n=38). Both groups were taught according to the syllabus. Students in the control group were evaluated through traditional methods (i.e. paper-pencil tests). Students in the experimental group were assessed through alternative assessment strategies including ready-made rubrics, student-made rubrics, reflective thinking, peer assessment. Additionally, everyday observations, video recording, interviews and questionnaires were the methodology tools, which were considered essential to gather all data necessary for the conclusions to be drawn. Information obtained through the data collection from the pre- and post-tests was analyzed and interpreted with the paired sample t Test. For the difference between control and experimental group, independent sample t Test was used as well as factor analysis. Qualitative data was collected from the individual portfolios and interviews. All these were transcribed and coded. The survey took place between October 2009 and April 2010. Students in the experimental group demonstrated significantly greater gains than students in the control group: on the performance of the recorder, in the development of critical thinking skills and more positive attitude towards the lesson. This study and the results therein, help portray the benefits of authentic assessment. The rubrics appear to be an effective, useful and viable technique in the schools. Continued research should strive to develop a globally accepted assessment model for use in high school classrooms. Such a model could be incorporated combining traditional and authentic tools, giving perspective music educators the knowledge to effectively assess their students.

Laes, Tuulikki

Sibelius Academy

A Rock Band as an Alternative Learning Environment in Older Adult Music Education

The rapidly increasing population of the active third age brings a new challenge for music educators. Personal agency, the need for learning and developing, along with social and cultural participation is expected to expand across the life span. Nevertheless, senior citizens are left at the fringes of music education on pedagogical and academic level. A rock band is an established form of teaching and learning in Finnish music education but still most music activities provided for senior citizens involve mainly choir singing. Even takeovers towards rock and popular music are usually done within a choir format that does not include instrument tuition of electric guitars or other rock band instruments. One could ask why such activity is not generally available in senior adulthood, and should it be? The aim of this paper is to argue for the potential of a rock band as an alternative learning environment for aged beginner students. It is based on an instrumental case study where a group of 70+ aged women is learning to play in a rock band in a formal music school context in Finland. By using narrative approach in the analysis of individual and group interviews, the study examines how the six participants narrate their playing in a band as an individual and shared experience in relation to their past and present life, and how they narrate their learning experiences in relation to any changes in the sense of self. The theory is framed by critical pedagogy and critical educational gerontology that together construct a socio-cultural perspective on older adult music education. The narrative accounts imply how musical agency and empowerment of these women is actualizing immediately and intensely through a rock band musicianship in a formal educational environment. In this paper, the significant factors of the results are summarized as following: teacher-student interaction, the use of rock band instruments and the selected musical repertoire. Counter to the recent studies in popular music pedagogy, the study

suggests that the teacher has an essential role in a rock band context as a formal learning environment among older adults. It is hoped that constructing new forms of older adult music education and paying attention to senior citizens as potential music learners may have implications for the realization of life-long learning and the process of making music education more democratic.

Lai, Erica; Kan, Rebecca, Koh, Sabrina & Cheung-Phua, Rena

Nanyang Academy of Fine Arts, Singapore

Unlearn to Learn: The Piano Recital as an Interdisciplinary Creation

The 2011 bicentenary of Liszt prompts us to ask: what would Liszt think of inter-disciplinary creations today? As with contemporary educators in the arts, he may have advocated the use of literary texts as a principal source of influence to inspire the student musician. He would probably also have endorsed the search for inspiration in the realm of visual arts to inspire the performer from within. The paper traces the views of how an inter-disciplinary project has been re-created by students from Departments of Visual Arts and Music in a leading Arts Institution in Singapore. Titled Lisztomania, the inter-disciplinary project captures the intense outpouring of Romantic emotion that accompanied Liszt and his recitals through video art, through the lens of the camera, lighting and stage design, and through a 'live' piano performance. The mixed-media production was designed to shift common perceptions about a musical recital: the pianist, who personifies Liszt, sits with his back as one with the audience; while the stage design interprets dimensions of Romanticised passion in his music. The artistic direction is further enhanced with a cultural undertone, to portray lifestyles and dynamism within contemporary Southeast Asian cities: ropes are used as metaphors of ties that bind Asian values, culture and passion. Poetic texts, drawn from the literary commentaries of nineteenth-century literarists, are used as another source of inspiration, thus, recreating how Liszt created pieces that were inter-disciplinary products by nature. In addition, a film montage adds a third dimension to capture internal struggles in three areas in contemporary society for the youth: work, family and self. Film is also used in this production as a medium to compose-out the hidden commentary of Divine Comedy by Dante Alighieri. This paper documents the processes of integrated learning within this project, and considers lessons learned about inter-disciplinary collaborations between fine arts, 3D design and music students, as captured through the experience of educators, a piano pedagogue and their student professionals. Issues about conceptualization, work processes in collaborative and communicative learning, assessment, reflection, and lastly, the value of improvisation are included in this paper. The essence of what a musician exactly needs to learn - or unlearn - in such inter-disciplinary collaborations will form the thrust of this paper.

Lai, Mei-Ling

National Taiwan Normal University, Taiwan

Development of the National Music Learning Assessment: The Influence of the 12-year Compulsory Education Policy in Taiwan

This paper discusses a series of policies launched in the promoting of the 12-year compulsory education in Taiwan. The 9-year compulsory education policy was introduced in 1968 in Taiwan and it has been implemented for more than forty years since then. The length of compulsory education was a concern for Taiwanese educators because it has fallen behind many other countries. In the recent review of the 9-year compulsory education revealed several problems including: uneven educational resources and quality between urban and rural schools; increasing of tuition in the private high schools; and highly competitive high school entrance examinations. Society demanded to lengthen the compulsory education in order to solve the educational problems. Therefore, an announcement of 12-year compulsory education was made in January 2011 by the government, which will be implemented in 2013. One of the challenges of the new policy is that the high school entrance examination will be replaced by the national learning assessments, which includes all the subjects taught in the junior high schools (grouped in learning areas). High school entrance examinations have always been very competitive in Taiwan and, although the examination has replaced by the Basic Competence Test about 10 years ago, it did not reduce the competition for high school entrance. This will be the first time that traditional non-tested subjects will have required assessment before junior high school graduation. In Taiwan, the arts have always been part of the school curriculum, but schools have little or no idea what their students are learning about the arts, including music. The implementation of the national assessment is going to be a big challenge for both teachers and students. The development of the

national learning assessment standards of junior high school subjects is underway. The assessment standards are divided into two parts: content standards and performance standards. Content standards specify what students are expected to know and be able to do; performance standards specify how good students' performance is good enough. Performance level descriptions will be provided for each achievement level. The construction of the performance level descriptions is the first stage of development. This paper addresses the progress and difficulties in constructing the national learning assessment in music. Based on discussion and review of the policies and programs, suggestions will be provided for further development and conducting the music learning assessment.

Lamb, Martin[1] & Lewis, Scott

1. Christ Church Grammar School

Empathetic and Forgiving Global Aural Training Software that You Can Sing To

The computer program which we are about to demonstrate allows music students, for the first time, to improve their aural skills by singing responses into their mobile phones (or laptops) as well as identifying chords and intervals. At their preliminary session, students are asked to sing their highest and lowest comfortable notes. Thereafter vocal responses are arranged always to be within the student's singable range. If responses are consistently flat (or sharp) then the average amount of flatness (or sharpness) is allowed as leeway, and afterwards the student is offered an exercise to help improve intonation. Here the software is "forgiving" of student inaccuracies. Each student is treated as unique. Personal strengths and weaknesses are continually monitored, and examples are mostly chosen from areas of weakness so as to reduce time working on material already known. The software does this by storing every response to every example played, in a confusion matrix. Each module (e.g. "Cadence Identification", "Interval Recognition") has its own confusion matrix, which is maintained for each student. Depending on how well the student is doing at any moment, music is modified so as to either help or challenge. If the student is having a wildly successful time, she will find the examples played presto, in all keys and without any helpful hints displayed. If she is having a frustrating time and doing poorly, the presentation is made easier to hear by playing it adagio in the key of C, bringing out the bass notes and arpeggiating any chords. Here the software shows "empathy" with the student. If a student starting on the "Recognition of Seventh Chords" module is unsure what the examples might sound like, she can click on the little loudspeaker next to each answer category (e.g. "Diminished Seventh") and hear that chord played. She can also explore each chord like this before submitting her answer (until she is proficient). Because our software is on the Internet, a student can use it on almost any computer (or netbook, tablet or contemporary mobile phone). When she signs off, her personal details (e.g. confusion matrices and singable range) are stored. Next time she logs on, perhaps at a different phone, the software will reload her personal details and resume where she left off. This software can free music educators from many routine tasks, so enabling us to concentrate on the more creative aspects of our work.

Laor, Lia

Levinsky College of Education

Constructing Identities: Resolving Conflicts in Music Teachers' Professional Development

The exploration of music teachers' identity serves an important process in their training. This presentation centers on the evolvement of professional and musical identities in the context of a graduate music education program. Identity discourse and research are prevalent in both general and music education. However, their implications to the everyday practice of music education and professional development of music teachers are seldom discussed. As conceptual framework, I used Macdonald, Hargreaves and Miell's (2002) demarcation between "Identities in music" (IIM) and "Music in identities" (MII). IIM is defined in terms of ways people view themselves in relation to social and cultural roles within music (i.e. composer, performer, educator, musician). MII refers to the ways in which music forms a part of other aspects of the individual's self-image, such as those relating to gender, age, national identity, etc. Two separate studies were conducted among music education graduate students, with two aims in mind: 1. To investigate the question, how explorations of IIM and of MII play a part in (a) resolving a possible conflict between the role of the educator and that of the musician, and (b) enhancing the professional development of music teachers; and 2. To examine how an exploratory classroom environment facilitates awareness of musical otherness and challenges students' sense of musical self-identity. Study 1(IIM) - 23 students participated in a study based on a

mixed method design, combining qualitative and quantitative methods. Study 2 (MII) - A multi-cultural musical dialogue between 20 Arab and Jewish students during a curriculum designing course was qualitatively studied. Data are derived from semi-structured interviews, students' diaries, video recordings and observational assessments. Study 1 - Though students' behavioral practice changed significantly through emulation and training, changes did not achieve conscious awareness. Study 2 - The students experienced the tension created within a cultural crossroad. Examining the tension, allowed students to go beyond their given musical identities and search for new musical homes. Conclusions were: 1. Encouraging students to reflect on prior beliefs and identities, allowed them to question the experiences and assumptions upon which those identities had been constructed. Resolving the conflict between the roles of educator and musician, may turn students into inquisitive and critical teachers; and 2. Music-making and the reflection on its process may connect people in verbal and non-verbal ways. A bicultural context may challenge traditionally received positions and facilitate the formation of multiple musical identities.

Lapidaki, Eleni

Department of Music Studies, Aristotle University of Thessaloniki, Greece

Music Education, Disadvantaged Schools and the Challenge of Economic Crisis. What Have We Learned? Can We Change Things?

Everyday exclusion of access to music education, encountered in an increasing number of Greek public schools of economically and socially underdeveloped urban and provincial areas, inlays the political and cultural structure of modern education. The paper considers limited access to the public sphere of music education not as an unfortunate consequence of the economic crisis but as a reason to radically re-examine the educational formations that have created this state of affairs. Framed by the "exclusion" philosophies of Georgio Agamben and Seyla Benhabib, among others, this paper develops a socio-musical approach to understanding what we are doing and where we are going in music education. The paper is based on the premise that the practice of music education in university music education needs to have a communal, participatory component realized by means of inclusive pedagogical practices in "collectivities" formed between students at university and students at "disadvantaged" schools. In other words, this music educational approach utilizes action that goes beyond the theoretical use of 'cultural' and political questions and reflection on the repression that accompanies non-democratic representations in the public sphere of music education. The interdisciplinary widening-participation project C.A.L.M. (Community Action in Learning Music) is a pointed and unique form of socio-musical practice which addresses issues of human rights through exposing deprived and contested educational sites and musical worlds. C.A.L.M. is devised to help students, both in the university and in "disadvantaged" Greek schools, in order to enrich their experiential learning through the development of musical practices that take place in, and through, the intersection of these musical worlds. The following summarize the main ideas of the research: 1. Collective participation in music educational practices contributes to undergraduate students' social and political empowerment by helping them develop capacities for civic engagement and service to others, 2. Peer-to-peer learning that is based on the "conversation of multiple voices" stimulates the creation for new socio-musical behaviors and meanings, and 3. A polyphonic attitude in which the "voices" are irreducible, while, at the same time, involved in processes of mutual attuning, serves as mental preparation of students for social and political action. From these results, certain conclusions and implications for music education arise. The placement of social goals and communal actions in the core of music education course syllabi is imperative. The idea of academic teaching and learning to engage with the contemporary ramifications of quotidian socio-musical practice will help music education to play a crucial role in 'cultural economy' by practically intervening in the very discourses of which economics are ostensibly the cause.

Lazarova, Maria

Orange County High School of the Arts

Opera from Scratch; How a Class of 8th Graders Wrote, Composed, Staged, and Performed an Original Opera

The generalization that children have an intrinsic sense of play and are able to experiment with music more freely than adults is well known. However, the challenge to teachers lies in guiding and focusing that sense of play into the creation of an actual musical composition. A pedagogical model designed to meet this challenge is discussed in terms of the aims, methods and outcomes of a recent application of

that model. The aim of this project was to guide a class of students (mostly 8th graders) to create a play, set it to music, and perform it in its entirety. This project took place over the course of one academic year with students meeting two hours per regular school week. Members of the Opera from Scratch class at the Orange County High School of the Arts began their compositional journey by creating a theme for their proposed musical play. Once the main theme of the play was established by the class, students began to construct the skeletal version of an actual storyline. Following the contours of the chosen story, students were able to write text to reflect the characters and the direction of their play. Dividing the students into small groups gave individuals the ability to contribute equally to the project. The group musical composition portion of the project began when the libretto was completed. In order to create a safe musical environment in which students were able to experiment without the need of technical abilities on a specific instrument, percussion and some Orff instrumentation were used. The teacher acted solely as a guide for the student's free flowing ideas and notation varied from traditional to more free-form in order to give students room for improvisation. The primary aim of this project was to show how students of this level are able to create a musical play through experimentation, improvisation, and composition, all the while strengthening their understanding of fundamental musical elements. In addition, students develop a deeper understanding of how music is created, greatly affecting their perception of any music they perform. At the conclusion of the academic year, the Opera from Scratch class was given an opportunity to demonstrate their work in an end-of-year performance for their families and peers.

Lebler, Don & Carey, Gemma

Queensland Conservatorium Griffith University

Assessment in Music: An Approach to Aligning Assessment with Intended Learning Outcomes

This presentation will report on progress of a 2-year Australian Learning and Teaching Council funded project, exploring the alignment between current assessment practices and learning outcomes that have been identified as being appropriate for Bachelors degrees in music in Australia. In the arts in general (and in music in particular), the artist-teacher is usually socialized into the master-apprentice tradition and is accustomed to holistic assessment where criteria are not clearly articulated. Consequently, assessment practices have largely been at the discretion of individual teachers and institutions, sometimes with significant variations between areas of study within the same institution. Although there is a substantial body of literature dealing with assessment in the broad field of Higher Education, Conservatoire assessment practices have rarely been subjected to scholarly investigation. While both solo performance and ensemble work dominate assessment tasks in this context, it is not clear how existing assessment practices might be constructively aligned with Threshold Learning Outcomes (TLO) recommended for the Creative and Performing Arts in Australia. This project investigates the degree to which TLOs are being assessed in current practices. It will provide a model for ensuring comparability of the grades used to measure student achievement, both within and between courses and programs of study, and also between the music programs of the partner institutions involved in the developmental stages of the project, using a consensus moderation methodology. In this process, academics consider a range of student responses to particular assessment tasks and share their views on the standards of achievement demonstrated by these responses. This produces common understandings of the standards of achievement, which are represented by the grades and marks awarded in the assessment process. Findings from the early stages of the project will be presented, including a summary of an extensive literature review, a mapping of existing assessment practices in Australia (particularly at the host institution), an evaluation of the degree to which existing assessment practices measure the achievement of the national TLOs, and assessment innovations proposed for implementation in the second semester of 2012.

Lee, Pyng-Na

National University of Tainan

A Study of Music Representation Systems Constructed by Young Children

To satisfy parent expectations, some kindergartens teach young children music notation, which enables music reading before taking private music lessons. However, the pedagogy is frequently based on rote learning and memorizing. Young children frequently resist using standardized notation because they lack the understanding of the relation of the notation to sound, communication, and creation.

Nevertheless, young children can invent symbolic representations to record music. Music is constructed with a series of pitches and durations. How children create representation systems to record music needs further study to document. This study attempts to investigate the music representation systems constructed by young children through teaching them the music elements of pitches and durations. Qualitative method was employed to understand the self-invented music representation systems constructed by young children. Data were collected throughout an entire school year. The collected data of children's self-invented notation, interviews and observations are analyzed through constant comparison. Result found that the pictures, lines, words and note figures are employed to construct representation systems to record pitches. In using pictures, the logical picture patterns and the various picture sizes were employed to record pitches. In using lines, the various lengths of lines are employed to indicate related pitches. In using words, the Arabic numerals, English letters and Chinese notional phonetic alphabet are used to indicate pitches, and the order of those words are associated with the order of scale pitches. In using note figures, the note figures were grouped, and the number of grouped note figures was associated with the order of pitches. On the other hand, pictures, lines, words and note figures were also employed to construct representation systems to record durations. In using pictures, the structure of pictures is formed to represent the idea of "beat," and the division of "beat" from the pictures represent the rhythm. The length of lines was consistently related to the length/duration. In using words, the Arabic numerals and English letters were employed to indicate duration, each numeral or letter referred to certain value. Each note figure appeared to be associated with a certain value.

Leeswadtrakul, Somsak

Dr. Sugree Charoensook: Music Education Reformist

The dissertation, "Dr. Sugree Charoensook: Music Education Reformist" is a biographical work investigating the life and profession of Dr. Sugree Charoensook, Dean of College of Music, Mahidol University, and documenting his contributions to music education in Thailand. The central goal was to articulate Dr. Sugree's vision, philosophy, approaches to Thailand's music education barriers and developments, and to discuss his characteristics from various roles he has held as a founder and executive of the College of Music, Mahidol University and its affiliated programs. The prologue introduces Dr. Sugree Charoensook and his down-to-earth attitudes yet larger-than-life persona. Chapter 1 traces his childhood from formative years living in the countryside to his achieving a doctorate in music from the U.S. including family life demonstrating his struggles for good education, self-driven for excellence, dedication, and discipline. Chapter 2 reveals his passion for music: his career musician life—saxophonist; how he created opportunity for other musicians through Thailand Philharmonic Orchestra and World Saxophone Congress. Chapter 3 presents thesis of the dissertation—how he managed to reform music education in Thailand through College of Music, Mahidol University, Thai music teachers, Talent Education Research Project. Chapter 4 explores his imaginative and executive mind providing the rare insight into the establishing of College of Music—tribulations and triumphs—and scores of projects he initiated. Chapter 5 examines his scholarly music pursuits with details of his production of music works, book publications, research projects, etc. It also discusses his controversial academic promotion and his ambition to create the Performance Professor title. A special interview with the Dean is included in the epilogue. Appendices display how prolific he is as a musician, writer, and researcher.

Lehmberg, Lisa J.

University of Massachusetts

Temperament of Undergraduate Music Education Students and Preference for Mode of Instructor Feedback

This mixed-methods study investigated the relationship of personality temperament of music education students to preference for mode of instructor feedback. The theoretical framework was drawn from the psychological type theory of Carl Jung, which supports the premise that individuals have a psychological type that influences their perception and decision-making. A second framework includes the education theories of John Dewey as well as Geneva Gay's theory of culturally responsive teaching, which emphasize knowledge of students in order to design instruction that is relevant and capitalizes on their strengths. Participants comprised undergraduate students who were enrolled in a music education degree program within a large research university in the northeastern United States. The study was conducted within the context of an elementary music methods course, and all participants were

concurrently enrolled in this course. Throughout the semester, participants received the following modes of asynchronous instructor feedback on their required assignments: (a) written feedback in the form of electronic word processor documents, (b) aural feedback in the form of digitally-recorded mp3 audio files, and (c) aural-visual comments in the form of digitally-recorded mp4 video files. Quantitative data consisted of achieved levels on the Real Colors Personality Inventory, which has been determined to have satisfactory to strong levels of validity and internal reliability. Qualitative data consisted of individual and focus group interviews in which participants were asked questions designed to uncover their perceptions of which mode(s) of feedback were the most engaging and meaningful for them and the reasons for their preferences. Interviews and focus groups were recorded, and then transcribed and coded. The following themes evolved from the data: 1) Preference for mode of instructor feedback was related to overall temperament type, with individuals of like temperaments generally preferring the same mode of instructor feedback; 2) Students of different temperaments generally preferred different modes of instructor feedback, though there was some crossover in students achieving equal or near equal levels in two or more temperament types on the Real Colors Inventory; 3) Perceived meaningfulness of feedback appeared to be related to values associated with personality type. Results suggest that instructor feedback may be more engaging and meaningful to music education undergraduates if it is congruent with students' personality types. Music teacher educators may wish to consider differentiation of feedback for individual students, or utilization of several types of feedback within a course in order to relate optimally to all students.

Lemon, Fiona

Instrumental Music School Service

Music and Visual Art: A Comparison of the Western Australian Curriculum, its Implementation and Outcomes

Since 2004, the Western Australian Curriculum has been used to describe the course requirements for teaching in all year levels across Western Australia. The curriculum divides all school subjects into eight learning areas, one of which is 'The Arts'. The Arts Learning Area Statement consists of five different subjects – dance, drama, media, music and visual art. The same outcomes are assessed in all five subjects, without any reference or elucidation to the effectiveness of such a method of teaching the arts. This project was implemented in response to the Arts Learning Area Statement, and aimed to investigate and compare the presentation of the arts outcomes in two different arts subjects – music and visual art. The study used three methods of data collection. First, three music and four visual art lessons were observed at two schools. Students attending these lessons were in years eight and nine (aged 13-14 years). Secondly, the students in the observed classes completed a survey form which asked questions about their opinions of the curriculum. Last, the teachers of the observed classes were interviewed in order to gain a greater insight into their teaching philosophies. As a result of completing the observations, surveys and interviews, it was determined that the three largest differences between music and visual art are: 1. A more outcome-integrated teaching method in visual art, 2) A prevalence of supplementary music lessons, and 3) Lower levels of satisfaction with the current state of the curriculum amongst music teachers. Whether or not these differences are significant enough to warrant a change in the way that the arts are defined in the curriculum is a matter for consideration by curriculum writers. This is particularly significant this year, as curriculum writers are currently working on the Arts Learning Area Statement for the National Curriculum.

Lennon, Mary

DIT Conservatory of Music and Drama

Piano Pedagogy: Science, Art or Common Sense?

This paper focuses on the piano pedagogy literature. It sets out to explore the meaning and role of 'pedagogy' in the context of the literature on piano teaching and learning, rather than to provide a historical overview or a chronological survey of the field. It is argued that the literature is characterized by the range and diversity of approaches and the personalized nature of the individual contributions. The literature encompasses the knowledge, insight and 'wisdom of practice' of famous teachers and artists, drawing on their own experience of teaching and performing and emphasizing the 'artistic' dimension of piano teaching. There are also more 'scientific' approaches based on systemic research into areas such as physics, mechanics and physiology, and there is also evidence within the literature of reports from the students of famous pedagogues who report on the beliefs, ideas and practices of their

teachers. The paper suggests that there is an emphasis on 'content' rather than 'process', with more focus on pianistic outcomes than on teaching strategies or learning activities. This emphasis on performance related issues rather than on pedagogical principles promotes a perception that piano teaching has more to do with 'common sense' than with educational theory. The paper addresses the tradition of 'schools' of piano playing and explores the concept of 'method' in piano teaching, observing that, while it is possible to identify similarities in some of the approaches, the overall impression is one of eclecticism. It draws attention to how issues relating to technical aspects, or the 'mechanics' of playing the piano, permeate the piano pedagogy literature. It points to how there is an inherent tension in the literature between 'technical' and 'musical' aspects, pianistic skills and musicianship, observable features and inner processes, concepts of objectivity and subjectivity, and physiological and psychological perspectives. The paper argues that, while the piano pedagogy literature undoubtedly provides a source of teacher knowledge and gives us much rich material to reflect upon, perhaps the piano teaching community could widen the concept of 'piano pedagogy'. It needs to embrace the results of research in music education and adopt a more holistic approach which integrates the musical and the pedagogical, goes beyond common sense and acknowledges both scientific and artistic dimensions in piano teaching and learning, recognizing the inter-relatedness of the piano teacher's dual role of performer and pedagogue.

Leong, Wei Shin[1] & Wong, Joon-Hwang [2]

1. University of Cambridge; 2. National Institute of Education

Conceptions and Practices of Classroom Assessment: Case Studies of Singaporean Primary Music Teachers

As a result of the various impetuses to introduce new assessment practices in the classroom (or "classroom assessment"), many researchers have highlighted that teachers across countries are facing an unprecedented challenge to learn and introduce appropriate assessment practices at all stages of the educational system across countries. The research questions for this paper investigate the interactive and social context in the Singaporean music classrooms in which situated knowledge and embodied actions of "assessment" are co-constructed. This research emphasises any evidence of effective "assessment" must be understood as reflecting the teacher's conceptions of it, and actual practices that is contingent to their social world of classroom and school. The paper reports on findings from research involving phenomenographic surveys, interviews (P) and the Q-sorting of statements (Q) of classroom assessment conceptions of Singaporean primary music teachers. The complementary use of P and Q attempts to study the diversity of classroom assessment 'outcome space' or 'concourse', representing the variations in conceptions among the case studies of Singaporean primary music teachers. The different clusters of conceptions from the Q-factor analysis, in particular, have revealed underlying bases of common and different views of classroom assessment and implications for practices. This suggests opportunities for consensus-building that will be useful for teachers, policy-makers, professional learning developers and researchers.

Leung, Bo-wah

The Hong Kong Institute of Education

Oral Tradition and Conservatory Tradition in Transmitting Cantonese Opera

Traditionally, Cantonese opera employs oral tradition as the basic approach in transmitting artistry to the new generation. Teaching and learning occur in a master-apprentice relationship, wherein apprentices serve as followers of their masters to learn their personal artistry through long-term observation, oral approach, and informal tuition. After a lengthy period of time in informal learning, apprentices will learn most, if not all, of the artistry of their masters, and will be able to select specific skills and knowledge suitable for themselves in order to develop their own artistic style as a creative achievement. Thus, their personal artistic style and creativity are established. Since the globalization of education in the 20th century, training artists for Cantonese opera has been influenced by the Western conservatory tradition, where different aspects of the genre are taught by different specialists during a limited period of time (e.g., four years). The conservatory serves as a "knowledge and skill factory" from which graduates are "the final products". This kind of teaching and learning approach may guarantee the graduates to possess a benchmark of knowledge and skills but may also produce uniform graduates possessing imitative artistry without developing a unique artistic style. Personal artistic creativity would then be absent. This presentation reports part of a larger study on the transmission of Cantonese opera. The study aims to

document the beliefs, processes, and pedagogical practices of oral tradition and the conservatory tradition used in the profession of Cantonese opera; and to identify the commonalities and differences in the nature and characteristics of both traditions by proposing two pedagogy models of oral tradition pedagogy and conservatory tradition. A number of semi-structured interviews were conducted with five artists with backgrounds in oral tradition and five artists trained in conservatories. In addition, visits were paid to institutions of Cantonese opera in Hong Kong and Guangdong Province in which non-participant observations of class teaching and interviews with teachers and students were implemented to seek their views on the characteristics of their training programs. After analyzing the data, two pedagogy models of oral tradition and conservatory tradition were formulated. These two models would facilitate the formulation of a theoretical framework for examining the pedagogy employed in school teaching.

Levendoglu Oner, Oya

Erciyes University, Fine Art Faculty, Music Deparment, Turkey

Recreate an Oral Tradition from the Ottoman Period Teaching Traditional Turkish Music in Turkey: Contemporary Mesk Applications

Traditional Turkish music from the Ottoman Empire period (1299-1923) is a multicultural music genre with deep roots. Since it has microtonal intervals and it is makam music, this music is different from other types of European music. Education of traditional Turkish music in the Ottoman period has the contribution of different ethnic identities as well as an education model based on memorization, not using notation. The use of music notation starting in the 20th century has gradually transforming education to a model based on notation. However, ornamentation and improvisation are highly important in traditional Turkish music, and teaching by notation is not enough to convey those elements of the music. This study investigated the effect of using the mesk tradition based on imitation, repetition, and memorization in addition to the systematic notation methods on the student's success. Two students were chosen for this case study for 4 months. Faculty members in the field provided expertise to determine the repertory and to evaluate the improvement of the students. Performance criteria used included: 1. perfection on ornamentation notes used in Traditional Turkish music (glissando, mordan, tremolo, staccato, legato, grace notes), 2. variation creation skill, 3. perfection on further positions, 4. improvisation skill, and 5. musicality. In order to improve on these criteria, the researcher used video and audio recordings of well-known ud players in Turkey to assist the students. In addition, new etudes were composed to aim at improving on these criteria. Written etudes and determined pieces have been practiced through imitation, repetition, and memorization. Lessons have been taught for 2 hours per week. An evaluation measure has been developed for the beginning and the end of this 4-month study. The two evaluations were conducted by 3 faculty members who have experience in their field. Results of this study are expected to show improvements in the five criterion-skills during the 4-month period for students using the Mesk approach.

Li, Xiaohua

Beijing Normal University

Research on the Game-nature of Children's Music-learning

Theory of modern art education tells us that no one is a born artist, and no one is not a born artist, too. Like the language or possibly the religion, music is the inherent spiritual characteristic of human. Merriam has ever said: Music is a human product, it has its own structure, but its structure can not exist independently without human's behavior where it was generated. At the same time, human's behavior is decided by the society and culture. Children, as a special group, tend to show their own unique group culture; the prominent feature is that children have a natural close to the casual game. This kind of children's culture determines the behavior of all children, including musical act as well. Music for young children, not like for adult, usually has radically different meanings, and the way of children's music learning also has its unique characteristic. Based on the above, this study attempts to describe the characteristics of children's music learning, and to further discuss the relationship between music and game during the period of early childhood through the following ways: the etymology; the theory of musical origin; the relationship between children's musical culture and adults' musical culture. All these will help people have a deep understanding of the unique meaning of music for young children, and inspire people to consider the relationship between music and children further. This study was carried out by using the method of literature. From the etymological perspective we know that music is like the game; for children it's an instinctive choice and a kind of muse expression. The children's music learning process can also be seen as a "sound-playing" process, and it is a process of playing games with

the sound. From the perspective of the theory of musical origin, we find that children learn music as they are playing the language game; they also try to understand the musical sound as language. From the perspective of cultural comparison, we recognize that music and game are linked together as a whole for children, children feel and express the music by the way of spontaneous singing. Children perceive and learn music by "collection of sense".

Lierse, Sharon

Universiti Pendidikan Sultan Idris, Malaysia

Teaching Instruments Out of Your Comfort Zone: Are We Fearless or Foolish?

Instrumental music teachers are often perceived as educators who have the knowledge and expertise to teach more than their instrument of specialty. To an outsider, a clarinet and saxophone are very similar just as a piano is to a pipe organ. The skills required to play and teach these instruments do overlap. Often instrumental music teachers are required to teach outside their domain or comfort zone, be it geographic location, demand and supply of instruments or for financial reasons. However, are we doing a disservice to ourselves, the students, and to the music education profession? At what stage can an instrumental music teacher claim that they have the know how to teach another instrument to an adequate level? These questions have arisen after working as a lecturer at an educational university where due to staff shortages in the less common orchestral instruments, I have become the specialist by 'default'. This is for purely practical purposes and for the university to maintain a balance of instrument types in their flagship ensembles. There have been challenges especially when instruments do not work properly. Initially, prior to each lesson, there was a feeling of trepidation and dread. The anxiety of a student asking something I did not know or the student becoming more advanced than the knowledge I had to give. Tertiary music institutions have the task of educating students so that they have a level of competence in a musical instrument. There is the dilemma that focusing on one instrument to the exclusion of others will not adequately prepare them for a life-long career in music. Adversely, teaching them basic skills in a wide range of instruments creates a 'jack of all trades but a master of none'. The paper is a discussion of the issues faced by instrumental music educators when teaching out of their comfort zone. What approaches and strategies can be taken by the music educator to ensure that there is a positive experience for all involved.

Linton, Leslie,

Western University

"Musick" Pedagogy?

In Christopher Small's penultimate paper, he suggested that music education can only be free once it is removed from the constraints of power and control between school and society (Small, 2010). Through his definition of "musicking," it is evident that certain relationships are established and affirmed in music education, while others are hidden behind policy and procedure. According to Burnard (2011), teachers' use of the curriculum acts as a mask through which the actual learning is experienced by students. Small might also add that the curriculum "mask" assists in creating a tertiary relationship between students and those who enforce it. It also creates a filter through which teaching and learning is projected. The question that remains is to what extent these "masks" influence and affect the ideologies, values and "musicking" relationships created in the classroom. Is "musick" education possible, or is it a contradiction in terms? Can educators develop a pedagogical approach with the intention of creating Small's ideal musicking experience? This paper first explores the idea of "musick" pedagogy and hidden relationships in the curriculum. Next, implications of musicking in the classroom are discussed, and ideas surrounding the teaching and learning of music are addressed. In this lens of inquiry, it is possible that pedagogy is one aspect of cultural authenticity through a musical experience. This adds complexity to the problem music education because not only do questions arise surrounding whose music should be taught, but whose way of learning should be valued.

Lisboa, Tania[1]; Chaffin, Roger; Demos, Alexander P. & Aufegger, Lisa

1. Centre for Performance Science, Royal College of Music

Preparing Memorised Performance: The Transition Between Childhood and Expertise

Although memorization is an integral part of professional musicians' concert life, there are no established methods for teaching young performers how to do it. If young musicians can be taught to

use the same memorization strategies as experienced performers, their musical skills should develop more rapidly. We describe a research-based method for developing practice and memorization skills. Students typically memorize by serial cuing, relying on each passage to remind them of what comes next. Experienced performers develop, in addition, a mental map of the piece that provides content addressable access to their memory -- thinking about a particular location in the piece, e.g., "G section", brings it to mind. To recall music in this way one has to be able to think of specific locations in the music. Most students do not have this kind of metacognitive awareness of the music they play. We adapted a procedure used in our research into how concert soloists memorize in order to help an 18-year old piano student learn to perform a difficult new piece from memory. The student had never deliberately memorized a piece before. Each week, she videotaped her practice. At the end of the week, she marked the places that she had paid attention to during practice by marking them on a copy of the score. Once the piece was memorized, she performed it for the teacher during lessons. Immediately after each performance, she reported the places that she had paid attention to during the performance and these were marked on a fresh copy of the score. The teacher kept all the reports. The student's practice consisted mostly of playing through the piece, stopping only when she made a mistake. The places she stopped at did not correspond with the locations that she reported thinking about during practice or performance. Despite the limited metacognitive awareness that this reflects, the student was able to memorize the piece with surprising speed. Her reports, which reflected a growing awareness of musical issues and the overall musical shape of the piece, appeared to improve her ability to attend to musical and technical features of the piece and to increase her motivation to memorize. We suggest that they also helped her to memorize by enabling her to think about specific locations in the piece which then became available as memory retrieval cues.

Liu, Chang

Huazhong Normal University

Relationships Between Siblings Engaged in Music Study: An Exploratory Investigation

The goal of this research was to investigate interactions between siblings with respect to music study. Data were collected from five two-child families, each with a younger sister and older brother between 7 and 15 years old, both of whom were taking private piano lessons. Participants included all family members, including the children and both parents. The participants responded through written questionnaires completed separately by each parent and child, written self-surveys completed by each parent and child, and interviews with the parents together and with each sibling alone. All interviews were videotaped, transcribed and coded by the researcher. Results indicated that there were patterns of sibling relationships in music study that are consistent with the research literature: helping, modeling, rivalry, and identification (the ability of family members to identify characteristics of the sibling's interpersonal relationships). Siblings were considered as companions, friends, helpers, and communicators in music study. The older sibling provided most of the music teaching and modeling for the younger sibling, and the younger sibling requested information often from the older sibling. All siblings maintained a positive attitude towards one another with regards to rivalry in music study, and the findings provided insights into rivalry as a stimulus and source of encouragement in siblings' musical growth. The results indicated that the identification siblings relationships within the family context take on an important role in relation to siblings' music study. Many topics related to interpersonal relationships among siblings representing different combinations of ages, genders, and family sizes have yet to be investigated, however. The evidence presently available indicates that these areas would be worthy of further study in order to help music educators, parents, and children gain insights about these potentially important influences on music learning.

Ljungar, Anders

Malmö Academy of Music/Lund University, Sweden / Royal Northern College of Music, Manchester, England

Mimesis as a Tool for Musical Learning and Performance, Maieutics, and the Stone of Heraclea

The concept of imitation has relations to the old Greek concept mimesis and mimeomai. These concepts have since the antiquity been used to explain actions in relation to learning in a general sense as to artistic activity. The use of mimesis for learning implies a learning style often based on not having a formal teacher. Instead, the learning person, a child or adult, becomes the teacher. In other words

mimesis makes the foundation for self-teaching and is related to processes which could be described as automaieutics. This is a concept based on Plato/Socrates (Theaetetus) maieutics and his idea that a teacher has similarities with a mid-wife, but with the addition that automaieutics is a process whereby the learner himself becomes the teacher. The combination of processes related to mimesis and automaieutics creates a platform for artistic creation to which Plato/Socrates idea about artistic expression and the concept of the Stone of Heraclea (Ion) concerning the magnetism originated from the creator of art magnetises the performer, and then the audience.

Llopis Hurtado, Julio

Universitat de València

Choral Workshops: Educational Institutions Sharing Knowledge

Many primary, secondary or higher educational institutions, both inside and outside the formal education system, offer the opportunity of singing in their own choirs. Through choir concerts, the educational community comes together and shares the pleasure of hearing music made by people close to them: colleagues, students, family members, etc. In order to reflect on and create a theoretical corpus on the educational, psychological, social and cultural aspects of this activity, at the University of Valencia a group of professionals was set up to create and share knowledge in this field. The choral workshops have arisen out of the need to share experiences, problems and choral styles with other people or institutions involved in the world of school choirs by learning about their style and way of resolving common problems. The objectives set are those of encouraging and facilitating the creation of a place and time for reflection and the scientific development of academic work based on choral experiences in schools. At the same time, the aim is to publicize and dignify the educational work of the choir masters, choristers, and organizers of these choirs. Finally, we hope to promote the publication and dissemination of literature about this way of teaching music, encouraging research in the field. The methodology used for both organizing and developing this experience is part of the qualitative tradition of action research and case study. A stable discussion and collaborative work group has been created. Focus group methodology is used at the meetings as a strategy for generating new knowledge. The workshops are structured in such a way that all the participants have to contribute on the same level as part of the research process. In the course of this work we have succeeded in holding two major events with good external participation. As a result, a stable work group has been created, which organizes and discusses the relevant content to be considered in forthcoming workshops and a first publication, "Choral Contexts", has been produced. Participating in school choirs improves the musical abilities of the participating students. It encourages the socio-cultural integration of the whole educational community, and develops values that are not acquired through other disciplines.

Llopis, Julio Hurtado

Universitat de València

Educational Reforms and the Professionalisation of Teaching: The Mention in Music Education

The reform of the curriculum in the European Higher Education Area, known as the Bologna Process, involves structural changes to university degrees. For this purpose, a common qualification referred to as the Undergraduate or Graduate Degree that uses a credit system known as the European Credit Transfer and Accumulation System (ECTS) has been introduced. This implies a very important change in the configuration of university courses since the licenses/licenciaturas that were studied for 5 years and the diplomas/diplomaturas that were studied for 3 have now disappeared and have been replaced by the 4-year undergraduate degree course consisting of 240 ECTS of which, in the case of the degree in primary education, between 30 and 60 can be devoted to the specializations now called mentions. This article describes the most important aspects of the process of establishing the curriculum for the University of Valencia's new degree, with special reference to those aspects that relate to specialization in music. A description of the methodology used to reach a consensus and design the course content of the new subjects included in that mention is also given. Collaborative action-research, methodology was used to enable the department's lecturers to reach decisions and draw up the new curriculum. It is associated with various qualitative concepts, which give greater priority to the direct interpretation of events and in our case it can be adapted to the needs and characteristics of the work. By using theoretical tools that permit the use of A-R it is possible to resolve or respond to the problems raised by organizing seminars and "focus groups" in which all the members of the group can participate and

contribute their knowledge. The organization of itineraries that lead to obtaining the mention in music education has to be sufficiently broad and common to all the universities in order to be recognized as such by the Education Authorities. The universities have the autonomy to design and offer the content of this specialization. The Agencia Nacional de Evaluación de la Calidad y Acreditación, Spain's National Agency of Quality Evaluation and Accreditation, decides whether the proposed degree should be approved so that it can be introduced, or whether it needs further adaptation in order to comply with the implicit and explicit requirements of the Bologna Process. The proposed Degree in Primary Education allows the student to choose an area of specialization, including the mention in music education.

Long, Marion & Gaunt, Helena
Guildhall School of Music & Drama

"So what helps me is always the idea that I'm sharing, I'm giving..."

Universal qualities in music are credited with bringing clarity, peace and harmony to war-torn and nature ravaged communities. Anecdotal claims of the healing attributes of musical performance have intrigued professional performing musicians and researchers. However little is known about the specific aspects of musical training that facilitate the development of particularly communicative performances; awareness of these pedagogic techniques could be more prominent in the training of advanced music students. Using Lanigraph observation grids and interviews, we aimed to map masterclass formats by investigating their relative positions on a work-place/artistic orientation dimension and a master-centered/student-centered dimension. Overall, our findings showed that students' deeper meta-cognitive engagement with music took place in the artistic oriented master-centered masterclasses, but that higher levels of responsibility for their own learning occurred in work-place oriented /student centered masterclasses. According to Sternberg's theory of mental self-government (2006), legislative and judicial forms of thinking belong to the Type 1 category, whereas executive function illustrates the less demanding Type 2 category. Viewed through this lens, accounts of profoundly communicative performances exclusively engaged the executive function, which involved the subconscious rather than the conscious mind. Conservatoires, in striving to encourage their students to take greater responsibility for their own learning, will no doubt make work-place student centered masterclasses increasingly available. Nonetheless these institutions should endeavor to maintain their program of artistic-oriented, master-centered master classes which develop deeper communication. Ultimately we argue, these performances will succeed in satisfying audiences in wider cultural and social contexts.

Longo, Virginia
School of research SIEM-Accademia Filarmonica, Bologna, Italy

Parenting Practices in Structured Music Activities with Children Aged 18-30 Months

As a music teacher for very young children, I have noticed how parents can influence the participation of their children in collective musical activities that include adults. To what extent are a parent's actions guided by normal attention to their children's needs or by their previous musical experience and their expectations of the children? How does this influence the children's responses? Berger & Cooper (2003) have shown how, in non-structured activities in free instrumental exploration, the attitude of parents cause 2-4 year-old children to suspend ("play-extinguish" reaction) or to continue exploring ("play-enhancing"). In a wider context, Zdzinski (1996) observed how parents facilitate their children's executive, cognitive and emotional learning of an instrument. Creech (2009) identified different types of teacher-pupil-parent relationship that use the concepts of control and responsiveness. When studying the child-parent relationship, McPherson (2008) suggested a circular model: the child and the social-cultural context interact with the objectives, style and practices of the parent. Given these assumptions, I wondered about the different types of parenting practice used by parents who are with their children of 18 to 30 months in age during structured musical activities, and how they influence their behavior. Subjects included 10 children between the ages of 18 and 30 months. The children accompanied by a parent took part in 10 video-recorded sessions. The sessions were structured with fixed activities taking place around a free central area. Here activities alternated between movement, singing, musical games and playing percussion instruments. The parents were asked to complete two open-ended questionnaires. Before the course they were asked about their tastes, interests, opinions on music, expectations for their children, etc. The questionnaire given afterwards included these points and integrated questions about the experience of the course. Analysis of the recordings showed variety

in the behavior between children and parents (glances, musical interventions, interaction, etc.). When checked against analysis of the questionnaire results, they showed behavior not always marked by balance between control and responsiveness which had consequences on the children's reactions. When all the factors that influence the child-parent relationship are taken into account, the results show a number of behavior patterns that are partly attributable to the characteristics and ideas of the parents. At the educational level, it would be advisable to begin a session by calling parents' attention to their responsibility to find a balanced relationship with their child that will help them in their musical education.

Lonnert, Lia

Malmö Academy of Music, Lund University

Music as Poiesis and Praxis - Harp Teachers on Knowledge and Learning Concerning Playing in an Orchestra

The harp might be seen as a peripheral instrument in the orchestra in regards to its placing and role in the orchestra. It is also an instrument that forms a section by itself. Its problems do not concern any other orchestra instrument. Often the harpist has a late start playing in an orchestra for several reasons, and does not have the experience of the other members of the orchestra. The focus on how to learn to play in an orchestra must therefore be consciously considered by teachers. Hence, the study will focus on issues related to learning to play in an orchestra. This study discusses the knowledge and learning of orchestra playing from an epistemological perspective, primarily based on Wittgenstein's and Aristotle's theories of practice as developed in contemporary vocational research. The main objective is to study knowledge as part of practice. Interviews have been conducted with harp teachers to discuss how to teach students to play in an orchestra. The emphasis has been on questions concerning what they find important, strategies they use and what they interpret as the contents of knowledge in this field. The results show the importance of experience, contextual learning, emotions, and how the contextual judgments and choices are made. It also shows the small difference between the beginner and the professional regarding the nature of the problems occurring in the orchestral context. The focus on a restricted framework and the harpist's knowledge and learning concerning orchestra playing may also put the spotlight on musical knowledge and learning in a wider perspective. The individual problems that the particular musician meets when learning in the orchestral context can by no means be seen as exclusively individual problems. It may also be seen as part of a system, where it is possible to facilitate and improve learning if the understanding of the problems is considered.

López de Rego, Cruz

Musica, Literature and New Technologies

Music and literature appear interrelated in many artistic creations. It is thus feasible to offer didactic approaches that can serve for both of them together. The aim of the project was to provide secondary education music and language/literature teachers with didactic proposals. The primary method of this study aimed to offer four different interdisciplinary work models based on four types of artistic approaches where music and literature appear conjoined: music, literature, visual arts, new technologies, and eventually photography and video. On the one side, we have descriptive or program music, where the composer draws inspiration from a poem or a novel and tries to represent them through sound and music. Some are pieces of vocal music where written text and sound are closely intertwined and the one inspires the other. There are also written texts that include references and descriptions of musical terms where music is implicit in their very words, even if they are not meant to be translated to music. The first model was as follows: To illustrate written texts, by means of sounds and noises drawn from sound banks, the music was written by some classical author who drew inspiration from a poem. Such sounds and noises will be worked out with a program permitting participants to manipulate and mix several audio tracks in order to display the result in pictures or drawings together with the text of the poem. Model 2 involves vocal music: songs, cantatas, operas, lieder, Spanish zarzuelas and many more. It is proposed to carry out the work similarly to the previous model. Model 3 incorporates written texts which include musical terms. The work to be carried out by the students here will be more creative since all of the work having to do with sound must be made by the student him/herself. To reinforce, describe, underline and so on a written text without the support of music conceived by a professional of the art of music-making. The text and sound track will be recorded. Model 4 is a suggestive text that will be illustrated with sounds. The use of informatic

programs, the Internet, photographic cameras, live recordings, etc. enable secondary students to work in a very familiar environment. Thus they can hear, listen to, select, sharpen their ears, memorize, imagine, think, work in teams, recite, declaim, represent, and carry out a series of activities that are more appealing to them than work with the more traditional tools.

Loubser, Estelle
North West University Potchefstroom Campus

The Music Educators' Profession: It isn't Dead, it Just Smells Bad

Since 1971 public music education in South Africa depended on government funding for instruments, buildings, salaries and equipment. However, from 1994 this support has gradually faded. A case study shows that music centers are now being forced to become independent from financial support either from the government or the governing board of the school. Funding for operational costs needs to be self generated. Theories about business management and entrepreneurial skills were the basis for this investigation. The aim of this research project was to investigate South African music centers as sustainable and profitable small business enterprises. The strengths, weaknesses, opportunities and threats of music centers have been investigated. Data has been collected to form a situation analysis of the expectations that parents and pupils have of music education and the circumstances of music teachers. A qualitative study from the interpretivist perspective has been done over four years in order to gain understanding of the situation. Data has been collected through questionnaires, interviews and participant observation. This study included 143 respondents. Teachers, parents, pupils and principals were involved in the investigation and a case study was undertaken with a music center in North-West Province. Music education is not a sustainable and viable business opportunity. Music educators, who are mostly trained in classical music, should rethink the subject matter and didactical approach. Jazz and popular music are in demand by the majority of pupils. Teachers are responsible for teaching, administrative tasks and even cleaning and gardening. Nearly half the teachers have access to a computer and very few have a telephone at work while nearly all of the pupils have their own cell phones and internet access. Most teachers are hired part time without benefits, usually without a fixed income. Music education must be relevant and entertaining. Educators should adapt to the needs of the client and other sources of income should be investigated. Way in which services could be expanded, should be further investigated. The importance and values of music education should be promoted and marketed in the community and the focus of music education training should be on ensemble playing, improvising, composing and song writing, and entrepreneurship and business management.

Lum, Chee Hoo
National Institute of Education, Nanyang Technological University, Singapore

Images of Practice: Web Documentation of Music Teaching in Singapore

In response to one of the major goals of the Seoul Agenda for the development of arts education, to "stimulate exchange between research and practice in arts education", the UNESCO-NIE Centre for Arts Research in Education, Singapore, embarked on a case-study research project, "Images of Practice in Arts Education in Singapore" to web-document exemplary artists/arts educators/arts instructors working in Singapore schools. The project aims to get at the processes employed by these reflective practitioners in the arts so as to highlight exemplary features in their arts pedagogies and practices and using the resultant web documentation as a useful resource for the professional development of artists/educators/instructors working with schools. Delving into relevant research literature on what makes effective arts education practices alongside considerations of the pragmatism and usefulness of making teaching public, anchors the theoretical foundation of the project and provides guidance to the qualitative research analysis in terms of chunking, coding and categorizing. This presentation will focus on three case studies in music education that has been examined: composition in the secondary general music classroom; symphonic band and choir in primary schools. A discussion about research methodology (process of researchers working with teachers/artists) and findings in each case will be presented alongside a showcasing of the web documentation created, focused group discussions with music educators that ensued and its resultant implications for local music education pedagogy and practice.

ABSTRACTS

Lumbwe, Kapambwe

Northwest University South Africa

Children's Games, Songs and Dances: Towards an Integrated approach in the Zambian School Knowledge System

Children's games, songs, dances and dramatization (musical arts) have a function that fosters mental, emotional, physical and social development in a child. Within the life cycle of a person, the musical arts consolidate the transition from childhood into adolescence thereby equipping an individual with such life skills as: social, leadership, creativity, trust, responsibility, respect, a sense of sharing and togetherness. In Zambian indigenous communities, children were encouraged to play games, sing and dance while their parents went on with their daily chores. In the evenings children also spent time under moonlight, performing songs and dances, which included mixed gender. In the advent of urbanization, which entailed change in socio-economic setting, streetlight dancing and school play-time replaced what was prevalent in the rural communities. Nonetheless, music teachers in Zambian schools have not tapped into this resource for their lessons. That is why this paper aims to investigate possibilities of: 1. Identifying indigenous and contemporary games, songs, dances and dramatization; 2. Documenting children's games, songs, and dances on both print and electronic media in the form of CDs and DVDs; and 3. Effective utilization of these games, songs and dances in the teaching of music, arts and culture and other subjects in the school system. Realizing the complexities, challenges, and constraints in incorporating children's games, songs, dances and dramatization in the daily teaching in the Zambian school knowledge systems, this paper tries to explore theoretical frameworks such as: multiliteracies, multiculturalism, multilingualism and social change. This is in the light of trying to create child-centered teaching and learning methods. At the same time underlying cultural practices should serve as possible resources for pedagogical approaches in school. Qualitative research methods involving extensive fieldwork in rural and urban centers of Zambia were employed. Participant observation was used to collect data while analysis included review of audio-visual recordings. Furthermore, interviews and secondary sources (literature on children education) were consulted from a variety of archival sources. Findings revealed that Children's games continue to circulate from rural to urban areas, school playgrounds and classrooms. In the process changes occur in their form and performance styles, and also contemporary versions emerge. Studies like this one will promote further research and effective utilization of children's games in school.

Mackrill, Duncan

University of Sussex

Integrating a Consideration of Spirituality into Music Education Practice with Initial Teacher Education Students from a Model of Stochastic Process

Few would disagree with the notion that there is a spiritual element in music but because spiritual responses to music are essentially individual and cannot be engineered or planned, it is not something that transfers readily into the music education classroom environment with large groups of children. Yet educators surely have a responsibility to engage with this important aspect and to equip teachers with the confidence to encourage discussion of such an important area, both musically and for the whole person (Wills 2011)? All National Curriculum subjects in England are required to 'provide opportunities to promote pupils' spiritual, moral, social and cultural development' (2007). Ofsted (2009) too, in their triennial report for music state that "Music made a difference to pupils' development, personally as well as musically. However, most of the schools visited did not capitalize on its potential." So, what might help teachers be better prepared and to feel more confident in promoting a understanding of the spiritual in its widest sense, in their teaching? This paper considers Yob's view that music is a language of spirituality (2010) and reports on an intervention with a group of post-graduate students training to be secondary (11-18) music teachers in England, to begin to better understand spiritual responses to music, and provide classroom tools in order that they might integrate a consideration of spirituality into their own teaching in the music classroom. In particular, it explores how spiritual responses might be understood as a stochastic process (Bateson 1980). This is normally more associated with math or science, whereby a sequence of events combines with the random, in such a way as to only allow certain outcomes that are of use to either an individual or a community, to remain. It is proposed, that stochastic process also provides a model that can be applied to spiritual responses to music, when prior knowledge, understanding and experience, combines with the random,

resulting, at times, in such a response. This model enabled trainee teachers to more easily understand why two people with apparently quite similar musical backgrounds had very different responses to the same piece of music. Questions considered include whether the discussion and understanding of such processes enable trainee teachers to feel more confident about how spiritual responses might be discussed and supported in the music classroom, as well as more generally in their own teaching skills and personal philosophy of music education.

Madsen, Clifford K.[1]; Geringer, John M.[1]; Johnson, Christopher M.[2]; Southall, Jonathon K.[3] & Brunkan, Melissa C.[4]

1. The Florida State University; 2. The University of Kansas; 3. Indian River State College; 4. Louisiana State University

The Effect of Purposeful Distractors Placed in an Excerpt

This research represented an extension and replication of original research by Southall (2003). It was designed to determine if superimposed audio distractors would have an effect on the aesthetic experience of undergraduate and graduate music majors listening to an excerpt of Puccini's La Bohème. Subjects in this study were randomly assigned to two groups: one control and one experimental. The Control Group listened to an uninterrupted ten minute and thirty second excerpt of the stimulus. The Experimental Group listened to the identical excerpt with purposeful distractions. In the Distraction Group there were four distractors. A telephone ringing sound was placed at strategic points within two arias as distractions. White noise was placed in another part of the excerpt. The first three distractors were spaced throughout the aria; the final two distractors were paired together just before the ending climax of the excerpt. Subjects participated in the listening activity while manipulating the Continuous Response Digital Interface. A posttest questionnaire was given following the listening activity. Mean ratings of individual and group CRDI data were charted graphically. Results of this study were almost identical to the original study indicating that while all subjects were distracted, almost all subjects evidenced a quick recovery and continued to have an aesthetic experience following the periods of distraction. Results from the questionnaire indicated that subjects in the distraction groups were indeed distracted, that all subjects had what they considered to be an aesthetic experience, and that almost all of the subjects indicated that the movement of the CRDI dial roughly corresponded with variations of their aesthetic experience.

Magaliou, Maria

Athens Third Directorate of Primary Education

Music Education and the Post-modern Condition: Challenges and Perspectives

Post modern philosophy has offered a new conception about the essence of the term knowledge and the way knowledge is processed and distributed in today's world. Based on this conception, post-modern pedagogy has stressed the importance of multi-cultural education, and has given priority to the education of imagination and feelings, as well as to the broadening of pedagogical speculation about current social issues. The present article examines what postmodern philosophy claims about the current state of knowledge and education and explores ways in which music education can meet the demands of post-modern pedagogy and promote the adjustment of the individual and societies in the current social condition. Music education has been criticized for remaining "frozen" and untouched by societal and educational change in the post-modern condition. This criticism has been centered on the inability of music education to meet young people's changing needs in today's world and to promote life-long music-learning, as well as on the isolation of school music from music-making outside school. Today's shift in the priorities of education within the framework of post-modern pedagogy can give music education a new impulse. Music education has a lot to offer to the cultivation of emotional intelligence. It can help people define their identity and maintain their emotional and intellectual balance in an unstable, constantly changing world. It also has the power to help people realize cultural variety and accept it as a wealth for humanity and as a tool for democracy. Furthermore, it can open great opportunities for the promotion of co-operation and co-ordination of efforts, an element which is necessary in order for citizens of a globalized world to interact effectively with each other. These perspectives can only be accomplished by a school music curriculum that is founded on genuine music learning that values and stresses musical diversity and is intrinsically motivating and used in life.

ABSTRACTS

Mantie, Roger,

Boston University

"I Want To Do This More": Recreational Music Making as Personal Welfare

Since the late 1970s, neoliberal discourses have affected almost all spheres of daily life for people living in "high" and "very-high" HDI countries. Under neoliberalism, music and the arts have increasingly been repositioned with respect to schooling, culture, and prevailing social values. Common historical rationales for the learning of music have become muted due to national discourses of education and schooling that privilege international (primarily economic) competitiveness over personal well-roundedness; witness, for example, the overwhelming policy emphasis on "STEM" (Science, Technology, Engineering, and Math) in the United States. Given the pressures and expectations for students to engage in vocational training and education in careers contributing to national "success" in the global arena, the phenomenon of collegiate a cappella, where college students sacrifice 6-10 hours per week to willingly engage in self-directed musical activity devoid of any formal recognition or rewards, appears all the more remarkable. In this paper I examine the phenomenon of collegiate a cappella, considered as an act of reactionary agency that pushes against the tide of neoliberal discourses. Occurring throughout the United States, but particularly in the highly competitive college atmosphere of the U.S. northeast, the musical practice of collegiate a cappella typically involves non-music majors who may or may not have had previous musical experience. Comprised most often of 12-16 full-time students, groups are usually self-run and self-directed, rehearsing and performing self-arranged music. At my institution alone, there are no less than 12 of these groups. Building upon my previous research that examined collegiate a cappella through Bourdieusian theories and Stebbins' theories of serious leisure—research that found evidence of privilege but also deep levels of interpersonal care and concern—the present study expands the research to include interviews (N=30) and observations at multiple sites of activity (N=5-6) in the U.S. northeast, extending the theoretical frame to consider sociological theories of leisure and recreation. I hypothesize that participants, almost all of whom have academic majors favored by neoliberal rationalities, engage in a cappella singing as a form of leisure and recreation in order to regulate personal welfare. That is, participants use collective music making to ameliorate the dehumanizing effects of government discourses that emphasize international competitiveness over the needs and well-being of individuals.

Marjanen, Kaarina

University of Helsinki

Pre- and Postnatal Music Education for Holistic Development and Communicative Well-being

Music education and early interaction are commonly well known as separate phenomena. Music, in the current research, was considered as a way of communication. The connections of music education with interaction, supporting development with musical nurture, were investigated in this phenomenological study to fill in the gap. The aim of the study was to find out what kind of connections would be found between pre-/postnatal musical experiences and early mother –child interactions and how did music education affect the mother and the baby, when observing certain phenomena. The Ethological theory and the Relationships approaches, complemented with the Musilanguage theory, The Music-emotions theory, Constructivist learning approach, Hannaford's theory of holistic learning, and early childhood music education principles, created the theoretical background for the curriculum and its implementation in the study. Multiple strategies methodology: both qualitative and quantitative measures, theoretical -, data -, investigator - and methodology-triangulation were employed in this investigation. The empirical study was conducted as an adaptation of an action study, systematic video analysis, however, as a main method. The musically structured amodal communication in the groups of (pregnant) mothers and (belly) babies were compared in the investigation in three groups, 1) for both pre- and postnatal musical sessions (E); 2) only for postnatal musical sessions (C1); and 3) for no musical sessions at all (C2). Strong, multiple connections between music and linguistic interaction were manifested in the early behaviour of the mother and the baby, and in the infant's development. Especially the prenatal musical experiences were found significant for communication skills on the basis of vocal, visual, bodily and emotional evidence: early interaction and music are connected. Mother-child bonding was stated to become stronger through musical support in the investigation. The training of music educators should be strongly developed in various directions.

Marsh, Kathryn[1] & Dieckmann, Samantha[2]

1. University of Sydney; 2. Sydney Conservatorium of Music, The University of Sydney

You are Not Alone: The Role of Musical Collaborations in Supporting Refugee and Immigrant Children and Young People in Sydney, Australia

As an ethnically and linguistically diverse community, Australia has long afforded a place of final settlement for many immigrants, including refugees, a significant proportion of whom are children aged under 18. Newly arrived voluntary immigrants and refugees (involuntary immigrants) may face a range of social, emotional and cultural challenges related to geographical and cultural displacement and trauma experienced both in the country of origin, en route and in the process of relocation and resettlement in the host country. For immigrant children, choice in the process of relocation may also be considerably limited by their hierarchical place in the family, and for refugee children the sense of dislocation is exacerbated by trauma, hardship, educational deprivation, and the difficulties of resettlement (including language difference, loss of identity and cultural adaptation). This paper focuses on specific case studies within a project (2009-2011) that aimed to investigate the role of music in the lives of refugee and newly arrived immigrant children in Sydney in terms of its social, cultural and therapeutic effects. The ethnographic multi-case study involved a number of refugee and newly arrived immigrant communities within Sydney while several community and school-based programs formed the basis of case studies for this project. These included playgroups for parents and young children; a primary school with a high population of refugee and newly arrived immigrant children; music groups, drumming, capoeira and hip hop lessons in two secondary school Intensive English Centres (IECs); and a Sierra Leone Youth Group associated with an IEC but operating in a community setting. Children and young people (aged from 0-18) were observed engaging in music activity in playgroups, school classrooms, playgrounds, community-based and school-based elective music and dance groups and public performances, and were interviewed regarding musical preferences and music experiences outside of school. The study investigated different forms of music participation in home, community and educational settings, the use of mediated music and technology, and the outcomes of music participation for these children. Involvement in music provided opportunities for communication, acculturation, integration and belonging to real and virtual communities from the home and host cultures. Music and dance experiences also created avenues for emotional release and contributed to identity construction. Collaboration between school students and staff, community members and the research team enhanced the effectiveness of music experiences for these purposes. The value of collaborative music education partnerships between child peers, school staff, community members and researchers is explored.

Martin Gonzalez, Cristina [1] & Takasu, Hiromi[2]

1. Autonomous University of Barcelona; 2. Nagoya College

A Cross-cultural Research: Discovering Musical Interests of Children through the Project Method

"I hear and I forget. I see and I remember. I do and I understand". Under this old Chinese proverb concept, this paper presents research carried out within three countries (Japan, United States, Spain) and deals with a curricular unit that observes and activates the motivation of a group of four-year-olds introducing new music and culture, Chinese Music, using the Project Method methodology. The Project Method is an educational method that focuses on applying, but not imparting, specific skills and improving student involvement and motivation (Kilpatrick, 1918). Furthermore, the Project Method states that learning should start from the interests of children rather than from the adult teacher's perspective. Ausubel (1963) supported this idea and added that when children are motivated to learning, knowledge becomes meaningful for them. Edward and Mercer (1988) concluded that learning is more effective when students are actively involved in the process of learning. The aim of this research project was to: 1. Examine the use of the Project Method in teaching an unfamiliar musical culture in Kindergarten; and 2. analyze the impact of this pedagogical experience in each of the 3 countries for possible differences and similarities between them. A qualitative research methodology was used through the application of data collection tools such as participant classroom observation and the discussion-interview groups. Results suggest that although we used the same music and pedagogical resources within each country (e.g. Chinese Music), there were several differences based on teaching and learning as well as social and cultural circumstances. However, the results showed that children

were interested in the same kind of activities that involved performance, singing and movement. These results support the idea that students, particularly at young ages, learn by doing. The Project Method function as a positive approach to children's engagement in the study of music and culture and thus is effective for young children. This pedagogical approach fosters independent thinking, self-confidence, and social responsibility.

Martin, Jeffrey
China Conservatory

Experiencing Improvisation: Perspectives of Undergraduates at the China Conservatory

This paper reports the first phase of an ongoing study investigating the perspectives of students who have taken an undergraduate elective course in improvisation at the China Conservatory. The purpose was to explore what the experience of free improvisation means to these students and to uncover initial categories to direct the continuing inquiry. In the context of this course, "free improvisation" involves a self- or group-directed process of creating music in real time, which may proceed from spontaneously produced sounds or patterns, or from open-ended structures such as pitch collections, rhythm patterns, non-musical cues, or overall formal guidelines set in advance. Improvisers are encouraged to bring their own musical backgrounds and stylistic preferences into the experience, as well as to discover new ideas and ways of expression. The China Conservatory provides a unique setting, in which this newly offered improvisation course bridges rich traditions of direct instruction that have been effectively implemented in China with lesser-known approaches such as discovery-based music learning. As course instructor, my intention was never to have students simply adopt Western ways, but rather to facilitate an atmosphere of dialogue, in which they could conceive innovative approaches to music learning from within the context of their own cultural backgrounds. The focus of this qualitative case study is not the course itself, but the views of the students on the experience of improvising. Data were collected primarily from self-reports submitted by students throughout the course and in-depth email interviews with a selection of those students. These sources were triangulated with field notes and audio recordings of class sessions. Among the initial findings were the following significant aspects of the students' experience: the discovery of inherent improvising ability; a lively enthusiasm toward the opportunity to express personal musical ideas; a shift from a perception of music as "fixed" to the view that it is "changeable" or "variable"; frustration resulting from perceived limitations in personal musical resources; conflict and confluence between pre-planning and spontaneity; the power of "restrictions" to enhance freedom; and, a concern regarding whether improvising should conform to external standards or simply be guided by one's own feelings. In addition to guiding subsequent research, these observations provide information useful for understanding the issues involved in teaching improvisation within a cultural context focused almost exclusively on direct teaching.

Masko, Meganne K.
University of North Dakota

Spirituality, Religion and Morals in the Music Education Classroom: Understanding Differences in Terminology and Its Implications for Teaching

Lowell Mason wrote in his Manual of the Boston Academy of Music (1834) that one of the reasons for including vocal music in school curricula was because it produces "love to God." Likewise, Horace Mann wrote, "...the social and moral influences of music far transcend, in value, all its physical or intellectual utilities." Indeed, one of the primary reasons the Boston School Committee adopted vocal music as a part of their academic curriculum was the group's belief that singing would turn students' thoughts from their daily lives to the spiritual realms and to God. This spiritually centered rationale for including music in public education was reiterated by Hazel Novahec Morgan in her writings on behalf of the Music Educators National Conference in 1947. More recently, Earl Harper, Bennett Reimer and Donald Hodges have all noted the apparent spiritual significance of the musical experience as a reason why humans engage in and value music enough to include it in educational curricula. American music education is now greatly removed from its roots in Judeo-Christian morality and Protestant piety; however, educators still argue that music education provides a basis for moral development. There is also a growing movement within the international music education community aimed at exploring the ways in which music education both influences and is influenced by spirituality. The difficulty with these effort is that we, as educators, rarely fully grasp what is meant by the terms "spirituality,"

"religion" and "morality." In addition, American public educators sometimes struggle with how to understand these concepts within the framework of the separation of Church and State. Therefore, the purpose of this paper was to: 1) Define the aforementioned terms according to scholarly research in education, theology, medicine and philosophy. 2) Discuss how these terms relate to current pedagogical practices in the United States as determined via content analysis of recent American music education publications. 3) Explore via group discussion how music educators can incorporate aspects of moral and spiritual development while complying with the federally mandated separation of Church and State. 4) Use music instruction to create an environment of respect and tolerance for a variety of religious practices based on the principles of cultural competency from the multicultural counseling and multicultural music therapy literature.

Mateiro, Teresa[1] & Westvall, Maria[2]

1. State University of Santa Catarina, Brazil / Örebro University, Sweden; 2. School of Music, Theatre and Art, Örebro University, Sweden

Pedagogical Content Knowledge and Music Teaching: A Cross Cultural Inquiry

The knowledge base for teaching comprises the types of knowledge needed to teach. Shulman (1986, 1987) describes three types of professional knowledge: content knowledge, pedagogical content knowledge and curriculum knowledge. Of these, Pedagogical Content Knowledge (PCK) distinguishes the teaching profession from other professions and for this reason PCK is an important topic in educational research. Music education research has investigated conceptions and applications of the professional knowledge of music teachers in primary and secondary classrooms and in teacher education programs (Russell 2000; Ballantyne & Packer 2004; Ballantyne 2006; Jorquera Jaramillo 2008; Campbell & Burdell 1996; Mateiro 2009). The present study explored the perceptions of student music teachers from three countries with regard to the applied PCK of a specialist music teacher. The overarching objective was to discover and interpret which components of PCK student music teachers recognize and identify; and discover whether there is a general understanding of PCK regardless of linguistic, cultural and educational contexts. 82 Brazilian, Canadian and Swedish students took part in the study. All were registered in programs leading to a music education degree in their respective countries. The students watched an uninterrupted 30-minute video of a complete music lesson in a Canadian grade one class and wrote their observations freely during the viewing. They were asked to do this in a descriptive and reflective way and were advised that the purpose of the exercise was not to evaluate the teacher's work, but rather to provide an opportunity to observe a professional teacher giving a lesson in an authentic classroom. The same procedures were applied in all three teaching contexts. Participants' written observations were interpreted in terms of the components of PCK: teaching approach, students' participation and the assessment of students' musical abilities. The findings revealed commonalities in the responses of the pre-service student music teachers' perceptions about PCK in terms of their ability to identify and interpret aspects of PCK in a music classroom regardless of country of origin. It led us to conceptualize PCK as a general understanding in educational systems influenced by western ideas. An unanticipated finding was that the participants explained the teacher's professional competence solely by her teaching experience and not, for instance, by her own music education background. The findings lead us to pursue a line of research that would explore student teachers' understanding of the relevance of their music teacher education content to teaching as professional practice.

McMillan, Jan

Towards International Pedagogues: Experiences of Australian Musicians Adapting to New Social, Cultural and Pedagogical Diversity in Malaysia

Academics are well aware of the trend towards global students as opportunities for international study expand. However, it is less likely that we as teachers and pedagogues transfer our knowledge and skills to another international location. Being appointed to another country has rewards and challenges both professionally and personally. Malaysia, as a warm, social and generous community minded country, has offered a diversity of cultural, social and pedagogical events that to date have expanded both personal and academic teaching expertise in a truly global sense. In Malaysia, the three main ethnics groups within universities are Malay, Malaysian i.e those from different origin; mainly Chinese, Indian, and International Chinese. Notwithstanding having to learn at least one new language and a variety of food, university life offers the total experience of Satu (One) Malaysia – A harmonious blend of these

cultures from their different calendars to both teachers and students. Malaysian cultural experiences include the religious festivals of Ramadan and Hari Raya, National Independence Day (Mederka); Chinese experiences include Chinese New Year, Pesta Chun, Festival of the Hungry Ghost and the Moon Cake festival; From India, the Thaipusan and Deepavali festivals, Sutra Dance and many more. The Music and Performing Arts Faculty at University Pendidikan Sultan Idris is saturated with indulgence into musical heritage and tradition; Wayan Kulit (shadow puppets), traditional dance and songs, theatre and art. In the spirit of global music communities and pedagogical growth, this presentation aims to demonstrate the rewards of international mobility for pedagogical benefit. Experiential rewards are abundant and create a rich tapestry for both academic and personal growth. For those who are willing to undertake the journey, the benefits inevitably flow to both current and future generations, developing skills and knowledge to build intelligent, empathetic and creative leadership.

Matto, Adrian Jorge; Villalba, Silvia Esther & Alcaraz, Maria Rosa

Instituto Superior del Profesorado de Música "Prof. L. Y. P. de Elizondo"
(Resistencia, Chaco, Argentina)

Educational Experiences In the Music Classroom with the New Sound Textures of 20th and 21st Centuries

Academic music of the 20th and 21st centuries presents innovative solutions for both the hearing and production. So, these have made it become somewhat hermetic, especially when referring to teaching and dissemination in the music classroom. It is therefore normal that not to include in Argentinean musical programming broadcast through the media or in the musical classes. Therefore, between 2010-2011, the Music Teacher Training College "Profesora Lilia Yolanda Pereno de Elizondo (in Resistencia - Chaco, Argentina), implemented a training project addressed to Music teachers who work in different educational levels in the province. During the experience, the trainers proposed that participants use skills not developed during their professional training process since most of the contents proposed were not part of the curriculum. In addition, there were also spaces and time provided for group artistic creation, where exercises aimed to strengthen the development of abilities for music production, hearing discrimination, classroom management and planning were carried out. The methodology was an interactive workshop in which there were moments of conceptual analysis and avant-garde music samples from individual and group experiences. The bibliography and select discography during workshop development constituted the theoretical framework and auditory counterpart as well as functioning as a trigger of new meanings. In addition, each thematic block concluded with a sample of musical accomplishments, in which it was possible to assess aspects of learning evolution. As a final result, participants successfully completed all planned instances, fulfilling and reaching the desired objectives. In the end, it was possible to verify the flexibility of the proposed model and its feasibility of application in different contexts in the educational system.

Mau, Christian

School of Oriental and African Studies (SOAS), University of London

The Representation and Portrayal of the Shakuhachi: An exploration of the importance of musical context in the music classroom

Since its arrival from China, most likely in the latter half of the 7th century, the family of end-blown bamboo flutes, now collectively referred to as the shakuhachi, has a long variegated history with several gaps, enigmas and apparent fantasies. Today's instrument is most often associated with Zen Buddhism, often causing it to be referred to simply as a 'Zen flute', regardless of the contexts in which it is played and heard. This, of course, may not differ much from "religious" music in the western classical tradition that, like some of the repertoire linked to the Zen context of the shakuhachi, has also found its way to the concert stage, regardless of the original intentions of the 'music' itself. This phenomenon could be considered testimony to the enduring value of the music itself. The shakuhachi's link to Zen, even though arguably tenuous at times and perhaps exaggerated, is inescapable, regardless of the fact that the instrument also enjoys a presence in a more purely 'secular' context. Today, the Zen connection may be based mainly on a particular repertoire, usually referred to collectively as 'koten honkyoku', (classical original pieces). As already mentioned, many of these pieces have come to be enjoyed more from a purely musical perspective simply as 'art music'. This paper looks at various facets of the shakuhachi in a more generic sense and asks whether they are all fully and appropriately represented, not only to the public, but within the classroom setting. One group, the Myōan Kyōkai for example, uses the

shakuhachi almost only within a temple setting and does not believe in performing in the usual sense as for the benefit of onlookers or an audience. Does this lessen the value of, or interest in, the music itself? When we teach (and learn) about music, how important is the question of context? This paper will take a brief look at how the shakuhachi is represented in the literature and will also consider its portrayal in Japanese music textbooks. It will also discuss the views held by Myōan Kyōkai members, about whether they feel that their tradition has a place or needs representation in the music classroom.

Mazera, Sevi[1] & Liakos, Ioannis

1. University Ecclesiastical Academy of Vella of Ioannina

The Teaching Methods of Ecclesiastical Music - Psaltic Art (10th – 19th centuries)

The Psaltic Art since the introduction of the written system of musical notation (10th century) is taught by great figures of Compositors and Masters. Even after the fall in, non-Ottomans occupied areas of the former Byzantine Empire (Crete, Cyprus, Mount Athos, Sinai, Serbia) continues to survive, to flourish and evolve. The continuous presence of the millennium old, written Byzantine musical culture was accompanied by parallel efforts to find ways of teaching and applying the Chanting Art. Methods of teaching music have thus appeared, combining the theoretical with the practical aspects of learning. The theoretical texts are divided into two categories: a) in 'Protheories of the Papadike, and 2) the actual theoretical writtings. Before finalization of the text of the Protheories in a common tradition, as we know from the majority of manuscripts, we have very important 'Methods' of the singes beginning with the oldest list of singes (10th century). Here, in chronological order, the methods of the 'theses' (formulas) of: the Protopsaltes Ioannis Glykis (early 14th century), Ioannis Koukouzelis (1st quarter of the 14th century) known as 'the Mega Ison', Xenos Koronis Protopsaltes (1st half of the 14th century), Gregorios Bounis Alyates (around the time of the fall of Constantinople), priest Ioannis Plousiadinos (died around 1500), etc. The actual byzantine theoretical writings for Byzantine Music are: 1) Agiopolitis "text of the 14th century, 2) Gabriel hieromonk (15th century), 3) Manuel Chrysafis (1458), and 4) Akakios Chalkeopoulos (circa 1500). During the Postbyzantine period, we have some significant theoretical writings, whose conclusion was the reform of three Teachers (Chrysanthos – Gregorios - Chourmouzios), has been taken up by Chrysanthos with two books.The appearance of music printing helped to establish and spread a common system of musical writing and reading of Byzantine music.

McAlister, Andrea

Oberlin College

Pedagogy for the 21st Century

Pedagogy professors are eagerly awaiting the arrival of the graduating class of 2016. You can almost hear the syllabi, textbooks, and lecture notes being pulled from the shelves. Our syllabi are based on a solid, time-tested foundation of pedagogical research and we are confident that we are giving the next generation the tools needed to become successful teachers. While the topics remain the same, the ways in which we can disseminate that information have changed radically and almost daily due to rapid advancements in educational technology. While we wait for students to walk into our campus classroom, we are learning that these classrooms are no longer just a physical space. The millennial students (1983-2000) have come to college armed with their laptops, cell phones, and 4G networks and expect us to keep pace. As professors, we have been teaching these students for more than a decade and have gradually entered into their world of technology. Written assignments can be turned in as digital files, grades can be posted online, and the "blackboard" is so much more than just a black board with chalk. We strive to keep up with their technology but even the digital world of our millennial students cannot match that of the next generation. The iGeneration (2001-present) is growing up with devices, apps, and technology that neither professors nor our pedagogy students could ever have imagined. Not only do we need to teach to the pedagogy student of the present, we need to anticipate the music student of the future. The content of our courses remains strong and learning to teach traditional pedagogy is imperative. It is, after all, the teacher that educates and motivates the student. But technology has provided us with tools to make this learning more interactive, customizable, and student-directed. Technology has opened up new, virtual doors that allow pedagogy to move beyond the classroom, the campus, and the community and move into a world that gives tomorrow's educators the tools necessary to teach the 21st-century student. This session will explore new technologies that can be incorporated into the pedagogy classroom including new presentation software and video sites for observational and educational use. The session will also explore this author's pedagogy website that

provides students with an online resource for future use as well as video interviews of professional music teachers at all levels.

McCabe, Melissa & Howard, Sandra

Towson University

Reflective Practices in Music Teacher Education: Implementing a Reflective Thinking Training Model in Music Teacher Preparation Courses

As professors in music teacher training programs, part of our responsibility is to produce effective music educators. Research literature points out that reflective thinking is crucial to teacher improvement. The purpose of this action research study was to examine the effect of a system of reflective training on undergraduate music education student's demonstrated levels of reflective thinking in written learning journals. Levels of reflective thinking were determined using categories based on Mezirow's work on reflective thinking. Participants completed the Biggs Revised Study Process Survey during the first week of the semester. In addition, participants were required to present and video record a series of teaching presentations focusing on a variety of music topics within the scope of the music methods courses. Following the first teaching presentation, participants viewed the video recorded presentation and submitted a one-page typed reflection. In an effort to obtain baseline data, the researchers did not describe specific reflection criteria on which to base the first reflection. Each participant's first reflection was issued a subject number and contents were analyzed using categories based on the reflective levels. Following the first teaching presentation and video reflection process, the researchers introduced the six-step "Reflection Process Training" within the context of class meetings over a series of weeks during one semester. After the final teaching presentation, participants viewed the video recorded presentation and submitted a one-page typed reflection. The final reflection was analyzed using the reflective process coding. At the end of the semester, participants completed the "Reflective Thinking" survey. Effective reflective writing requires a deeper learning, which is more than short-term, rote memory work. A model provides a degree of structure that is often necessary to guide students in their learning. Using this model as a framework within music teacher education courses is an excellent way of encouraging reflective thinking in students' journal entries and thought processes. Consideration of the levels of reflection adds an extra dimension by allowing greater insights into the degree of meaningful personal assimilation. Other necessary components of the reflective process training include: adequate time to consider ideas critically; active participation; involvement of self; and commitment to the implementation process. Employing a system of reflective training along with the use of video recordings in the process of reflection can be effective tools in fostering students' further understanding and development in becoming effective teachers.

McCabe, Melissa

Towson University

Learning Together Online: An Investigation of Collaborative Instruction on Students' Demonstrated Levels of Cognition in an Online Music Appreciation Course

The purpose of this study was to investigate the effect of collaborative instruction on students' demonstrated levels of cognition in an online undergraduate music appreciation course. Undergraduate students (N=91) enrolled in an online music appreciation class were recruited as volunteer participants for this study. Data were collected using online surveys and online discussion transcripts. Discussion transcripts were analyzed and rated for cognition level by trained judges using a system based on the principles of Bloom's Taxonomy of Learning. Results from the discussion transcripts analysis were used to compare types of instruction, levels of cognition and levels of student satisfaction for each course assignment. A one-way ANOVA indicated a significant difference ($p < .05$) between the types of instruction (collaborative versus non-collaborative) and students' demonstrated levels of cognition. Data indicated that collaborative small group assignments that foster high levels of discussion and interaction may encourage the use of higher order critical thinking skills. A Friedman Two-way ANOVA found significant differences among student preference rankings indicating preference for a variety of instructional strategies implemented throughout the course. Although further research is needed in order to resolve issues concerning the effectiveness of collaborative learning in the online classroom, there are some conclusions that can be drawn from the existing study. First, online participation has to be seen by students as something integral to their success in the course. If it is viewed as busy work that they do only to get a participation grade, then it is unlikely that meaningful discussions will result.

Secondly, many students are accustomed to the didactic approach to teaching in which the instructor lectures; students listen and take notes; and there is limited student-student and student-instructor interaction during class. This online music appreciation course placed tremendous demands on the students. Unlike the traditional face-to-face classroom where a student's presence may be considered their participation, students suddenly found themselves in a situation where they were required to actively participate by making written contributions to discussions and collaborate with other students online to complete assignments where they were given the freedom to choose when to participate, from where to participate, how frequently to participate and how substantially to participate. Although course expectations were laid out in the course outline, many students only had a vague idea of what an online course was and what they were expected to do.

McCord, Kimberly[1] & Lee Chaoyang, Liza[2]

1. Illinois State University; 2. University of Technology, Taiwan

Using Music Technology With Young Children with Autism: Two Case Studies

This study investigates two approaches toward engaging young children with autism in music using music technology. A case study approach was used to describe strategies used to engage two children in music that otherwise show a lack of interest in participating in musical activities. Both male children, one age four and the other age five have clinical diagnosis of autism with communication disorders. Both have challenges with joint attention and are withdrawn socially. The four-year old child was seen individually over 22 weeks with 30-minute instructional sessions twice a week. The five-year old was a member of an inclusive kindergarten general music class. Data analysis involved a telephone interview as well as a personal interview with the parents and the music teacher in order to triangulate data, gather background and set guidelines for the study. The results showed the positive efficacy of using Soundbeam and iPad technology by increasing joint attention and decreased disruptive behavior and socially withdrawn behavior to participate in musical activities.

McCord, Kimberly

Illinois State University

Improvisational Thinking in Young Gifted Children

This study investigated students (aged 10-14) who were members of a jazz after-school Orff group. Select members participate in a monthly improvisation group. Students in the study were asked to improvise to a blues recording and were stopped during the improvised solo and asked where they were going with the solo and what made them to decide to play what they played already. Gifted young musicians think in similar ways to professional jazz musicians in this situation.

McCormack, Brittany[1] & Klopper, Christopher[2]

1. Griffith University; 2. Griffith University, School of Education and Professional Studies

The Potential of Music for Developing the Fluency of Oral Language in Students with English as a Second Language

As human beings, we express ourselves and communicate our emotions in two forms: through the power of speech, and music (Zdzinski, Ogawa, Dell, Yap, Adderley and Dingle, 2007). Despite living in a globalised world, the development of oral capacity in the English language is essential in communication today (Huang, 2010). Second language learners need to participate in academic, occupational, and social contexts in which oral language capacity is vital. Recent advances in the study of the brain have enabled researchers to understand how engagement with music may influence other cognitive functions, primarily language and speech (Hallam, 2010). We are all musical; it is a part of our basic human construct (Welch, 2005). Music can be considered the only universal language, and the brain's ability to perceive it is present from very early development (Zatorre, 2005). For children across all cultures today, music is not far separated from components of their daily lives; connected with social interactions, relationships, home routines, classroom behaviour, and play (Fox, 2000). The magnitude of children's exposure to music and the neurological similarities to oral language suggest that educator's need to identify strategies for music involvement in classroom, and programs for delivery, as it cannot only affect oral fluency of ESL learners, but further develop literacy skills, and connect to and enhance performance in other subjects (Fox, 2000). This study aims to identify the potential of music for developing the fluency of oral language in students with English as second language. By recognizing the

social construction of reality, this study highlights how participants interpret their experiences, and what meaning they attribute to them. This phenomenological case study enables an in-depth analysis of a single entity, while incorporating the 'Lived Experience' of phenomenology of practice, inviting the experience to inform us what the phenomenon is by capturing the experience as perceived by the participants. Methods used included observations, focus groups and individual interview. These allowed perceptions from a third partyto be objective, and included information and opinions from participants, either corroborating or refuting observations. An inductive analysis approach allowed data to be synthesized, and crystallisation enabled further reflection on the analysis experience, attempting to identify patterns recognised during the immersion process. Consequently, the case site could be returned to for additional data collection to validate emerging patterns. By undertaking this research, it is hoped that the insight can stimulate reform in the teaching and learning practices within and beyond ESL classrooms.

McPhee, Eleanor A.

University of Western Sydney

Scared to Share: Studio Teachers and an Asynchronous Web Forum for Pedagogical Learning

Studio music teachers in Australia are generally accomplished musicians who are self-taught teachers and the solitary nature of the profession means that opportunities for peer discussion/collaboration are difficult to attain. Furthermore, much of the formal teacher education available in Australia is aimed at classroom music teachers and therefore isn't always relevant to the studio teaching scenario. This paper investigates a seven-month collaboration between forty-nine studio music teachers using an online asynchronous discussion forum. This online forum represents part of a larger study that included an earlier forum (stage 1), twenty interviews and a focus group. The key musical and pedagogical issues for participants in this forum were determined using thematic analysis and the metadata of the web forum itself was used to categorize themes to allow patterns to emerge. Questions on personal history /background elicited the highest response rate and the participants' descriptions of experiences of excellent early teaching, both received and observed, constructed a profile of 'ideal' teacher attributes. These were flexibility, patience, tolerance, empathy, expertise, and a willingness to learn from his/her students. Although the forum questions received a large number of responses (200), results suggest that participants were scared to share with each other, based on the lack of discussion on the forum coupled with the high rate of non-participating observers (lurkers). The relatively high number of responses on personal history/background questions in this study seems to support this because this style of questioning allows people to share their beliefs and opinions under the guise of personal storytelling (Jonassen & Hernandez-Serrano, 2002) and therefore side steps the potential confrontation of holding one's present teaching practice up for scrutiny. Perhaps this suggests that personal histories could be used in professional development opportunities for studio teachers to scaffold teaching practice and an exploration of the themes and beliefs present in these histories could provoke discussion and reflection in a non-confrontational way.

Meave, Alfonso[1] & Bustamante Orduña, Felipe

1. Universidad Nacional Autónoma de México UNAM

ModusXXI: An Atonal Melody Generator, Based on Lars Edlund´s Modus Novus Ear-Training Methodology

This paper describes the development, performance and use of the computer program ModusXXI, a music generator that can create a practically unlimited number of atonal melodic dictations, or melodic material for sight-reading, based on the Modus Novus methodology. Modus Novus organizes the aural study of atonal melody structure on the combinations of intervals that will break the bonds with any tonal context; a characteristic of some music composed since the first half of the 20th century. Each chapter has certain melodic material that has been grouped together according to the musical intervals that they contain, in groups of increasing degree of difficulty. Although there are other atonal ear-training methods, Modus Novus is the only one known to us that concentrates specifically on the study of the melodic interval structure of atonal music. At present, several systems are available, or have been proposed, that generate music with computers. Nevertheless, none of these organizes the melodic structure upon specific atonal intervallic content. ModusXXI is an application with an easy-to-use graphic user interface, which runs on systems that support the Java Virtual Machine. It generates

melodies following the Modus Novus methodology, based on random selection of notes and rhythmic values. ModusXXI was tested with a group of music students, obtaining a Mean Opinion Score acceptance of over 80%.

Mell, Margaret Ruth

Villanova University

Contemplative Methods for Music Teaching-Learning: Building Blocks and Tools that Promote a Spiritually-Sensitive and Informed Culture in Classrooms

The Association for Contemplative Mind in Higher Education is an organization that supports academic professionals with an interest in exploring the special role that contemplative practices can play in cultivating essential student and instructor human capacities. According to multi-domain research studies and classroom pedagogical initiatives in higher education institutions in the United States and Canada, an impressive array of evidence has been compiled. Contemplative and meditative practices—far from being confined to any particular religious community—encompass natural human endeavors that are a part of everyday personal, cultural, and institutional life. Besides fostering qualities of attention, equanimity, wisdom, and compassion, research points to three ways in which contemplative pedagogical techniques can be applied in educational settings: achievement of traditional education goals (e.g., enhancement of cognitive and academic performance); support for student mental and physical health under academic-related stress; and, development of the "whole person" (e.g., attention, meta-cognition, transformative learning, and emotional intelligence). Investigation into higher education's contemplative and transformational pedagogical methods in various higher educational fields demonstrates consistent use of music pedagogical methods similar and complementary to those used commonly by music educators within their classrooms worldwide. With the acceptance of Spirituality in Music Education (SAME) as a SIG at ISME 2012, interested music instructors state they aim to find specific tools and methods with which they can integrate spirituality into everyday music education practices. They also propose to foster inter-cultural and inter-spiritual understanding, dialogue, and collaboration among practitioners and researchers within music education's areas of interest, and between music education and other relevant fields of music practices. In response to SAME's stated aims, this paper explores extant music methods that can be easily and naturally extended into or complemented with contemplative practices thereby raising awareness and providing pedagogical tools for integrating spirituality effectively into music education classrooms; and, honors diverse individual and cultural interpretations of what is called "spiritual" in music experiences by identifying theoretical, inter-relational elements. This paper's exploration of complementary music education and contemplative practices, and its theoretical categorizing are designed to facilitate inter-cultural and inter-spiritual dialogue among participants. Each participant will acquire adaptable tools for contemplative music education practices and inter-cultural, inter-spiritual dialogue in her or his music classroom.

Mell, Margaret Ruth

Villanova University

In Pursuit of a Meta-Theoretical, Integrative Framework: Music Education and Spirituality

As musicians and teachers, each of us constantly inter-weaves confluent objective and subjective elements in music teaching-learning's art and craft: body, mind, and spirit. We interpret, assign value, and derive meaning from music we produce or hear, using labels and categories we learn within our formatives cultures' customs, norms, and beliefs. When we have spiritual experiences, we also interpret, and assign value and meaning according to our cultural norms and language. To develop an ever-widening reservoir of knowledge of the complex dynamics of music-person experiences, we measure objective physical properties of persons, instruments, places, music and sound-silence: a vast continuum of elements. Similarly, it is possible to measure objective aspects of spiritual experiences, neuro-physiologically and otherwise. Our international, national, and local institutions at all levels of education have criteria to be met, methods for teaching, instruments and venue for assessment, and theoretical constructions that assist comprehension. Certainly, religious and other cultural communities have offered dogmatic and doctrinal constructs to help persons understand spiritual experiences. One may categorize any inter-relationship of music teaching-learning elements as a human experience. One may also describe spirituality as a human experience. I suggest that Integral Theory's map of human

experience is an intriguing meta-theoretical framework that may assist music educators explore and develop holistically the interrelationships of music education and spirituality. Integral Theory is a five-element heuristic that has been developed and refined since the 1970s by multi-domain thinkers and scholars. Its most recognizable element (of the 5) is a quadrant heuristic featuring individual and group factors: subjective (interior phenomenological); inter-subjective (cultural-interpretational); objective (exterior behavioral); and, inter-objective (institutional and environmental). Integral Theory's remaining four primary elements (of the five) trace evolving paths of human growth and development; highlight diverse lines of development; recognize changing states of consciousness; and, name types, or styles, of being and acting in the world. This meta-theoretical tool will help us see and affirm where we, as an international community of music educators have been, and where we are now as it beckons us to travel further. It supports practical, theoretical, and research inquiries. Its framework separates tangled truth claims, welcomes diverse perspectives, encourages authenticity and excellence, acknowledges growth and development, reveals possibilities, and stretches imaginations while opening space for creativity. It honors and supports simplicity—and complexity—in the music-person dance. Using Integral Theory, this presentation demonstrates the immanence and transcendence of spirituality in music teaching-learning's mellifluous dance.

Mercone, Irene

SIEM accademia filarmonica bologna

Body Movement as an Instrument of Analysis and Musical Interpretation

Recent studies on the music/movement relationship (Davidson & Correia, 2007; Godoy & Leman, 2011) demonstrated that the formulation and execution of expressive ideas in musical interpretation pass through movement. Kendon (2004), McNeill (1992), Cadoz and Wanderley (2000), Coker (1972), and Hatten (2004) make a clear distinction between instrumental actions and gestures, based on the quality of the movement and whether or not it conveys a meaning. In this perspective, Berthoz (2000) maintains that musical gesture is a meaningful and communicative movement; for Camurri (2005), a gesture is meaningful if it is expressive. Delalande (1985) distinguished the movement that produces the sound from the movement that accompanies it. Godoy & Leman (2011) identified other aspects of gesture based on their function in musical performance. The latest research suggests a study of the properties of gestures by identifying the "expressive timing" (Windsor, 2011) and "expressive patterns" (Spiro, Rink, & Gold, 2011) that instrumentalists create during their performances by adopting a motor program. These are to demonstrate how corporeal experience in which changes in the musical structures of a piece of music are transformed into expressive movement can foster the development of a motor program for musical interpretation. This research concentrates on the expressive use of rubato, and shows how young pianists who feel oscillations in tempo, changes of dynamic, articulation and timbre of a Chopin Mazurka with their bodies, can learn to produce expressive rubato patterns in their performances. Six pianists (aged 11 to 13) participated. Their level in piano was sufficient to play Chopin's Mazurka in Bb major. The students learned the Mazurka without having received any instructions beforehand. When they felt ready, their performance was recorded. The teacher then gave 2 lessons on analysis of the piece, using movement to help the students acquire the structural and performance elements of the piece itself. The students continued to practice the Mazurka. They were recorded again. Each recording was analyzed with Sonic Visualizer software to identify any changes in performance of rubato after the corporeal experience. Analysis of the tempo patterns performed by the students showed how, after the corporeal experience, a greater ability was observed in their use of variations in tempo through a system of oscillating hand and body movements. The assimilation of piano rubato by using the body had helped to develop a motor program. Results show how a motor activity that fosters the learning of structural/performance elements for the purposes of performance can be useful in teaching musical instruments.

Micha, Paraskevi

10th Primary School of Agrinion, Greece

Critical Factors of the Performance of Greek Adolescents in Solfège

Solfège is a type of musical exercise and one of the most difficult in teaching of music and source of disappointment for students. Their errors can be revealing. The aim of the research is to observe, describe and analyze errors made during the interpretation of tonal and modal melodies (western European tonal music and Greek folkloric music). These also constitute indications and the means to

analyze cerebral procedures that relate with the learning, reading, understanding and singing of music and allow us to discover the reasons that have to do with the recognition and the performance of musical notes, intervals, degrees and cadences that cause difficulties and errors. The 36 students, our representative statistical sample, are examined in two different types of teaching (typical και Kodaly) into a special cultural environment. Finally, the interpretative analysis of errors proves the indisputable influence of culture and musical education as the most significant critical factors of the performance of Greek adolescents in Solfège.

Michaelides, Pepy
Cyprus Ministry of Education and Culture and University of Nicosia, Cyprus

Parallels and Paradoxes of Youth Music Making Synergies: Towards a Cosmopolitan Pedagogical Ideal

The focus of this paper is to examine issues concerned with music making activities as exemplified in the many-sided and hybrid character of young musicians aged 17 to 26 from Europe (namely Belgium, Cyprus, Greece, Ireland, Portugal and Slovenia) and the Eastern Mediterranean (namely Israel, Lebanon and Turkey) when they collaborate to create and perform music. The research was carried out from July 2008 to February 2011 in interethnic music encounters in Cyprus and constitutes part of a large transnational research project initiated in 2005. More specifically, the researcher's attention is engaged with the parallels and paradoxes in the musical behavior of the above mentioned diverse groups of professional, semi-professional and amateur musicians when they collaborate to create, perform and reflect on and/or revise their arrangements of pre-existing compositions as well as their improvised compositions in a semi-formal environment. The literature that supports the background of the research emanates from three streams of thought. First, social and psychological theories of meaning as well as theories of the other, second, rhizomatic theory offers a possible exploratory and explanatory framework for the organization and construction of knowledge and third, theories of globalization and cosmopolitanism. The data collected included audio and visual material, the research participants' musical products, questionnaires, semi-structured interviews and reflection diaries. Data were analysed qualitatively. Preliminary results indicate that the musicians' behavior, demonstrated both in the creative process and their music outcomes, points towards articulate differences between globalization and cosmopolitanism revealing circuits of stylistic interchange and interculturality. Subsequently, grasping the appropriate distinctions assists us in reconsidering and reformulating the role of music in intercultural music education. It appears that music is a potentially powerful tool that may help us – while at the same time strengthening the position of globalization - move away from possible naïve assumptions and misconceptions concerning globalization in music education to more critically sensitive aspects intrinsic to cosmopolitanism and their relationship to music and music education. Moreover, there is evidence of democratic procedures, democratic decision making and a 'space' for reflection, re-organisation and re-evaluation in the music processes. Evidence from the research offers a window in our understanding of musicians working in similar multicultural environments, professional and non-professional musicians collaborating under the circumstances mentioned above, and, practices and revision patterns that these musicians adopt and/or develop. Some further research suggestions are highlighted especially focusing on implementing appropriate practices in the music classroom.

Minafra, Annamaria
Institute of Education, University of London-Fondazione Istituto Musicale Regione Val d'Aosta FSE, Italy

The Importance of Kinaesthesia and Embedded Simulation in Group Music Learners

This theoretical paper, drawn on existing neurophenomenologic and neuroscientific literature, aims to discuss the effect that kinaesthesia could have if applied in group music instrumental learners through embedded simulation. Kinaesthesia has an important role particularly for those learning in groups as it could make instrumental learning faster by involving multi-sensory organs and developing body awareness. Action observation is fundamental in learning, especially for music learners. Human beings have a common neuronal system that involves their brains and bodies while interacting with the external word. Every time people observe somebody performing an action, their mirror neuron system is activated. Experience perception is strictly related with corporal movements of human beings which are oriented in space and time. In this process, empathy has a fundamental function because it allows us to recognize and share people's emotions, and creates the motivation to act or not to act. A

methodology search strategy was proposed in a primary school with 9-year old students. The hypothesis was that kinaesthetic activity, related to movement and singing, carried out during group violin lessons for beginners, stimulates proximal development zones and has a positive influence on right pitch matching, faster learning, more awareness of learning rhythm. In music instrumental learning, embedded simulation has an important role because it is based on the concept of intentionality. In the simulation process, a performer who simulates an action has to want to perform that specific action which is related with sound production. This means that music learners have to be aware about the movements they have to perform and develop the idea of sound to be produced. In conclusion, it could be useful to extend research towards applying kinaesthesia and embedded simulation to learner instrumental groups. Embedded simulation and kinaesthesia, from the neurophenomenology perspective, consider perception and action as strictly linked and this could be useful to develop a deeper awareness in music instrumental training of the relationships between body, mind and social cognition.

Miralis, Yiannis Christos

European University Cyprus

Views of Cypriot teachers in Regards to Music Education in Primary School: Identified Problems and Suggestions

Music in primary schools in Cyprus are taught by generalist teachers who have low self-confidence regarding the teaching of music, low level of musical competencies, significant deficiencies in music content and hardly any musical skills. It is a shared fact that primary teachers who have a solid music background, combined with the necessary pedagogical training and knowledge are the exception to the rule. Research has also revealed that more than half of 6th-grade students in Cyprus had a success rate of only 30% on questions that focused on 2nd-grade music content. Moreover, another research study revealed a high level of student failure in regards to the musical knowledge that students should have acquired, based on the expectations of the music curriculum. This paper will present the results from a research study that investigates the following research questions: a) What are the views of in-service primary teachers in regards to music education in Cypriot primary schools? b) How do in-service primary teachers feel in regards to their own level of musical knowledge and expertise? c) What is the biggest obstacle the primary teachers face in the teaching of music in primary school? d) What do in-service primary teachers think are the main reasons for students' low achievement in music? e) What things need to be changed in order to improve music education at the primary level? Data were collected through a questionnaire given to a group of primary teachers who have shown an interest in teaching music and have voluntarily attended two in-service music seminars in primary school. Valuable data was also collected through individual and group interviews with the teachers, as well as through their own personal reflections on their music experiences and thoughts during the length of the seminar. Data were coded and analyzed at the end of the two music seminars in January and April 2012 respectively. Research on music teaching and learning in Cypriot schools has been limited. This research focused on practicing primary teachers who have shown interest in improving their musical knowledge and abilities. It is expected that it will shed more light to music teaching in Cypriot primary schools and will contribute in identifying the problems that teachers and students face. Moreover, recommendations will be made regarding preservice and in-service training of music teachers. Results will greatly benefit Cypriot music education and will be an invaluable resource for music supervisors, community leaders and administrators.

Mischou, Chrysoula

Music School of Kavala (Junior & Senior High School), Greece

Ontology Theories of the Musical Work and the Meaning of Creation

The present project presents the Ontology theories of the musical work with the Platonic theory as we believe it gives the best answers to the questions about musical ontology. We also examine the attempt of an ontological definition of the composition procedure. Some philosophers think of it as a creation, in the sense of "bringing into life" something non-existing before. Others think of it more of discovering procedure, in the sense of bringing to the surface something always existing. Examining the nature of musical work and its perpetual reference in its very first appearance, we face important and interesting questions such as: Is there a creation?, Are musical works eternal?, Is a composer a creator or just creative?, Does a composer give a birth or just discovers?, and Which is the procedure a composer follows?

The aim of this project is a macroscopic journey into the abstract meaning of music and the familiarity with the Ontology theories of music. These are issues that everyone related to music faces, either consciously or not. This is especially true of the music educator that uses musical work and its abstract nature as a tool in the educational process, where he has to explain and introduce it to the students.

Misenhelter, Dale
University of Arkansas

Undergraduate Music Education Majors and Influential Teachers

This study examined the responses of undergraduates asked to cite examples of "most influential teachers" as part of a reflective process examining their decision to pursue training in music education. All participants (N = 123) were enrolled in a one semester, sophomore year music education course at a large, comprehensive university where the US. Data were collected over a period of 6 years. Data collection was both specific and anecdotal, using "informed survey" suggested topic points and enthographically based on personal items and reflections selected for the research topics due to their useful nature and appropriateness for a specific population. In order to elicit honest, fully reflective responses, and to attempt to minimize the demand characteristic of students trying to meet expectations, responses were not commented upon in class. Responses were examined using quantitative and qualitative analyses focusing on levels and content specialties of teachers cited. Of the participants, 37.4% cited "high school band director" as their most influential teacher. Eleven cited high school choral director, and four cited high school orchestra director, for a total of 61 of 123 (49.6 %); i.e., half of all responses from music education majors were specific to secondary music teachers as most influential. In many cases, a global positive or negative perception of circumstances was also cited by students. Students seemed to place a high emphasis on issues of personal social connection with influential teachers; personal (social) interaction was described in virtually all extended descriptions, while academic content was infrequently cited. Results suggest early coursework provides a timely opportunity to alert students to ongoing experiences regarding evolving influences in areas of career importance.

Mitchell, Annie K.
Southern Cross University, Australia

Possibilities: Arranging and Reharmonizing Popular Repertoire into Jazz-Funk Fusion

This paper discusses arranging and reharmonizing popular repertoire into jazz-funk fusion as well as my pedagogical practice of educating contemporary music students in contemporary music theory, arranging and orchestration, and the performance of contemporary repertoire that exemplifies advanced musical concepts. Arranging and orchestrating music is an aesthetic and creative craft that serves and enriches human communication. A significant aspect of my teaching is to develop creativity, musical self-awareness and enlightened thinking in my students, an ethos in accord with the Music Paedeia theme of the 30th ISME World Conference. The aim of this project was to evaluate my pedagogical practice in teaching contemporary music theory, arranging, orchestration and performance. The educational purpose of the curricula I teach is to develop advanced-level contemporary music theory knowledge in students, facilitate their ability to apply this knowledge to compositional tasks and performance practice, and to gain expertise in arranging to enable them to work in the music industry or to be able to teach the skills to school students. The curricula includes the study of extended harmonic vocabulary, chord voicings and voice leading, key analysis, scale-to-harmony application, rhythmic groove construction, sectional writing, four-part vocal harmonisation which is then applied to the creation of contemporary choral arrangements, big band arrangement and the orchestration of film themes. My methodology has been to use my teaching practice and the activities and feedback of several cohorts of students as case studies for this action research. Results from this research are embedded back into curriculum development and used to refine my teaching strategies. I analyzed the Herbie Hancock arrangement of the Stevie Wonder song 'I Just Called To Say I Love You' from the Possibilities album as this piece exemplifies many contemporary compositional and arranging practices that are fundamental to my curricula. The paper concludes with an evaluation of student performance of this repertoire. In studying and performing this arrangement, students analyzed this work and discovered the concepts taught to them in theory, then applied this knowledge to create an authentic rendition of the piece. By educating students in the theory of contemporary

music, the craft of arranging and the art of performing, and using musical repertoire that brings together different global and stylistic creative practices as resources for this education, my pedagogy serves humankind and elevates students to higher levels of self-awareness, in accordance with the ISME Conference theme.

Mitchell, Nancy

University of Toronto

Evaluative Performances as a Contributor to Music Learning: Conditions for Positive Evaluation Experiences for Beginning and Intermediate Piano Students

For many piano students, participating in evaluative performances, such as competitions and conservatory examinations, is a central aspect of music study. Students, teachers, and parents often believe that these evaluations will result in several benefits for students, including increased discipline and motivation and greater learning. This research examines how beginning and intermediate piano students experience the process of participating in evaluative performances with the aim of identifying the conditions under which evaluations result in meaningful learning and positive emotional outcomes. This research was conducted using a grounded theory methodology. The participants included current and former piano students, piano teachers, and parents of the current piano students. Data was collected through semi-structured interviews and videotaped lesson observations. The findings revealed two main factors that must be present in order for students to have positive evaluation experiences. The first is establishing a good fit between the characteristics of the student and the demands of the evaluation. This is accomplished by looking at the student's musical preferences, goal orientation, and ability to manage performance anxiety. Students who had positive experiences with evaluative performances enjoyed the required music, exhibited both performance and mastery goals (i.e. they valued both marks and skill development), and did not experience debilitating performance anxiety. The second important factor relates to the context in which the student's involvement in evaluative performances takes place. Relationships with parents and teachers were revealed to be extremely important in supporting student learning and creating a positive emotional climate for the student. The role of the parent was to be involved and supportive while still allowing students to develop autonomy. Effective teachers inspired confidence in their expertise through thorough knowledge of the curriculum and provided guidance related to the timing of the evaluation and specific musical expectations in a warm, nurturing manner. This research provides insight into specific factors that teachers, parents, and students can consider when determining if an evaluative performance is an appropriate choice for a particular student. When all of these criteria are met, the evaluation can provide a helpful structure to learning, an incentive to work hard, and a reward for dedicated practicing. However, care must be taken to ensure that students do not become bored, frustrated, overly anxious, or otherwise disengaged from meaningful learning in the pursuit of certificates and awards.

Mito, Hiromichi & Boal-Palheiros, Graça[1]

1. School of Education Polytechnic Institute of Porto, Portugal

How do Young People Sing in Everyday Life and at School?

The present study aims to provide theoretically grounded accounts of the relationship between young people's singing activities in everyday life and at school. The questionnaire was designed to gather information about the style and attitude of singing by questioning where they sing, who they sing with, what they sing, why they sing and how they sing. A total of 185 university students from Portugal and Japan volunteered for the study. The participants were asked to answer their singing behavior/attitude at the time when participants were in secondary school (Portugal: 12 to 15; Japan: 10 to 15 years-old). The questionnaire was organized in three parts. The content of Part 1 and 2 was the same. However, the questions of Part 1 were asking participants' singing behaviour/attitude which occurred in everyday life (outside school) and the questions of Part 2 were asking participants' singing behaviour/attitude which occurred during their secondary school life (in school). The questions of Part 3 are general questions, in which participants' positive and negative singing episodes were asked. In the present study, positive attitudes towards singing were observed both in everyday life and at school. It has become evident that many participants in both countries actively engaged in singing in and out of school. However, it has to be noted that singing activities were not always enjoyable for young people. Many young people were sensitive about showing their singing performance in public, which may lead to the negative experiences as well as positive experiences for singing.

Modesti, Anna

Conservatorio della Svizzera Italiana, Lugano

Music Lessons and Subsequent Practice Sessions: Are they Coherent?

Because it is recognized that the quality of a musical performance is closely correlated not only with the amount of time invested by the performer in practice, but also with the quality of this practice, it can be crucially important that the instrumental teacher becomes more aware of how students process the information received during lessons and of how they translate this information into an effective musical practice. Only three studies have investigated the relationship between one-to-one lessons and students practicing behaviors (Kostka, 2002; Barry 2007; Koopman and coll., 2007). This pilot research project aims to investigate the eventual connections between lessons and following students' practice sessions from a structural point of view. In doing so, the researcher assumes that the structure of these events may eventually reflect different self-regulatory levels. Four violin teachers from four different higher education institutions in Italy and Switzerland were asked to provide student participants for the investigation. A digital video camera was used to record the lessons given by the teachers to their respective students. The students' first practice session after the lessons were also recorded using the same camera. Verbal and non-verbal content of the videos of the lessons of the first two teachers and the practice sessions of their four students were described and the discussions transcribed in order to develop a concept of structure that would permit the study of the relationship between the two types of event. The thus derived concept was then applied for the analysis of every lesson and practice session.The forms and progressions established were generally well recognizable in every lesson and practice session and they provided an easy key to compare the two events. Moreover, this comparison showed some interesting coherency between the two types of events. This is the first study in which structural categories are created in order to compare lessons and their subsequent practice sessions: the findings must be treated with caution, and further research would be necessary to confirm or contradict the data. However, the categories that emerged from this study provided an easy tool to do this kind of structural comparison. Their application revealed some interesting relationships between lessons and following practice sessions which seem to be stronger depending on the teacher's awareness of the student's real needs.

Mõistlik, Marit

Tallinn University

Therapeutic Approach to Music Education: A New Model

The aim was to present the model for therapeutic approach to music education in a general education school and discuss its viability in current educational circumstances. In a nutshell, therapeutic approach to music education acknowledges innate musicality, which, supported by music teacher, could help establish lifelong involvement with music and therefore give opportunities to the individual to enhance one's well-being through music across lifespan. In other words, the axis of the model is the support of personal well-being through activation of the innate musicality. The following components of the model will be presented more closely. First of all, how the teacher's attitude and school's music lessons impact inborn musicality on that axis, and moving on to life-long involvement with music and its relationship to well-being with references to relevant studies. The presentation of a new model will involve the question of how to implement it in the present educational situation and what are the main advantages to offer. How does the institutional (school music education) and the human factor (music teacher) support the innate musicality of the individual? Restrictions of the current model are particularly concerned with music teacher's teaching style and approach to music. Time factor should also be pointed out. In conclusion, therapeutic approach to music education means that pupils can find themselves, their innate musicality and music in the widest sense (music as any meaningful, purposeful, organised sound, noise and sound experience) with teacher's support and encouragement. Such an approach would help to justify the mandatory nature of music as a subject at general education school and on the other hand to open up its potential to lead to lifelong involvement with music.

ABSTRACTS

Monaco, Maria Gabriela

Universidad Nacional de La Plata, Argentina

Learning Through Songs: Accuracy in Pentachord's Performance During Early childhood

In early childhood, singing is a cuasi speech that follows the general contour of melody, but it gradually improves turning into a more accurate performance both, in melodic shape and tonal stability. Children vocalizations are seen like melodies when they begin to exhibit discrete pitches during vowel production. Song's patterns acquisition can be observed through the use of melodic schemes. These schemes are supposed to be extracted from the regularities of tonal music structure. Besides, ascendant/ descendant pentachord is one typical scheme present in children's songs and thus learning through them. This study analyzed the approximation to tuning in vocal productions of ascendant/descendant pentachord in early childhood. It was assessed the influence of pattern's direction (ascendant or descendant). The performances of two selected songs by 54 children, between 40 and 50 months old, were recorded. Every child sung in the same tonality, D Major, chosen because of being a comfortable one for the group. We used a karaoke sound track. The selected songs belong to children's regular repertoire and both are structured in four segments, which shared features, as follows: 1. they are separated by a silent beat; 2. each of them is formed by pentachords (ascendant or descendant); and 3. all of them have identical rhythm. Recorded samples were evaluated by a panel of three judges in terms of: emission (monotonic spoken/spoken with a tendency to move the pitches up and down/spoken with at least four tuning pitches/sung with majority of tuning pitches); melodic contour (accurate/non accurate); and tonal center (absent/ present in some phrases/ present during the whole song). Although the analysis is being running, some tendencies have been observed. The majority of children sung in a speech-like emission and without a tonal center. The pentachord were better performed when ascendant; and descendant pattern's seemed to improve when appear after a previous ascendant one.

Montague, Julie

Sydney Distance Education High School, Australia

Blended Learning in a Distance Education Environment

Blended learning is widely advocated as a model of learning for both face-to-face classrooms and distance education classrooms. It is used in reference to learning programs that blend digital and print resources and those learning models that blend synchronous and asynchronous learning. In a distance education environment, blended learning models also provide further opportunities for students to participate in social as well as academic learning and to identify with a learning group. A key ingredient in the successful delivery of a distance education blended learning model is the provision of support for teachers as they move towards new teaching practices. This paper explored the journey in a distance education secondary school over a period of 5 years. It outlines the different models of blended learning that are being utilized across the school; the professional support that is being provided in order to develop and deliver online course materials; and the strategies being used to engage students in discussion and interaction with both their peers and teachers which support a sense of belonging to a school community as well as facilitating the student's learning. Part of the journey has been to regularly review its progress by seeking feedback from teachers and students about their readiness to engage in new styles of learning, the effectiveness of the practice and to gather information on their preferred models of delivery. This paper will provide a snapshot of the process, focusing on models of blended learning used in the delivery of music programs to secondary students studying music by distance education.

Montaño, David R.

University of Denver

Ethical Dimensions of 21st Century Challenges to the Philosophy of Music Education at the Tertiary Level

Exponentially increasing forces of globalization, and of global destabilizations of biophysical, economic and socio-political systems, are now presenting profound challenges to research in the philosophy of music education at all levels. The specifically ethical dimensions of those challenges, with respect to the ethical development of students and the ethics of curricula and their relationships to society, are

increasingly global in scope and depth. Emblematic of the position in which American music education finds itself is that, as recent work in the sociology of music education has substantiated, at least secondary-level music education in the United States now remains a disproportionately white, middle-to-upper-class endeavor that is musically exclusionary and probably largely understood by students' parents as a means toward social class reproduction and upward social mobility. This is in turn part of a self-perpetuating cycle in that it feeds, and is in turn fed by, tertiary music-major education as it remains disproportionately oriented. Relevant to this is that it can be argued that the purposes and characteristics of baccalaureate programs in music as articulated by the National Association of Schools of Music (NASM) in the standards for accreditation in its Handbook 2010-11 are incomplete and skewed in certain crucial respects that bear on notions about responsibility to both students and society, and therefore raise profound ethical questions. Previous related philosophical inquiries have investigated issues that are profoundly ethical in nature about tertiary music-major curricula and their relationships with both students and the public good. With respect to those curricula, theories of collegiate-age intellectual and ethical development, and—within the larger philosophical discipline of ethics—social contract theory, ethics of principles, virtue ethics, and deontological theory, including understandings about beneficence, justice, and autonomy, can contribute to a philosophy that might articulate a better compact than currently seems to exist between schools of music and both their students and society at large. Ethics, then, should play a crucial role in continuing efforts in the philosophy of music education at the tertiary level.

Moreno González, Patricia Adelaisa

Autonomous University of Chihuahua

Impact of a Technolog-Based Program for Professional Development in Music and Music Education

This project aimed to investigate the impact of a technology-based program of professional development for music educators and music practitioners. National and international experts in different music and music education areas were invited to participate presenting virtual seminars in a series of videoconferences (1-2 hours long) that took place at a Mexican university. Participants in the program included undergraduate and graduate students, faculty members and other music practitioners. The research project evaluated the impact of the use of information technologies through the examination of attitudes, perceptions and values of the participants in this type of distance-education program. Results of this study show that participants held very high perceptions of interest, usefulness, and importance to their development through this type of virtual models. Participants attached a higher personal cost to participate in traditional educational settings as compared to online or semi-presential settings. Factors that negatively affected participants' experience were time to assist, job or school responsibilities, lack of authorization and lack of information. In order to promote a higher level of participation, it would be required to have better incentives from job or educational authorities, flexibility in schedules, more teacher involvement and participation, and more advertisement.

Morijiri, Yuki

Institute of Education, University of London, UK

The Constructed Elements of Performance for Piano Performers: Priorities and Components

In recent research studies, various musical performance elements have been noted from the standpoint of an external evaluation of performance quality. This paper focuses on constructed elements of piano performance from the viewpoints of the performers themselves and investigates how performers recognise performance elements (in terms of interpretative and technical components) and how they prioritise such performance elements to review and build up the quality of their own performances. Eleven participants (Male = 2, Female =9) had each majored in piano performance during their former undergraduate studies in Japan. The current occupations were either as postgraduate students, piano teachers, music teachers or performers, or combinations of these. The research method was designed to include semi-structured interviews and related analyses to generate a performance elements map. Fourteen performance elements were reported: overall flow, musical expression, phrasing, rhythm, melodic accuracy, tempo, technique, interpretation of music, dynamics, rubato, pedalling, tone quality, touch and style. From an analysis of the data, several elements were likely to be considered as more

interpretative amongst participants: phrasing, style and interpretation of music. On the other hand, some elements were considered to be more technical, such as melodic accuracy and technique. Participants' priorities for the performance elements showed individual differences, especially in the elements of melodic accuracy, style and rubato. Overall flow and musical expression were thought to be more important elements in piano performance. From the analysis of the interviews, it can be suggested that the greatest individual influence on their performance was the teacher responsible for their late teenage period. It was likely that their current personal priorities in learning piano performance were affected by their teachers from this critical developmental period.

Morijiri, Yuki

Institute of Education, University of London

Piano Performance Criteria on Self-Evaluation by Listening to a Recording

The aim of this study was to investigate the criteria by which piano performers self-evaluate recordings of their performances as part of a larger project to understand the nature of self-regulation in advanced performance learning. Although there is a growing amount of literature on the evaluation of performance quality, there is relatively little research into self-evaluation and its impact on professional learning. Recent research studies suggest that the classification of performance criteria is diverse and there is a general lack of agreement in the available literature as to which features of a performance are perceived to be more or less critical in professional learning and development. Furthermore, performance criteria findings tend to be derived from studies that focus on the perspectives of audiences or adjudicators. This presentation discusses the results of a meta-analysis of data from two quasi-experimental studies. The participants in both studies (n=16) were undergraduate and postgraduate students majoring in piano performance. Participants were asked to select and practice a short piece of Western classical music of their own choosing. Subsequently, their performances of the chosen pieces of music were recorded. Then, each performer listened to their recording, during which they marked a copy of the related musical score if they recognized 'significant moments' in their own performance. Then the participants were interviewed concerning their evaluation of the marked points and invited to explain them in greater detail. The performers were also questioned about their overall evaluation and impression of listening to their performance. Analyses of the individual performers' marking points and their related comments generated nine categories of performance criteria related to dynamics, phrasing, tempo, rhythm, tone quality, articulation, pedal behaviour, musical expression and flow. However, overall, the pianists primarily focused on dynamics, phrasing and tone quality, with other aspects seen as relatively subsidiary in importance. When compared with the results of other recently published research studies into audience-based constructions of performance criteria, the data indicate that criteria for self-evaluation are likely to be different from those used for external evaluation. Nevertheless, the interview evaluations suggest that 1. listening to recordings of one's own performance (including rehearsals for performance) would be beneficial in improving the quality of self-regulation in advanced performance learning and 2. this approach would likely help to improve performance quality and the ability to be appropriately self-critical in self-evaluation if included in higher education pedagogy.

Morrell, Meredith

Scotch Oakburn College

"ManChoir": Adolescent Males' Perceptions of the Benefits of Participating in a Non-selective, Single-sex Choir

Although there has been a resurgence of support and popularity for choirs in recent years, it is still not generally an activity in which adolescent boys are always keen to engage. There has been significant research undertaken about motivation for participation in choirs, which directly relates to mixed choral groups, both adolescent and adult. There is also growing evidence of interest in participation levels in single-sex choirs. This research project investigated adolescent males' perceptions of the social and emotional benefits of participating in a non-selective, single-sex choir. In particular, it sought to identify and understand adolescent males' motivations for participating in a non-selective, single-sex choir. This paper includes a brief overview of relevant research studies, some informal research of an all-male, adolescent, non-selective choir that I teach called "ManChoir" and seeks to contribute to the growing body of knowledge and evidence in this area to highlight the significance of these initial findings to music education.Initial findings from informal interviews and qualitative survey suggest that the

teaching style of the choral director is important to participants; that they need to feel safe in their environment, that the experience needs to be an enjoyable one and that they also like to contribute to the selection of repertoire. Some boys have mentioned that they had been in a mixed choir at primary school (Years 1- 5), but peer pressure had convinced them to opt out in middle (Years 6 – 8) or secondary school (Years 9 – 12). Some participants also discussed their concerns of being teased by girls when in a mixed choir because of the unreliability of their changing voices. These findings align closely in many respects with existing literature and have formed an initial point of reference for a deeper study currently underway as part of a Masters of Education dissertation, the findings of which it is anticipated will have the potential to inform my own practice as well as the community of practice of which I am a member.

Morrow, Ruth E.[1] & Brinksmeier, Ulrike[2]

1. Midwestern State University; 2. Colllege of Mount Saint Joseph

A Mixture of Seeming Opposites: World Music and Music in the Western European Tradition

The Music History sequence has been a required component of the undergraduate music core in schools teaching the Western European music tradition for more than 100 years. Once possible to cover in a two-semester sequence plus the rather recent addition of a semester of world music, this component too often ends far from the sounds of today's musics. Additionally, with so much information and material to cover within the given time span many courses become detail driven, leaving students unable to generalize about the development of any particular musical language in their attempt to keep up with unfamiliar names, instruments, dates, and opus numbers. In an attempt to rectify this gap and to make the study of Western and world music relevant to the current music student, the authors interviewed students after passing the courses to discover what they felt was missing: namely, context for each and between types of music. With this knowledge combined with the idea of the inherent worth of all music, the authors set out to fashion a three-semester sequence combining world music with that of the western world in place of the sequestering of one type from the other. While Western European music is seen as a development through time, much world music is studied in the contemporary undergraduate classroom as a flexible aural tradition relatively unchanged except by external forces. As the Western worldview expanded, so did the potential that its music would be influenced by music from these new parts of the world. Especially from the mid-18th century onward, composers have been influenced by music from both their own nationalistic backgrounds and those found half a world away. By studying the music of Bali, for example, both on its own and as it influenced Debussy, the world of each music becomes greater, the world of total music can be shown to be more connected, and students gain context and relevance which they will hopefully take into their own music practices. This paper will elaborate upon the authors' redesign of a three-semester "Western and World Music" sequence and its aptness for today's undergraduate music major.

Morrow, Ruth E.

Midwestern State University

The Application of Awareness Methods to Musical Practice and Performance

Practice makes perfect? Practice makes permanent. What we practice is but a small portion of the equation for improvement; what is equally (if not more) important is how we practice. Plan, play, evaluate, repeat: it is the planning and assessment phases of practice (be that at an instrument, creating a composition, or writing a paper) that stimulate us to deeper thought and further work. What, though, can lead us and our students to the awareness necessary for such planning and assessment? First must be a quieting of mind and body, a readiness to participate in and to investigate options rather than to conquer. The resulting silence is not the lack of sound but rather a stillness and expectation, potentially leading to mindful participation. Ludwig Wittgenstein and Toru Takemitsu have, each in their own way, said that silence is [at least] as important as sound, yet we tend to think of silence as a rest from the auditory activity rather than inclusionary in it. Each silence is different, both in its presentation and to each of us, yet using silence and mindfulness leads us into greater conversation with ourselves, our communicative art, and our audiences. During her own journey of [continual and continuing] musical growth, the author found need of techniques to quiet the mind and harmonize it with body and spirit. Towards that end she became a Certified Instructor of the Feldenkrais® Method, a long-distance runner, and a labyrinth walker: each has enhanced her music-making in its own particular fashion. This

presentation will address various methods of mindfulness, including silence, the Feldenkrais® Method (including a very short seated lesson requiring no special equipment), labyrinths, and ideas from Roger Von Oech. The audience will be given the opportunity to participate in and/or watch various awareness techniques, followed by discussion of how these techniques can aid in our various music-making endeavors.

Morton, Graeme

University of Queensland, Australia

Developing Excellence in the High School Choral Ensemble

This paper will examine the pedagogy of choral work with mixed voice adolescent choirs, focusing on the framework that a conductor/educator can create to allow for the achievement of excellence. While many treble children's ensembles rank among world standard choirs, the high school choir (mixed voices) lacks acknowledged international models of excellence. Further, the high school choir is perceived as an area where Directors at best can hope for a good level of participation. Excellent musical results often appear elusive at this choral stage. Problems of adolescent self-image, absence of good age-appropriate vocal models, changing voices, limited vocal ranges, poor vocal technique, time pressures, conflicting interests, poor repertoire, disinterested school administrations – these and many other problems can be confronting for the choral educator in the high school context. But some high school choirs transcend these issues and all choral directors know of some such ensemble/s where excellence is achieved. When the factors that limit such ensembles can largely be seen as being universal, it is the leadership of the ensemble itself that is the key component in the achievement of such excellent standards.The whole choral community, and the wider community of music education, needs good high school choirs. Adolescence being such a formative time in establishing future pathways, improved standards in this sector will ultimately ensure higher standards in all sectors of choral and music education as well as impacting on individual development and well-being. Underpinning this discussion is the presenter's work with one of Australia's iconic high school choral ensembles, the St. Peters Chorale, which over a thirty year period commissioned many contemporary composers (many of which are now international favorites), performed major choral oratorios, recorded extensively, and frequently performed in significant international venues such as Harvard University and Trinity College, Cambridge. This choir has faced the issues that most high school choirs face, and is evidence that where there is vision such obstacles can be overcome.

Mota, Graça[1] & Caldas, Matilde

1. College of Education, Polytechnic Institute, Porto, Portugal;

Music and Social Inclusion – Mapping the Project Orquestra Geração

In Portugal, the creation of the project Orquestra Geração in 2007 was inspired by the El Sistema, and like the Venezuelan project, it builds its action upon a perspective of social inclusion through involvement with music. This involvement is primarily directed towards children and adolescents in greater educational and social risk and vulnerability. The first nucleus of the Orquestra Geração appeared in October, 2007, and supported by the European Community programme EQUAL, integrated pupils from a school in Amadora. In 2008-2009 another nucleus was created in Casal da Mira, and between 2009-2010 and 2011-2012 five further expansions were planned within the Lisbon metropolitan area. This paper gives a preliminary account of a three year funded project borrowing its theoretical main corpus from the domains of Sociology, and its sub disciplines of Sociology of Culture and Sociology of Music, Cultural Anthropology, Social Psychology of Music, Critical Musicology, and Music Education. In this report the following aims of the project will be addressed: 1. to identify the core ideas that were present in the creation of Orquestra Geração in view of the inspiration borrowed from the Venezuelan project and 2. to make a first approach to musical pedagogies and didactic practices. Methodologically this research reflects a political implicated view using the lenses of arts-based inquiry. For its first mapping, all documents that have been produced since the beginning of Orquestra Geração were analyzed, a questionnaire was designed to survey the project in the field and an extensive non-structured interview was made with its initial mentor. Observations of music classes and ensemble rehearsals were made, and field notes were collected. The first analysis of the collected data reveals a significant extension of the project, as documented by the number of children and adolescents (ca. 600), teachers, and sponsors involved. Analysis of the interviews indicated a consciousness of the importance and outreach of the project by its mentor in line with the philosophy, and pedagogical

values of El Sistema. This preliminary report recognizes the impact that this project may have on children's lives and the urgent need to pursue and deepen this investigation. To reflect on music pedagogies as well as the didactic approaches and role of musical quality in view of the social inclusive claim may be the most significant implication for music education internationally.

Mota, Graça

College of Education, Polytechnic Institute, Porto, Portugal

A Music Workshop in a Women's Prison: Crossing Memories, Attributing Meanings

In April/May 2011, the educational service from Casa da Música, a concert hall in Porto, Portugal, promoted a music workshop in a women's prison in the surroundings of Porto. This paper is a first report of the impact of this intervention on a group of 28 women offenders that participated in the workshop. It describes the whole process of preparation in the context of a Recreational Music Program (RMP) for young musicians, under the leadership of two project leaders from the UK, and the actual intervention in the field. Subsequently, four focus group interviews were made by the author with the 28 women that participated in the music workshop. Further interviews were made with the prison's educational officers and director, the two project leaders and three musicians from the RMP. Literature on women's criminology studies, in general, and on music programs in prisons, in particular, is reviewed, in order to understand and interpret the environment where the intervention took place and the discourses of the women about what they experienced during the music workshops. As a qualitative study, it takes the lenses of feminist research, giving voice to the 28 women that participated in the workshop, while addressing issues to be further researched concerning the impact of music-based projects claiming to contribute for building a capacity of resilience. As a preliminary conclusion, the study identified the link established by the women between the strong experience with the music workshop and their capacity to envision a future anchored in different ways of life.

Mugandani, Viola N.

Walter Sisulu University, South Africa

The Effectiveness of Student Teachers in Teaching Music for Critical Thinking: A Case Study of a Teachers' College in Zimbabwe

Critical thinking (CT) is based on critical theory, which originated from the Frankfurt School based German social theorists in 1923. The theory propounds the development of a critical consciousness, which entails transformation enabling individuals to create new truths about themselves and society. The Frankfurt School based critical theory by integrating diverse philosophical approaches embedding reason, critique, transformation, truth and beauty. Similarly, CT in music education integrates the same philosophical approaches. The theory advocates the process of self-conscious critique. The current study is grounded on this theory. Analysis, interpretation, explanation and evaluation are the CT skills that are considered in the study. Musical knowledge base, teaching-learning methods, learners' learning styles and teaching-learning media are considered in the study as factors affecting CT. The CT skills and factors affecting CT are considered against philosophical reasons for listening to music, which are, referentialism, formalism and expressionism. The study also explores not only student teachers' proficiency in critical thinking, but also their ability to expose learners to these skills in music education. The aim of this article was to report on the effectiveness of primary school student teachers in teaching music for (CT). The study is a case of a teachers' college in Zimbabwe. From the 362 student teachers from Intake Three classes, the study focused on 56 teaching in Bulawayo Urban. A sample of 10 purposively selected participants of the restricted population participated in the study. The study employed more qualitative methods. From the lesson plans and lesson observations, questionnaires and interviews analyzed through simple descriptive analysis and content analysis, it was found out that participants were quite effective in exposing learners to analysis and interpretation of aspects concerning referentialism. These were mainly with regards to analysis and interpretation. They were not effective in exposing learners to explanation, and evaluation of own performances. Musical knowledge base related to formalism and expressionism was problematic, hence, the participants were not effective in aspects related to formalism and expressionism. On average, the participants were not effective in teaching music for CT. The underlying message in the paper was that student teachers should be assisted in developing sound musical knowledge and weaving the musical knowledge with teaching learning methods, teaching-learning resources and learners' learning styles in order to effectively teach music for CT, thereby contribute to the development of musically enlightened minds.

ABSTRACTS

Murphy, Regina

St Patrick's College, Dublin City University

A Quest for Aristotle's Practical Wisdom in Primary Teacher Music Expertise

Praxialism makes an important contribution to philosophical thinking in music education whose roots lie deeply in sociocultural and embodied perspectives. From an educational standpoint, Bowman (2004) argues that we need to recognize the possibility that professional and amateur status in music are not so diametrically opposed as is often accepted as true. While acknowledging that the experience of performers and listeners as professionals and amateurs may differ in many significant ways, he argues that they also share fundamental bodily dimensions, which place them on a continuum between professional and amateur musical perception with many lines of commonality. Moreover, the recognition of action and embodiment as musically-constitute precludes ranking and sorting music in virtue of its corporeal qualities. The current study explores Aristotle's practical wisdom (Dunne, 1993) through the music teaching experiences of Olivia, a classroom teacher of over 35 years experience whose workplace is a recently established, ethnically diverse, multi-denominational primary school. Her curriculum practice involves classroom teaching and music leadership across the school. Over the course of extended interviews and observations of teaching in action, Olivia's engagement with her pupils and with her colleagues is revealed. If, as Bowman (2002) believes, praxis is an experiential, personal knowledge rooted in one's sense of who one is, then Olivia embodies a practical wisdom characterized by her strong self-knowledge, a knowledge that embraces ignorance as well as expanded understanding. The paper draws attention to the everyday contexts of music teaching in a primary school and highlights their significance for the development of teacher knowledge at school level.

Nardo, Rachel[1]; Kenney, Susan[2] & May, Brittany Michelle[3]

1. University of Utah; 2. Brigham Young University; 3. University of Utah

Side-by-Side Partnerships: A North American Model for Integrating Arts into Academic Learning

This paper describes a comprehensive model for integrating standards-based arts instruction into academic subjects at elementary schools. The model has three components dealing with arts education: 1. a university integrated arts methods curriculum for pre-service teachers comprised of four courses; 2. a statewide professional development program for in-service teachers ranging from large conferences to individual mentoring; and 3. side-by-side teaching in elementary schools, with arts specialists and classroom teachers designing, coordinating, and delivering instruction based on the core standards of the individual subjects. The project aims to train and empower arts specialists and classroom teachers to collaborate in the design and delivery of a curriculum permeated with arts instruction based on current standards that enriches academic learning and increases student motivation and achievement. This state-funded arts education partnership, first implemented during 2008-09, involves students and faculty at 4 universities, pupils at 57 elementary schools, and some 343 in-service teachers. Based on findings from the statewide evaluation during the second year of the program, it had a range of benefits for elementary students. They include increased student engagement in learning, improved social and emotional outcomes, and increased exposure and access to the arts. Preliminary observations made during pre-service teacher education courses indicate that the future teachers possess an increased ability and desire to collaborate, design and implement lessons integrating arts and other academic subjects. Additional benefits include increased mentoring and networking among peers in the in-service group, higher levels of parent engagement in school-wide arts events, and expanded community engagement and positive public relations. Because the future evaluations of this program will focus on both academic and artistic achievement in elementary students over time, the impact on policy related to the design and assessment of arts education, in general, could be significant. This research also may inform the future education of teachers so that it includes deeper, broader courses in how to teach arts and integrate such teaching into academic learning.

Nardo, Rachel

University of Utah

21st Century Thinking Skills: Commonalities within a State Standards-Based Music Core and the English Language Arts Common Core

This poster describes how instructional frameworks in music correlate to the English language common core in one North American state. This important curriculum connection—between music and language arts—is noteworthy in its response to goals of the U.S. advocacy Partnership for 21st Century Skills (P21). Our aim is to expand upon P21 goals by fusing music instruction with reading, writing, and arithmetic (3Rs) as well as the skills of critical thinking and problem solving, communication, collaboration, and creativity and innovation (4Cs). Our current pedagogical focus is on building literacy, particularly through curriculum that ties writing to the study of music (i.e. expression, fluency, dynamic writing, composing, singing, conveyance of mood, emotion, idea, and perspective). Methods used in elementary grades include strategies such as musical story telling with instrumental music, creation of accompanying narratives and dialogues, dramatization and illustration of musical stories to develop oral and visual expression, creation of sequenced storyboards, discussions related to predicting story outcomes, and creating different outcomes, and bookmaking. Strategies in secondary courses focus on writing and reading across the curriculum. As these skills relate to music, we are especially interested in making the connection between the processes of composing music and creative writing—those steps that are common to both processes: prewriting, building ideas, planning the structure of the piece, writing, revising, editing, adding finishing touches, sharing and reflecting, and self-assessing. These musical processes utilize and reinforce the P21 skills of critical thinking and problem solving, communication, collaboration, and creativity and innovation. Summarily, the basic role of music education is to *contribute* to the development of the whole person through affective, cognitive, and psychomotor experiences (Utah Core Standards, 2008). Regardless of whether the student is making or creating music, the implication for our profession is that our art inherently promotes in students skills for lifelong learning, complex thinking, effective communication, aesthetic sensitivity, abilities to collaborate, compassion toward others, and career readiness.

Narita, Flávia

Motoyama Universidade de Brasília

Informal Music Learning Practices in the Open University of Brazil

Green's (2008) informal music learning pedagogy has proved to be efficient in developing musical skills and getting pupils engaged and motivated in musical practices in schools in England. Moreover, it unfolded issues related to group cooperation, peer learning, autonomous learning and the inclusion of peers with different abilities in musical practices. In Brazil, the law 11.769/2008 (Brasil, 2008) that made music a mandatory curricular content is being implemented. Informal music learning practices may be a useful strategy in schools and, therefore, a useful model in teacher training programs. Since there is an increasing offer of training courses via e-learning, I wanted to investigate the feasibility of this pedagogical model in a distance learning music teacher education course. Driven by the positive outcomes found in Green's (2008) research, I wanted to discuss the challenges and possibilities to develop and implement an e-learning module in Informal Music Pedagogy within the Open University of Brazil. Focusing on the second Stage of Green's model, this study aims to understand the kinds of music-making, music-teaching and social interaction practices that Student Teachers participate in and value. Taking the form of an exploratory case study, the module comprised activities of musical practices, devising of pedagogical materials and teaching practices. The musical practices involved listening to broken-up riffs of a song, copying them by ear and combining them. Such musical practices were proposed as a teaching model for the Student Teachers to implement in schools. The methods to collect data included interviews, observations, an online questionnaire and documentation, including audio and video recording of musical practices, the pedagogical material and texts. At this early stage of the research, it seems that informal learning practices in schools are motivating for pupils, who enjoy the hands-on musical experience and knowledge acquisition. Student Teachers who tried their materials acknowledge the importance of preparing good musical materials and providing the necessary resources for the practice but there is some uncertainty concerning teacher's role in the informal approach. Interactions through informal social media were not fully explored but have strengthened ties among participants. Informal practices seem to cater for pupils' different needs and abilities,

nurturing their autonomous learning, but teacher's role needs to be clarified in both face-to-face and online interactions. This may contribute to teacher training in music.

Navasquillo, Remigi

Morant Universitat de València

Valencian Schools of Music - A Source for Socialization and Democratization through Music Culture: Proposals to Improve Music Teacher Training

Through this research, we would like to analyze the preponderance of musical culture in the Valencia region and its importance for preserving and disseminating popular culture, its undeniable social function, and its contribution to the educational setting of a community in which citizens have the possibility to improve their knowledge by schools of music and choral and instrumental groups. We would like to remark the cohesive role of musical societies nowadays in a society characterized by growing multiculturalism. In the same approach, our starting point was the study of Valencian music schools which depend on the Musical Societies network in a shed of vital importance: teacher training and it continuous improvement. We considered a group of more than 500 music schools, more than 2000 teachers and 60,000 future musicians of all ages and conditions. This is a non-formal network emerged from the need to nurture the musical bands. Musical training schools for all ages and unregulated schools have major economic problems for their livelihood. Without the structure of the Federation of Music Societies of Valencia it would be impossible to maintain their economic continuity and improvement. We should also note that teachers of these schools do not have access to the training activities which are offered from the central educational administration. The need for research to find out specific suggestions for teacher training improvement and about the organization and development of Valencian music schools is the basis of our research. It comes from a collection of data from a survey that involved most of the music schools and through case studies of a series of centers all of them of different types.The research tools used were the comparative analysis of the data, direct observation and information provided by the teams. All of them enabled data triangulation: from the quantitative aspect for the comparative analysis of data obtained from the qualitative aspect and in all issues related to the study of analyzed cases. The conclusions point to the need to consider a dynamic teaching profile, which should improve by investigating. It is the reflection on practice what enable teachers to design their own education plan that must be assumed by the teacher staff in each center by means of cooperative working, allowing them to transform and improve a type of school that is deeply rooted in popular culture, the main characteristic of the greatest cultural and educational potential of Valencia.

Nell, Dirkie

North-West University, Potchefstroom Campus, Republic of South Africa

The Experience of First-Year Baccalaureus Musicae Students in a Movable Do Solmisation Program at the North-West University, South Africa

Resources for the effective implementation of music education in the school curriculum of South Africa have deteriorated since the 1990s, resulting in deficient individual and group music training. This situation has led to negative perceptions and attitudes towards sight-singing in undergraduate Baccalaureus Musicae students at the School of Music of the North-West University of South Africa. Sight-singing has been a useful tool of practical musicianship and has a vital part to play in aural training. Sight-singing skills can be improved by the use of a movable do solmisation programme. The aim of this paper was to investigate the impact of a movable do solmisation program on the sight-singing abilities of first-year music students and to postulate a model that describes the interaction between the values, attitudes, motivation, performance and experiences of the students in the movable do solmisation program. The main research methodology of the study was action and empirical research within a constructivist teaching approach. Questionnaires, interviews, observations and assessment data were collected and analysed by the use of statistical procedures. The implementation of the movable do solmisation program improved the sight-singing abilities of first-year students from insufficient proficiency in sight-singing to a level where its advantages in instrumental practical music as well as in singing were realised. The negative perceptions and attitudes that prevail from previous teaching methods on school level changed. An observable development of rhythmic stability, pitch accuracy and music reading was manifested. Aural awareness, musical memory, inner ear hearing and a perception of tonality, were strengthened. The holistic consequence that followed the implementation of this program for first-year BMus students at the North-West University of South Africa was the fluent

rhythmic and melodic performances of sight-singing melodies. This improvement positively affected the students' perceptions and attitudes towards sight-singing. These changes in perceptions and attitudes led to motivational behavioral changes that enhanced sight-singing performances. The reason for this improvement was that these patterns were consolidated by successful achievement. The students realized that through the utilisation of the movable do solmisation program, they acquired sight-singing skills that were an imperative supplement to their musicianship.

Nichetti, Elisa

School of Research SIEM-Accademia Filarmonica, Bologna, Italy

Creating Time Frames: Links between Musical and Narrative Structures

The relationship between music and words has been considered a semantic one, more than a problem of structure. According to La Matina (2009), musical language is not similar to denotational verbal language. Nevertheless, music illuminates the world. Pasticci (2009), supported by Goodman's (1968) and Spitzer's (2004) studies, noted how music involves emotional experience and compared it with metaphor. Vittori (1996) observed that words are not only expressions of logical thinking but also of narrative thinking, which uses metaphor and symbols. Moreover, narration involves intentionality, temporality, assigning of meaning, and sharing of emotion (Bruner 1990). Imberty (2010) used these concepts to indicate recognition of intentionality as a temporal feature, which Ricoeur (1983) maintained to be connected to the cognitive and emotional segmentation of the vital flow. Emotion, sound and movement share the same temporal contours. This research aimed to determine if and to what extent stories invented by 11 to 14 year-old children (N=100), after hearing music, show temporal structures similar to those of the piece to which they listened – Claude Debussy, Premier Livre des Préludes: La Sérénade Interrompue, Des pas sur la neige, Minstrels. The pupils were asked to: listen to the music and write a story relating what music told them; identify the significant events in their story; listen again to the music and, using the computer, indicate the points at which something happens in their story. The stories were analyzed on a grid that pointed out temporal categories in the stories, any connections between the different stories or between them and the points marked in the music by the pupils. The results of the analysis show significant coincidence, though sometimes approximate, between the structural connections in the stories and between these connections and those in the music. There were interesting correlations between changes in situations and changes in certain musical features, mostly dynamic, agogic and timbric. These results show how the framing of temporal phenomena (here music and narration) occurs according to general categories. Eleven to fourteen year-olds are able to implicitly recognize temporal frames in music, which they use in other areas, such as storytelling. In education, narration can be an effective meta-language to lead students to greater awareness of the structures that guide processes of musical communication.

Nierman, Glenn E.

University of Nebraska-Lincoln

Student Achievement as a Criterion for Assessment of Music Teacher Effectiveness

Although there is an accumulating body of research in the literature to suggest that the quality of teaching affects student performance, assessing quality instruction has remained elusive. Decision makers in the United States are currently embracing the challenges of assessing teacher effectiveness. They will no longer be satisfied with classroom observations as the primary vehicle through which teacher quality has been assessed in previous decades. Driven by increasing evidence from the research literature that suggests that teacher efficacy plays a large role in student achievement and the fact that Race to the Top (RTTP) fund regulations stipulate that student achievement must be a "significant" part of teacher evaluation systems, it is likely that music educators in the United States will encounter high-stakes assessment in the future, i.e., assessment that could result in the threat of dismissal or the promise of bonus dollars. This assessment likely will include evaluation based on student achievement scores, but these scores should be only one factor among a series of other indicators in music educators' "efficacy portfolio." The purpose of this paper is to articulate a plan for the valid and reliable assessment of student achievement in music that might be used as a criterion for assessment of music teacher effectiveness. The plan includes a scheme for changing attitudes toward assessment, a method for making the music studied in schools relevant to students who encounter music outside of schools in their lives everyday, and a framework for high quality music assessments. This framework stipulates that high quality assessments in music should be: (1) developed in conjunction with standards, (2)

grounded in discipline-based actions describing how individuals encounter music, (3) implemented in a series of assessment tasks, and (4) utilized to position students for success in the discipline by providing diagnostic information to teachers. The paper concludes by making the point that, based on the evidence presented, student achievement assessments in music need not have negative connotations. These assessments do not need to be one-time tests divorced from the excellent music making and learning that is occurring in some classrooms and that will be a prevalent part of students' adult lives. Assessment of student achievement in music should be about fostering growth in musical knowledge and skills in the individual for a lifetime of enjoyment, creative fulfillment, and self-understanding. It is both possible and necessary.

Nierman, Glenn E.

University of Nebraska-Lincoln

Toward a Model for Assessing Music Teacher Effectiveness

The increased attention to teacher effectiveness in the United States today is driven by language defining core subjects in the pending reauthorization of the Elementary and Secondary Education Act and Race to the Top (RTTP) regulations. States that have received RTTP funds totaling millions of dollars are required to document teacher effectiveness, and student achievement must be a "significant" part of this documentation. There is a growing body of literature that links student achievement with quality teaching. Among the issues that have emerged as a result of attempting to document quality teaching are issues surrounding the kind of student data evaluated. Some states and districts are evaluating quality teaching for all teachers on the basis of reading and math tests. While there is evidence that music learning does contribute to learning outside of music, music educators would like their evaluations to be based on students' music learning. Further, student achievement is an area that is influenced by many factors outside the school and beyond the teacher's control. These factors are difficult to control statistically and suggest that perhaps additional factors should also be included in determining quality music teaching. The purpose of this paper was to propose a framework specifying particular dimensions of a teacher evaluation system that would provide a valid assessment of music educators' contribution to students' musical and personal growth. The areas of system content, tools to measure the content, standards for the measurements, and weight of the measurements were used as the framework for the paper. The paper identifies four major content areas—student achievement, teacher skills, teacher knowledge, and teacher dispositions—to be assessed. It recommends that student achievement (most heavily weighted at 40%) be assessed by applying a value-added standard to students' growth in their abilities to perform, to create, and to respond to music. Further, it is proposed that teachers' skills, knowledge, and dispositions could be evaluated by standardized tests, peer observations, and student evaluations respectively, using a group standard and an equal weighting of 20% each. It seems reasonable to conclude that music teacher evaluation will become a "high stakes" assessment in the United States. The efficacy of the system will ultimately be tested in the courts on the basis of its validity and reliability; and therefore, the design of the system demands the utmost attention of the profession.

Niknafs, Nasim

Northwestern University

Illinois K-8 General Music Teachers' Use of Improvisation in Their Classrooms: A Mixed Methods Approach

Research on the application of various musical activities in general music classrooms in the United States has shown that the least amount of time has been allocated to improvisation. Improvisation is not a new term in the scholarly world and various scholars have been discussing its significance for musicians, students' creative thinking, and in general its vital role in music education. But the question remains that why improvisation is distinctly underrepresented in American music curricula. A review of the literature on improvisation in music curricula in American schools shows a need for more statewide studies elucidating music teachers' use of improvisation in their music classrooms. There is also a need for investigating the ways with which music teachers in American schools incorporate improvisation in their classrooms, and how much of their time is allocated to teaching music in and through improvisation. The purpose of this study is to investigate the status of improvisation in general music classrooms in the state of Illinois in the United States and to explore the beliefs and practices related to improvisation held by music teachers in this state. This will be accomplished by a two-phase mixed

methods design, underscoring a follow-up explanatory design with the emphasis on a quantitative approach. In phase 1, survey data was be collected from general music teachers in the state of Illinois in order to investigate the status of improvisation practices. Phase 2 of the study followed up on the quantitative results. In this exploratory follow-up, we explored the beliefs and attitudes of the teachers who do and who do not implement improvisation in their music classrooms. The data collection was determined by one-on-one interviews of 4 music teachers in the state of Illinois, and observations on the participants who incorporate improvisation in their classrooms. The preliminary results indicate that real challenges still exist for music teachers regarding the application of improvisation in their classrooms: instructional time, teaching load, competing coarse goals, class size, resources, and teachers' personal beliefs regarding the value of improvisation. This study will contribute to current discussions regarding the implementation of improvisation in the music classrooms, and will help teachers by adding a practical insight into the practice of improvisation. This study invites music teacher education programs to develop courses and opportunities for pre-service music teachers, which would be more focused on practicing and teaching improvisation.

Nikolau, Eirini

University of Ioannina, Greece

The Science of Harmonics in Plato's Republic

The content of ancient Greek science of harmonics includes various topics concerning music theory where certain issues are under study such as the ratios of the notes and proportions. According to researchers, in ancient times there was a basic discrimination between those that were occupied with the harmonic theory in an empirical way and those facing the mathematical point of view. Supporters of the second category, where Plato belongs, believe that musical relationships are not autonomous but they are subject of mathematical theories that are being comprehended through ratios.The aim of this project was to show the value of Plato opinion regarding the science of harmonics and the deducing mathematical aspect of music, as they are presented in the seventh book of Republic as well as the way they can contribute according to Plato to the cultivation of mental capabilities and the human soul. The research method that was adopted was mostly based on ancient sources, in coordination with the conclusions of secondary relevant literature. Mathematical sciences for Plato are an important component for the comprehension of ethics and politics. Plato in his ideal city includes harmonics as the fifth of the subjects that are taught in a course of mathematical sciences, where young people who study are the most competent and future guards of the state. The rest of the subjects in a row presented are arithmetic, geometry, stereometry and astronomy. These five subjects consist the propedaitic stage of dialectic which is the last and superior of all the subjects and contribute to the creation of the road to philosophy. The aim of harmonics, was not the analysis of musical systems that are practically used, but the real nature of harmonics, which is its mathematical aspect, where first comes the mind and not the hearing. However, harmonics are located at the end of the five-member group of sciences, not by chance. The subject of harmonics as someone could claim is more general compared to the rest, because it concerns analogies and arithmetic ratios indeed and they can better explain the nature of mathematics. Even though the content of harmonics in Plato' s Republic could not fully correspond to the current science of harmonics, the issues concerning the harmonic science in ancient Greece receive great attention from contemporary researchers, as they are involved with other issues of philosophical value as well as with the role of musical practice in education and society.

Nilsson, Bo

Musical Accessibility – Digital Tools Develop Musical Potential in Young People with Physical Impairments

To experience, perform and create music is to be regarded as a basic human function. In a sustainable society all citizens' right to participate in different kinds of cultural and musical events, not only as a consumer but also as a performer, is vital. This presentation will highlight some results from a research study performed in collaboration between researchers, music educators and staff members within a Swedish music project. The aim of the music project is to enhance possibilities for young people with physical impairments to take part in musical activities. Digitally based musical settings were developed in the project in order to provide tools for performing and creating music. Data was collected by the researcher, participating music educators and other members of the staff, mainly through field notes, video observations, photographs and conversation notes. Collected data and experiences from the

project were on a regular basis discussed and analysed by members of the project. The theoretical framework of the research study includes an ecocultural perspective, developed by the author, together with the Sense of Coherence framework, developed by Aaron Antonovsky. Findings demonstrate that personal assistants, parents, technicians and music educators collectively facilitate the participants' musical activities. Furthermore, the digital settings should be regarded as a combination of computer software, graphical interface, physical interface (e.g. head-mouse, switches) and the musical content. Staff members and music educators involved in the project regarded active involvement in society's culture as a form of freedom of speech and expression and as a significant part of democracy. During the project new research questions arose, related to music, music education and health promotion. In the analysis three variations of music educators' musical practice were identified: 1) Playing well-known songs: music-making with a stated goal to play songs, already familiar to teachers and participants and to perform these songs for an intended audience, 2) Participatory music: music-making aimed at involving the participants in music creation and 3) Explorative music: music-making with the aim to inspire the participants to explore the potential of the musical instruments as well as their own potential to create music. The identified variations should not be regarded as excluding each other, often had a musical situation, quality from more than one practice.

Nunes, Jose Gabriel

Universidad Complutense de Madrid, Spain

It is an Orchestra a Great Experience to Learn Music?

Lately, orchestral activity has attracted a lot the attention of various different academic musical circles as well as the audience worldwide thanks to revolutionaries initiatives such as the Venezuelan Youth and Infantile Orchestra System, which has put together a music educational program with a social trend. Consequently, a new focus begins concerning the pedagogical scope and the social importance that a small community called orchestra is supposed to be. Therefore, from this educational perspective the idea of a typical orchestra that just brings to life sounds from compositions ceased to open an opportunity to become a powerful source of musical learning. Aim of this study: The main purpose of this research consists of how the music learning comes about applied to children and adolescents through their experience in an infantile and youth orchestra in Madrid. Learning related to music abilities such as sightreading, aural development, memory and group interpretation; as well as motivation, work group, friendship, respect, cooperation, responsibility and socialization, are taken as added value within the orchestral experience. The research was carried out from an interpretation perspective by using a qualitative methodology. The strategy of inquiry was based on case studies with information taken through non-participant observations, semi-structured interviews and document analysis. This research gives an updated vision on the knowledge about orchestral practice and its pedagogical function on the various educational backgrounds where applied getting from the orchestral experience on how children and youngsters can carry out their music learning through actual practice, how this collective environment influence them and, how may influence these social and psychological aspects their own learning process. The sociological and musical factors suggest being the key point to unveil the various situations to promote musical learning within the participants who took part of this research and had their own experience. Therefore, the results of this research may give away a new focus about the importance of orchestral practice in different levels to those proposed by current curricula and this practice can be carried out in a more active way by changing them and including this way of practicing at an earlier stage within the academic regular programs.

Obata, Chihiro

Miyagi University of Education

An Investigation of Elementary School Students' Attitude toward Singing at School

The purpose of this study was to clarify how elementary school students perceived their singing ability, focusing mainly on a relation with an internal feedback (to recognize whether he or she is singing on pitch). Development of their ability to sing is remarkable during 6 years in elementary school. For example, longitudinal investigations of singing ability for 83 elementary school students show that those (at the fourth grade, third month) who sang with the correct pitch was about 75% in the first investigation, the third investigation for the same students (at the fifth grade, seventh month) indicated that the number increased to 95% (Obata 2008, 2009). However, the first investigation also showed a rate of students who were able to sing with the internal feedback was only at 50% and increased to 65%

on the third investigation suggesting that the expressed ability to sing is not necessarily coincident with an ability to sing with the internal feedback. This studied surveyed an entire elementary school population (N=533) from 1st to 6th grades at an elementary school in Japan. Results indicated significant differences between the 2nd grade and 3rd grade students (t=4.95 p<.001), and between 5th grade and 6th grade students (t=2.26, p<.05), respectively, who answered the Question 1 (Q1) about the internal feedback (which asked "Do you lose your tune while singing?" Moreover, there were a negative relation between Q1 and "Do you think you are a good singer?" and between Q1 and "Do you want to sing songs more in your school?" Result of this investigation show a relation between the ability to sing with the internal feedback and an attitude toward singing, and indicates the importance of internal feedback in teaching singing.

Obiero, Wycliffe Omondi[1] & Masasabi, Abigael[2]

1. University of Stellenbosch, South Africa; 2. Maseno University, Kenya

The Interplay of Musical Identities at the Kenya Music Festival and its Relevance to Music Education: A Case of Kamabega Dance

The aim of this study was to determine how cultural music activities change and resist change in the formation of new identities at the Kenya Music Festival (KMF), and the implications of this interplay of identities to music education. The KMF is an annual music education project for educational institutions in Kenya. During this event, participants took partin performances of musical practices of both Western and African origins. Using the Kamabeka dance of the Bukusu sub-tribe of the Abaluhya community in Kenya, this paper examined how various musical and non-musical practices interact within a community of practice (KMF) to negotiate formation of new musical identities and practices that are uniquely KMF. This ongoing negotiation took place alongside the objective of the festival, which was to maintain and transmit the diverse musical cultures of the Kenyan people. The study attempted to conceptualize how the context in which a musical activity was carried out and interacted with the music to construct a context specific identity, while, at the same time, retaining the activities' traditionally accepted identities, which transcends different performance contexts. To achieve this, the research used Video Stimulated Reviews (VSR) of recorded performances at the Kenya Music Festival and in traditional context as performed by the cultural bearers, interviews and participant observation of these activities as data collection strategies.

O'Bryan, Jessica

University of Queensland

One-on-One or Group Music Lessons: Rethinking a "Signature Pedagogy"?

This article explores the values and beliefs of three tertiary singing teachers and five of their students, in how they perceive the merits or risks of one-on-one and group music lessons in the twenty-first century. Employing Shulman's 2005 "signature pedagogy" to interrogate one-on-one and group music lessons, the study was drawn from a three-year qualitative case study exploring values, beliefs and practices of eminent singing teachers and their students in tertiary settings. Individual interviews were held with eight participants and data were analysed using Riessman's Narrative Thematic Analysis. Findings suggest that participants value the potential benefits of group lessons in developing skills in peer evaluation, and in being able to quickly transmit technical knowledge to numbers of students, while suggesting that group lessons can hinder individual skills development and emotional security. Participants perceive the benefits of one-on-one lessons to be an efficient use of time and resources in developing expertise in music skills; important for the development of both psychological and physical processes in an individual student; an efficient method for diagnosis and repair of technical faults; and valuable for the development of the relationship between teacher and student, while risks were acknowledged to include poor pedagogy, neglectful or careless teaching, and bullying by teachers. These findings add to the emerging research on one-on-one and group lessons in elite musical training.

Ocaña, Almudena; Reyes, Luisa & Aróstegui, José Luis

Universidad de Granada, Spain

Teenagers' Usage of ITs for Music: A Research-Based Report

The progressive "invasion" of Information Technologies (IT) in schools, homes, and other public and private spaces is deemed as a revolution for some researchers (Robins, 1995). As Delalande (2004)

pointed, teenagers have their own musical culture, in which global phenomena have a significant impact. The music industry takes advantage of this fact. Therefore, creative and perceptive patterns of music might be gradually simplified. This presentation is part of a larger project carried out in the Spanish region of Andalusia which aims to analyze and understand the use and impact of digital technologies in adolescence and youth through the socio-educational and leisure activities. As specialists in music education we are interested in knowing and understanding the presence of music in such contexts. We are aware of the large use that teenagers make of IT. We employed questionnaires, interviews, case studies and focus groups to gather information. In this presentation we will focus on the analysis of 21 interviews. The criteria for selection of informants were: gender, age (ranging between 13-18 years), social class and technological density (defined as the availability of technological resources). Some findings are: 1) The constant use of the Internet to download music and watch videos, 2) teenagers listen through the network different musical genres, 3) genres preferred depend on every life trajectories and context, 4) musical preferences are mostly conditioned by ITs, and 5) IT at schools are used in a different way from what teenagers do out of schools. The fast development of the media in recent decades and the growing adoption of new technologies in the everyday habits of people define musical offer and musical use. ITs are responsible for distributing and generating a series of products and services that are influencing in consumer habits. The role of education is vital in this process, teenagers are alone in front of the music and listening education should not be in the hands of mass media. Educational research has a very important role in this field, conducting studies to help us to understand the sound context in which youth is immersed through IT and to explore their influence.

O Connell, Lorraine

DIT Conservatory of Music and Drama

Action Research as a Tool for Professional Development

This paper reports on an important outcome of an action research project undertaken with Irish secondary music teachers within the context of the officially prescribed Junior Cycle Music (students aged 12-15 years). While promoting music education within a "performing", "composing" and "listening" framework, the syllabus is laid out purely as a list of skills and requirements to be assessed in the common summative examination at the end of a three-year course of study without any guidelines in relation to the organization of material or teaching strategies. Arising out of the experience of dissonance between the philosophical aspirations of the syllabus and the reality of teaching towards a prescribed examination syllabus, the initial motivation for this study was to improve classroom practice within Junior Certificate Music. Adopting the "teacher as researcher" paradigm, this longitudinal study involved eight teachers (including the researcher) representing a variety of school contexts in an action research type model. Data were collected through regular group meetings and semi-structured interviews. While the project involved the development, implementation and evaluation of a program for teaching the prescribed syllabus, the data suggest that the project has fulfilled a dual role in functioning as a source of professional development for the teachers involved. Teachers lead busy and pressurized lives in schools (Cox, 1999) and often have little time for reflection. Engaging in research provides an opportunity for teachers to evaluate what they are doing. Action research is based on the close interaction between practice, theory, and change (Bresler, 1995). During this research process, it became clear that teachers began to question and more critically evaluate their classroom practice and personal beliefs about teaching. Changes in this regard included: embracing a musically-active rather than a theoretical approach to teaching; adopting a sequential pedagogy; expanding practical and methodological "know-how", giving teachers the confidence and freedom to implement their own philosophies of music education, including a greater emphasis on classroom performing and adopting a 'sound before symbol' approach in the teaching of music literacy. The participants reported that, in contrast to the often solitary nature of classroom practice, the regular meetings became a source of professional support through a rich and lively exchange of ideas and resources, and a sharing of the "wisdom of practice" (Shulman) as we learned from the each other's experiences. Overall, the project has functioned as a powerful revitalizing force for all involved.

Odena, Oscar

School of Education, University of Hertfordshire, UK

Exploring the Potential of Music Education to Facilitate Children's Cross-community Activities in Northern Ireland

This paper discusses a qualitative investigation of the perceptions on cross-community music education activities of 14 key practitioners with experience with the two main communities in Northern Ireland, Protestant and Catholic. The segregation of the Northern Ireland (NI) education system is outlined in the first part of the paper, which is followed by a review of literature on cross-community and inter-group relations (e.g. Hughes, 2007; Pettigrew, 1998), and a consideration of recent cross-community projects. The study, supported by the Bernard van Leer Foundation, was intended to inform the development of appropriate activities and indicators for the foundation's social inclusion and respect for diversity issue area, particularly those which address the use of music in projects with young children. The study's main aim was to explore experienced practitioners' perceptions on how to develop music skills while bringing children from Protestant and Catholic communities together. The method was an in-depth semi-structured interviews with 14 key practitioners, selected following a purposive maximum variation sampling approach in line with the following criteria: having extended experience in cross-community educational activities and having worked in at least two different contexts; 216 pages of interview transcripts were analyzed using thematic analysis assisted with a specialist software program for qualitative data analysis (NVivo). Interviewees reflected on current activities and on memories of their own experiences when younger, their fears and hopes. They explained how such projects are and have been organized in NI. A selection of the participants' perceptions are discussed in the paper, including their comments on "Project processes and effectiveness", "Music education potential" and "Music as a sign of identity". The reported educational activities and aims vary depending on a number of factors, one of the most important being the level of acknowledgement of integration of the educational setting, which appears to be influenced by the socio-economic environment. It is apparent that cross-community music education projects have been and continue to be an effective means of addressing prejudice amongst young people. Nevertheless, the context of each educational setting delimits the potential of such projects. In polarized contexts, to be able to move beyond an initial contact stage, projects would need to offer something that entices children (fun) as well as parents (quality) and schools (status). The final report is available at https://uhra.herts.ac.uk/dspace/handle/2299/6227

O'Flynn, John

St Patrick's College, Dublin

When Musical and Learning Styles Interact: Investigating College Students' Participation in Group Music-making Activities

Education studies have increasingly come to recognize and accommodate different learning styles among individuals and/or cultural groups. This has been paralleled by recent music education and ethnomusicology research that collectively suggests ways of interpreting and comparing learning patterns across classical, popular, jazz and traditional/indigenous musical styles, as well as throwing light on conceptions and phenomena of formal v. informal music learning. This research investigates the range of learning strategies employed, shared and developed by students engaged in a 'Music Groups' elective activity facilitated by music faculty at a university college in Dublin, Ireland. While the involvement of lecturers suggests some similarities with a chamber music model, the 'Music Groups' elective is less pedagogically framed inasmuch as it seeks to maximize student choice with regard to group formation, genre(s) and repertoire. This approach, combined with individual students' prior music education and enculturation backgrounds, results in a diverse range of music-making activity across various style categories. Specifically, the study sets out to record, interpret and compare: a) learning strategies across different music styles; b) internal group dynamics; c) student/faculty interaction during the learning process. The research takes place over eleven rehearsals leading to a lunchtime concert. Data is gathered by the researcher adopting the role of participant-observer (as one of the two faculty members involved) and comprises: an initial short questionnaire inquiring into students' prior music-making and music learning experiences (n=35); general observations on all groups following each rehearsal; audio- and video- recordings of three selected groups; semi-structured interviews with the same groups following the rehearsal schedule and performance. The research takes

place in the 2011/2 academic year and therefore findings are not included as part of this proposal. However, informal observations made by the researcher and colleagues during similar 'Music Groups' rehearsals over the past two years would suggest three relatively distinct approaches to music learning among the college student population that broadly correspond with popular, Irish traditional and classical styles. It is anticipated – though by no means assumed – that similar patterns may emerge in the research. Eventual findings will be discussed and interpreted in the light of existing literature that compares music learning styles in both formal and informal settings. The paper will conclude by discussing implications of the research for practice in the researcher's music department, as well as in wider music education contexts.

Olsen, Jens Stig

University College Nordjylland, Denmark

Multiple Musical Intelligences: Towards a Differentiated View on Musicality and the Impact on the Organization of Music Education

During the last 10-20 years the educational debate has changed from an interest in teaching to an interest in learning, that is, a change in perspective from teacher to pupil. In this connection, two theories in particular have had an impact: Howard Gardner's theory of multiple intelligences and Dunn & Dunn's theory of learning styles. Both theories reflect the premise that children, and people in general, learn differently. There is no single way of teaching which universally has proven to be the best. Education must, however, always reflect the student's personal character as well as the culture and societal conditions that always apply. Based on Howard Gardner's theory of multiple intelligences, this paper will bring new considerations on the phenomenon of musicality, and the way in which Gardner's intelligence theory can be considered from a musical point of view and what implications this might have on the organization of music education, both in compulsory music education in schools as well as for the more specialist instrumental and vocal tuition. In Gardner's masterpiece 'Frames of Mind' (1983), which has had a great deal of influence on pedagogic thinking in recent years, he mentions various types of intelligences which his research has described. These are: linguistic intelligence, the logical-mathematical, the bodily-kinesthetic, the spatial, the musical, and the two personality intelligences. This paper will show how we can draw parallels between Gardner's intelligence categories and the understanding of musicality, so the concept of musicality becomes more differentiated and a better tool for organizing music education that takes into account each student's special musical profile. In my presentation I will therefore describe characteristics of persons with predominantly linguistic musicality, mathematical musicality, melodic musicality, musical musicality, etc. An important point is that the more musicality areas a person masters, the more musically competent he or she is. For example, Mozart presumably must have been extremely competent in all areas. In the real world of music education, where students are not all small Mozart's, it is therefore important to be able to identify the individual student's special potential.

Olson, Crystal L.

California State University, Sacramento

The Vocal and Instrumental Teaching Artists Program Serves the Community in Sacramento, California

Vocal and Instrumental Teaching Artists (VITA) is a community based response to the need for providing music to elementary school children who would otherwise have no music education and for providing guided teaching and performing opportunities for young professional musicians. This program has developed for the greater Sacramento area because of the general lack of support for music education in the state of California. Peter Nowlen, Director of VITA, originally created a model academy orchestra for senior and graduate university musicians in the Sacramento area to prepare them for careers as professional orchestral musicians. Concerts in the community were the initial focus of the program. The next phase of the VITA community outreach program was to provide free string instruments and lessons to children in an urban private school. After representatives of VITA participated in Link Up training at the Weill Music Institute of Carnegie Hall in 2010 and observed the program provided in New York Public Schools, the Sacramento model was greatly expanded to its current form: teaching string, recorders and vocal music in a rural public school and in an urban private school. The children in the program have an opportunity to perform in concerts with the VITA symphony orchestra and bring their parents and friends to share the performances. The culmination of

the 2010-2011 academic year was collaboration with a Link Up program established by the Sacramento Philharmonic Orchestra that resulted in a spring concert with over 2000 school children performing with the VITA orchestra using the curriculum materials developed by the Weill Music Institute from Carnegie Hall. This concert was a landmark event bringing together elementary students, teachers and administrators from a number of school districts, graduate students as both teachers of children and professional orchestral musicians, and an audience from the larger Sacramento community. Support for the Vocal and Instrumental Teaching Artists Program is developed by a community based Board of Directors who are actively involved in fund raising and in all aspects of facilitating instruction in the schools and participation in the concerts. The goal of bringing music education to children who otherwise would not have the opportunity is being achieved by the community efforts of many who believe that access to the power of music should be the right of every child.

Olson, Nathaniel

Teachers College, Columbia University

Negotiating Culture: The Institutionalization of Fiddle Music in Higher Education

We institutionalize that which we love, that which we perceive as valuable—but what consequences follow institutionalization? What happens when the informal practices and values of folk music, for example, encounter the rigors of conservatory culture? This presentation explores the institutionalization of fiddle music in the United States, with an eye towards particular developments in higher education. In recent years, string educators in the United States have become increasingly interested in what they call "aternative styles," including Irish and Bluegrass fiddle music, Mariachi, and hip-hop, among many others (Lieberman, 2007); and these musics have begun to appear in university course offerings. Historically, musics outside of the Western classical tradition have experienced a great deal of institutional resistance in the United States. Some would argue, for example, that jazz musicians conceded fundamental practices of their music in order to be legitimized in classical circles, with jazz eventually being absorbed into the culture of the conservatory. According to Ake (2002), and Prouty (2002), jazz lost much of its democratic, jam-based, and aural culture in the university setting, becoming increasingly "score-ified," and authoritarian and less improvisational and collaborative. Is a similar fate befalling fiddle music as it now moves from informal, aural settings into the conservatory culture of higher education? Through a multi-case study of three university programs, I explore the experiences of those currently involved in the institutionalization of fiddle music. I examine curricula, organizational structures, and discursive practices through extensive observation, interview, and document analysis. The collected data offers insight into the attitudes and experiences of teachers who teach and promote musical traditions that lie outside of their training. In addition, student narratives explore the very personal experiences of navigating multiple discourses, both musical and cultural, and the impact that doing so makes on personal growth. This research addresses questions related to intercultural dialogue: In music educators' haste to be inclusive, do they unwittingly altar "minority musics" in order to make them conform to inherited, majority paradigms? Do they soften differences and superficially focus on musical caricatures in order to make less-familiar musics easier to teach and replicate? This data suggests that string teachers and students who engage deeply with significant cultural difference become more aware of their position at the intersection of these discourses, and are more able to navigate them. The capacity to do so produces more capable teachers, more versatile musicians, and more empathetic citizens of the world.

Omolo-Ongati, Rose A.[1] & Nzewi, Meki

1. Maseno University, Kenya

United We Vitalize, Divided We Roam: Music in the Soft Science of Life Wellness

Music is an integral part of a performative arts unity, which in African conceptualization was originally designed and conformed to process mind wellness, administer public consciousness, and marshal societal systems and events including facilitating spirituality imbued life education in all situations. Modernization idealizations dismembered the creative holism thereby disabling its potencies as well as functions through installing elitist fancies and micro-minded scholarship brilliance that advocates isolationist intellect. Thereafter, the components of the proactive performative synergy lost humanity focus and started to roam, chasing sophism and abstractions in education while abandoning functional imagination. Sublime humanity underpinned indigenous creativity and practice of the musical arts as singular spiritual force comprising co-acting music, dance, drama, costume and production properties,

effectually prosecutes mind healing and societal systems tempering in a spirit of purposive play. In indigenous Africa, the holism also subtly processed enduring (embodied and memory) education in other knowledge fields such as practical mathematics, ethics, life skills, medi-cure/-care, social science etc. Contemporary education at all levels and in all disciplines pays scant attention to imbuing quality mind, that is, sublime other-humanity conscience in learners, educators, scholars and societal systems operators alike. PRIME's advocacy to re-visit, re-activate and install the humanning objectives of integrated performative arts in contemporary classroom education is timely, and would resuscitate the effective soft (intangible) science of sublime mind maintenance in life and societal affairs. The discipline would then start remedying the overwhelming syndrome of disabled humanity conscience, and noxious system practices that are devastating mankind globally in political governance, education, industry, business and relationships. Such re-awakening of the prime purpose of musical arts education and practice must eschew the mind warping, fanciful elitism bogeys of control, mistake, perfection, competition, excellence, purification, specialization etc obsessing privileged mankind globally, disabling life orientation. We have researched and tested indigenous epistemology at various contemporary classroom levels, demonstrating that common theoretical, structural and purposive principles underpin musical arts including the few instances of discrete manifestations of music, dance, drama and costume arts. Thus, integrative education in proactive musical arts is not problematic given contrite dispositions that will begin to eschew Ego-driven, elitist scholarship theories, research attitudes and assessment contrivances invented to undermine valid and enduring traditional intellectual exemplars.

Onyeji, Christian[1] & Onyeji, Elizabeth[2]

1. University of Nigeria; 2. Department of Music, University of Nigeria, Nsukka

Colonial Legacy of Functional Art Music in Nigeria: Its influence on Compositional Preferences of Music Students (The Nsukka example)

The consistency in the preference for choral music composition among composition students in Nigerian universities against instrumental music composition motivated this enquiry with the objective to ascertain the possible cause and solution. The dearth, if not near extinction of instrumental works in Nigerian is quite problematic. A significant reversal of the trend is perforce to this study. An overview of compositional output in the country within and outside the university system linked the compositional preferences to the colonial legacy of what we describe as the notion of "functional art music". A 20-year period of teaching and supervision of composition in the department of music formed the backdrop for this study, during which consistency in the preference for vocal music compositions by students in their project works against instrumental music was noted. An output analysis of compositions from other institutions was directly and indirectly done through colleagues who provided evidence that supports the conclusion in this study. A historical background of art music in Nigeria is presented, constructing a bridge from there to the present music scene that clarifies the compositional preferences of students in music departments in the 21st century. It also highlights and clarifies the stifling of instrumental compositions as well as lack of diversity in creativity and output in the country for the benefit of learners and student composers. Department of Music, University of Nigeria, Nsukka is used as the focus study location owing to its strategic position as the first indigenous department, producing the highest number of manpower in art music composition and teachers for the country. Qualitative and quantitative research methods were employed in data gathering.

Orman, Evelyn K.

Louisiana State University

Effect of Virtual Reality Exposure and Aural Stimuli on Eye Contact, Directional Focus, and Focus of Attention of Novice Wind Band Conductors

This study sought to determine the effects of virtual reality immersion and audio on eye contact, directional focus and focus of attention for novice wind band conductors. Participants (N = 34) were randomly assigned to a contact control group (n = 12) or a virtual reality group with (n = 10) or without head tracking (n = 12). Treatment consisted of 9–minute conducting/score study sessions twice a week for 4 weeks. Following each treatment session, participants answered questions addressing their focus of attention. Individual videotaped conducting sessions of a live ensemble before and after treatment were analyzed and served as pre and posttest measures. Even though all groups increased their eye contact and directional focus from pre to posttest, there were no significant differences (p > .05) in these changes due to virtual reality immersion. Further analyses with a larger dataset (N = 68) showed

those working with audio (n = 34) as compared to no audio (n = 34) significantly increased (p < .05) their use of eye contact for the fast portion of the musical selection. No other significant differences among audio and no audio groups were found. Focus of attention analysis showed that virtual reality participants indicated they worked on eye contact significantly more (p < .05) than those in the control group. Findings indicate 1) a sense of reality is created during virtual reality immersion and 2) the use of sound during score study may be beneficial for increasing conductor eye contact.

Papadia, Kleio

University of London

Means of Non-Verbal Communication in Piano Pedagogy

Piano teachers can teach, motivate and inspire their pupils by using either verbal or non-verbal means of communication. The current presentation seeks to examine how communication in instrumental teaching settings is formed and specifically focuses on the use of non-verbal communication in piano pedagogy. Six different piano teaching situations were observed and teachers' communicative skills and behaviors were coded through video analysis. Three main forms of non-verbal communication were identified; namely, bodily communication, musical communication and visual communication, with each form having its own sub-categories. The coding criteria and basic characteristics of the above forms are thoroughly explained in the current presentation. The results of data analysis showed a trend toward the use of non-verbal communication among the participating teachers. Moreover, according to students' responses (mainly through their performances) it appears that non-verbally-expressed teaching practices may be more effective and lead to better performance outcomes. Piano teachers and instrumental teachers in general could benefit from considering the forms of communication they introduce in their lessons. Teachers should consciously choose the appropriate behaviors for each task by taking account of students' reactions and responses. The findings of this study could be of interest to instrumental teachers who could interpret, adopt and use them in their own teaching settings, so that both teachers and students could benefit.

Papageorgi, Ioulia

University of Nicosia, Cyprus

Musicians' Perceptions of the Identity and Teaching Approaches of Ideal Instrumental Teachers

Traditionally, formal instrumental instruction has predominantly followed a dominant teacher approach, whereby the teacher dictates what needs to be learned. This paper explores musicians' perceptions of what constitutes ideal teaching within the context of instrumental performance, as well as perceptions of the identity of ideal instrumental teachers. The research design included a large questionnaire survey completed by 244 advanced musicians, followed up by 27 case study interviews. Participants were undergraduate and portfolio career musicians in the UK specializing in classical, popular, jazz, or Scottish traditional music. Our findings suggest that instrumental teaching approaches are currently conceptualized as either teacher-dominated or learner-focused. Our data lends support to the idea that within contemporary instrumental learning contexts, the teacher dictates the learning process by giving guidance and feedback to the learners. Nevertheless, musicians taking part in our study attributed high significance to a learner-centered approach to teaching, in which teacher and student work in partnership during the process of learning. Musicians conceptualized the identity of ideal teachers as a complex construct, comprised by personal skills, teaching skills, social skills and musicianship skills. Overall, our evidence points towards a holistic perception of ideal instrumental teachers, as musicians' narratives described them both in reference to their qualities as professionals and as individuals.

Papatzikis, Efthymios

Institute of Education, University of London

Reflection in Music Teaching in Higher Education: Perceptions of Lecturers and Instrumental Teachers

In music education an extended but mostly anecdotal debate exists in relation to the theme of 'reflection'. Teachers, trainers, professors and lecturers, policy makers, and researchers as well as managers in every type and at every level of music education all discuss and approach in various ways

this process and important act. Meanwhile, through this multi-sided perceptual canvas, a multifaceted and vague conceptual construct has developed, leaving in result no clear framework for teaching practitioners to deeply understand, properly employ and further embed in their teaching praxis this expression of their intrapersonal approach and organization of beliefs, methods, thoughts. Trying to shed light to this unexplored perceptual fold of music education, and with the help of a set of semi-structured interviews, I have collected, collated and analyzed information, focusing to answer the following questions: What is the role of reflection in music teaching in higher education (HE)?, How is reflection involved in the professional practice (the framework) of music teaching in HE?, Are there any distinctive differences or similarities in between the reflection process employed by academic lecturers and HE instrumental music teachers? The investigation covered these thematic areas of reflection relating to one-to-one approaches, classroom methods and teaching and learning procedures. While taking the form of open-ended discussion process, the interviews provided extensive data for the two different teaching cohorts of higher music education I decided to explore: academic lecturers and instrumental music teachers. The research results pinpointed among others: trends in thinking about reflection that music educators hold and adopt during the teaching process, synchronisation issues between teaching perception and action through reflection, and an initial structure of differences and similarities between the two cohorts, whereupon we could further process and balance teaching, policy and management conceptions in higher music education.

Pardas, Lluïsa
University of Otago, New Zealand

Handling a Double-edged Sword: Music Curricula in English-speaking Countries

This paper discusses the main trends present in English-speaking countries' school music curricula, through the analysis and comparison of 36 documents currently in use in Australia, Canada, New Zealand, United Kingdom, and the United States. Issues such as curriculum versus standards, integration of music in an Arts Learning Area, generic curriculum for the arts versus discipline-based curriculum, level of detail and language used are addressed. Some trends can be observed, with the grouping more related to a geographical distribution than to a chronological sequence. This is then discussed in the light of recent literature, underlining subjacent conflicts. Curriculum development has become a contested place amalgamating traditional and new approaches. The evolution towards an outcomes-oriented curriculum has had a positive effect in fostering personalized learning, but, putting the focus on the results, has also led to the widespread and contested use of standards. The move towards a multicultural approach and a student-centered curriculum, together with the willingness to provide a flexible curriculum for schools, has introduced bigger challenges in curriculum planning. Financial restraint added to these circumstances has resulted in some cases in the development of very general curricula, leaving responsibility on teachers' hands without much assistance.

Parente, Thomas J.
Westminster Choir College of Rider University

The Beneficial and Rewarding Effect of Getting to and Practicing "In the Zone"

This paper will report on a study that tested the efficacy of an instructional model for secondary piano based on Fitts and Posner's Phases of Learning and Csikszentmihalyi's concept of flow. Phases of Learning refers to a continuum through which a practitioner passes in learning a skill that is marked by three plateaus: cognitive engagement, associative competence, and autonomous mastery. Flow has been described as a state of full concentration that results from matching skill with challenge. A practice model that combined these two concepts was designed to help students organize their practice to focus on selected segments of a musical composition and work through the Phases of Learning continuum in a manner that would lead to increased enjoyment and prevent frustration, boredom, and other negative responses. A primary objective was the use of Phases of Learning to foster the state of flow. Participants in the study were eight high-school students who were to commence college study in the fall of 2010. They volunteered for a free six-session piano course offered during the summer. During the first three classes, students focused on mastery of Beethoven's German Dance in A, which had been divided by the instructor into segments of increasing complexity. Before proceeding to the next segment, students were instructed to master each successive segment. Students were closely supervised in their application of the Phases of Learning/Flow paradigm during the first three weeks. During weeks 4–6 of the course, students worked to master a piece of their own choosing that they divided into segments on

their own. They were instructed to follow the same strategy that they had used in studying the German Dance. Four times during each class and after every practice session, students filled out self-assessment forms that helped them measure their levels of mastery, challenge, enjoyment, and skill. These forms were analyzed to examine individual learning styles. At the end of the course, two independent judges rated the students' performance. This instructional approach led students to experience greater enjoyment in their practice activity, become more mindful of their learning objectives, improve their self-assessment skills, and spend more time on task, which in turn resulted in improved progress toward mastery, enjoyment, and attainment of the flow state. Significantly, students discovered that optimal learning was increased by carefully and mindfully adjusting their moment-to-moment practice decisions to enhance the emergence of flow.

Parkes, Kelly[1]; Gaunt, Helena[2]; Daniel, Ryan & West Tore

1. Virginia Tech, USA; 2. Guildhall School of Music & Drama

Preliminary Factors Influencing Highly Trained Musicians to Choose a Career in the Applied Studio in Higher Education

This study seeks to explore the reasons why highly trained musicians, currently working in higher education conservatories or universities, chose a career involving applied studio teaching (teaching music performers) and further, what motivates them currently. In order to do so, it is necessary to examine psychological constructs, with the expectancy-value model of motivation, which is particularly useful given that this model has been previously used to predict students' choices between music teaching and music performing. Using an online survey involving participants (n=145) across a range of western speaking countries, respondents were asked in detail to identify why they chose to work in the applied studio teaching environment in higher education. At what point did they make this decision? Was it a conscious choice driven by extrinsic factors such as inspirational teachers, parents or career advisors, or an intrinsic decision based on personal values, motivations and self-efficacies? Further, is there any relationship between their experience in making this choice and the advice they currently give younger musicians who are developing advanced skills and considering a career in music? To date, all data has been collected and initial analyses are underway. Preliminary qualitative analyses reveal rich reasoning and motivations in all of the participants and several themes are emerging, for example the influence of previous teachers on the pursuit of a career in teaching. Correlational, ANOVA and linear regression analyses empirically demonstrate and define the constructs involved. Findings are also expected to reveal differences between three constructs, (intrinsic interest, attainment value, and extrinsic utility) in this subset of higher education teachers with specific differences between countries and the number of years spent teaching. It is expected that there will be numerous implications including recommendations for increased education in pedagogical techniques before musicians pursue a career in higher education, and greater support for professional development during the actual careers. The findings will also offer numerous insights for institutional leaders who seek to recruit advanced musicians for teaching careers in higher education settings.

Partti, Heidi[1]; Lebler, Don[2] & Westerlund, Heidi Maria[1]

1. Sibelius Academy; 2. Queensland Conservatorium Griffith University

Participatory Assessment: Constructing Professional Identity and Knowledge Communities in Popular and Folk Music Studies in Australian and Finnish Music Universities

This paper examines two higher music education practices that have developed independently of each other: one in a folk music program in Finland, the other in a popular music program in Australia. As a result of more than 10 years of independent iterative development in both locations, assessment takes place that includes both students and teachers in the provision of feedback and the awarding of marks. In both contexts, students participate in formal processes of assessment through the use of recorded folios, musical performances, self-assessment, peer assessment and discussions. The aim of this study is to explore the synergies between the two innovative higher music education practices by examining them in relation to recent studies on communities of practice. We will describe the ways assessment as learning has been purposefully designed into the two music programs, how shared histories of learning are facilitated through assessment activities, and how shared professional repertoires are created and negotiated in the participatory assessment of musical products and performances. We will also examine the ways to design assessment in the service of building knowledge communities that support the

processes of construction of professional identity as musicians. In the analysis, we will use accounts of the leaders of the two programs in order to describe and theorize the practices. The analysis explores how the leaders conceptualize the principles of the pedagogical designs in their pursuit of reconstructing learning environments to make better use of assessment as a pedagogical tool for creating both individual and communal professional identity. The paper argues that assessment can be designed to strengthen professional identity and community, and that participatory assessment can also be used to create new professional discourses and shared repertoires. It is also argued that the two educational contexts exemplify how assessment could serve today's wider educational goals, beyond musical quality, in higher music education.

Patterson, Jonathan

Musicians Institute, Hollywood

Computer Exercises for Musicianship Skills: Optimizing Musical Learning Away from One's Instrument

Software applications for training musicianship rudiments and aspects of musical intelligence enjoy wide use in elementary school through university level music curricula. Musicianship training is a tried-and-true application of computer-assisted instruction (CAI) that has been with us since the late 1960s and will likely continue to play an increasing role in modern music education. Though it represents a great resource, however, CAI is not without its limitations. The present study aimed to assess the potential for teaching and learning musical skills via exercise-based musicianship training software, and to advance suggestions for future software development. It poses as its thesis that the computer can be effectively used to train musicianship skills away from ones instrument, but that further assessment and development are needed to optimize this effectiveness. The conference presentation of this paper will include demonstration of music training software. Four primary topics of investigation are explored. First, aspects of musicianship suited to exercise-based computer learning are defined. Second, the inherent and potential advantages to using the computer for musicianship exercises are discussed. Third, inherent and potential disadvantages to using the computer for musicianship exercises are identified. Finally, potential solutions for addressing these disadvantages to optimize teaching and learning effectiveness are posed, along with suggestions for further research in this field. The study determines that several musicianship skills are well suited to CAI. Significant advantages to doing so include compensating for fewer contact hours with a teacher, improved student motivation, greater individualization of each student's learning experience, and improved record keeping convenience and capabilities. Potential pitfalls of CAI, however, include interface design flaws, too little interactivity, lack of real-world context, and potentially costly access barriers for students and teachers. Solutions suggested are simplified interfaces (informed by cognitive load research), increased interactivity, balance and contextualization of CAI with real-world musical activities, and a future emphasis on developing web-based software applications. Continued assessment and research by independent parties can help inform and advise software developers as they seek to optimize the effectiveness of music education software. Time well spent at the computer can increase the efficiency and effectiveness of music teaching and learning, helping students to become better musicians.

Pederiva, Patrícia & Martinez, Andréia Pereira de Araújo

Universidade de Brasília, Brasil

Musical Activity: Conceptions of Preschool Education Teachers

This work aims at investigating whether or not, and how, teachers carry out music activities in preschool, for it is necessary to reflect upon the presence of music and upon the way music takes place in that context. The main goal of this work is to look into preschool teachers' conceptions about music activities in the execution of their pedagogical work. This research is relevant because it is urgent to promote a music education that contributes to children development, since that type of activity is part of the universe of expressions in childhood. Thus, we seek to analyze the way teachers see the possibilities for carrying out music activities at school, as a partner of music experts. The theoretical background and methodology are based on Vygotsky's ideas, according to which each person is a historical-cultural being. This work seeks to bring contributions for musical knowledge and music actions of teachers of young children.

Pedersen, Mette[1] & Andersen P. A.

1. The Medical Center - Voice Unit

Development of Testosterone and Estrogen in Boys and Girls Choirs

Nowadays we are focusing much more on physiological parameters to optimize the quality of the singing choirs. There are many kinds of voice analysis on the market, which help the singer and the singing teacher to understand the children's development. What is not really well understood, and taken into account, is the normal hormonal development. In pediatrics pubertal stages are focused upon, and it is well known that the male voice puberty is around 14.5 years and the female voice puberty is around 12.5. We have managed to show from 8-18 years of age, how the voice parameters change in relation to the sexual hormone development. This is a basis for further understanding in the future of how voice is related to other biological phenomena including genetics.

Perakaki, Elissavet

Secondary Education, Piraeus, Greece

Teenagers' Dispositions Towards Greek Traditional Music: A Teacher Classroom Research

Nowadays, traditional music doesn't play such an integral role in our society, as years ago. On the other hand, this gender of music has been transformed from generation to generation, following the needs of every society. This assumption gives to new generations and their teachers the opportunity to transmit its importance not only theoretically, but also practically. Greek rhythms and dances have been travelling since antiquity, and have influenced the contemporary and modern music. Pupils in primary and especially in secondary school don't understand its importance, and this is the fundamental reason why, as current research proves, they dislike Greek traditional music. Music education has as an aim to promote pupils' respect for this kind of music, to help them form their views and to emerge feelings of joy during their participation in musical activities (such as singing, dancing, composing, listening and performing). All the previous were the main aims of a 12-lesson plan, which took place during the school year 2010-2011, with the participation of 42 pupils (13-14 years old) in a secondary school in Greece. The organization of the present qualitative study is based on action research characteristics. Research data were gathered from: the teacher's and four external observers' diaries, recordings and questionnaires (pre-test, post-test and follow up study). The data analysis indicates that one part of the pupils changed their mind towards Greek traditional music, not only at the end of the lessons, but they also kept the same opinion after a period of time. A very interesting point is that even pupils, who still have a negative approach to this gender of music, appreciate it and understand its importance for every society and country. As music teachers, we have to realize that the content of our lessons which take place and our whole attitude and personality influence our pupils and their opinions towards different types of music and music generally. Similar research can take place regarding traditional music of other countries and music genders.

Perez, Richard A.

University of Southern California

Middle School Instrumental Music Students' Perceptions of their Practice Habits and Influences

Individual instrumental practice is an important and integral aspect for success in music student achievement. Musicians need practice to "enable complex physical, cognitive, and musical skills to be performed fluently with relatively little conscious control, freeing cognitive processing capacity for high order processing (e.g., communicating interpretation)" (Hallam & Barry, 2002, p. 155). In order to reach the highest levels of musicianship, it is widely understood that students must experience regular quality practice of their instrumental performance (Hallam & Barry, 2002). In any middle school instrumental music ensemble, the quality of student practicing is influenced by a number of factors, all of which contribute to the degree of success in students' practice habits. By studying students' comments on their personal interests, effort and emotional responses, Berg and Austin (2006) indicated that practice motivation and regulation are shown to be associated with the quality of the students' home environments. In supporting the need for this study, the researcher suggests that there may be variables in home environments that impact student practice. These might include the privacy of the room in which practice takes place, possible noise and interruptions, encouragement or

discouragement by family members or friends, suitability of practice resources, activity schedules, etc. However, there is a lack of research that allows middle school students the opportunity to share their perceptions of practicing their instruments at home. The literature offers little information on the realities that students face in their instrumental practicing. The objective of this study was to investigate middle school instrumental music students' perceptions of their practice habits and influences. The study population was a sample of convenience, recruited from eight middle school band and orchestra programs within one school district in close proximity to the researcher. The instrument for this qualitative study was a ten-minute survey with open-ended questions completed during one of the students' regularly scheduled music classes. The anonymous responses were analyzed to determine disparities and commonalities in the student perceptions of their practice behaviors and what influences these behaviors. The results are reported in narrative style, indicating trends and disparities in practicing conditions in the home. The discussion provides valuable insights into the nature of students' practicing habits as well as the most critical influences impacting their habits. The report offers teachers insight that could inform how we might encourage students and their families in improving conditions leading to increased opportunities for successful student practice behaviors.

Perkins, Rosie
Royal College of Music
Conservatoire Cultures of Performance Specialism: Perspectives from an Ethnographically-informed Case Study

It is now widely acknowledged that professional classical musicians have portfolio careers, requiring flexibility and diversity, entrepreneurship and a careful balancing of many and varied musical pursuits. Higher education institutions of music thus have a responsibility to prepare students for the sorts of professional roles they are likely to undertake, yet we know relatively little of the extent to which such institutions support the development of broad musicians in their curricula, practices, values and priorities. This paper addresses this gap through exploration of the 'learning cultures' of one UK conservatoire. Working with the notion of vocational habitus, reflecting the orientation of learners to a sense of the 'right person for the job' of musician, the research comprised an ethnographically-informed case study conducted over ten months. Drawing on interviews, documents, participant self-documentation and observations, the research sought to illuminate key features of the conservatoire's learning cultures. Four such features were identified, of which one—cultures of performance specialism—forms the basis of this paper. Within this theme, findings reveal evidence of practices preparing students for specialised performing careers and, concurrently, practices preparing students for broad and diverse careers. Using the notion of vocational habitus, the paper shows that the conservatoire's practices idealise highly specialised performers, positioning breadth and diversity as 'necessary' and 'important for employability' rather than as intrinsically valued, respected and celebrated. Despite the nature of the musical field, then, the vocational habitus at play within the conservatoire appears to orient students predominantly towards honing their skills as specialised performers. The implications of this finding are discussed, arguing that it is imperative for the conservatoire, and others with similar cultures, to move away from (only) the narrow and specialist in favour of the (more) broad and diverse. Indeed, given the move in higher education more generally towards creative teaching and learning, the paper proposes that conservatoires may have much to learn from adopting a more creative approach to the education of professional musicians.

Peters, Valerie & Bilodeau, Marie-Hélène
Université Laval
Engaging Youth as Producers of Knowledge about Local Music Cultures

I employed a sociocultural, social constructivist framework for this study, focusing on the social, participatory learning of students as they adopted an anthropological perspective to studying traditional musics in a local cultural context. Students acted as researchers, using the tools of inquiry of ethnography (observation and interviews) in order to represent in writing in a communal database (Knowledge Forum) their understanding of a local music culture by identifying concepts, beliefs and values embedded in cultural practices. The purpose of this project was to describe the phenomenon of youth using the tools of inquiry of ethnographers to construct and represent their understanding of their own musical heritage, including concepts, beliefs and values embedded in musical/cultural practices and to identify how this approach to teaching music contributes to the construction of

students' cultural/musical identity. I conducted a case study in Chisasibi, James Bay, Quebec during the spring of 2011 with Cree Nation youth. This instrumental case study documented the phenomenon of students becoming "researchers", using the tools of inquiry associated with the research traditions of anthropology and ethnography to study their own music culture/heritage. Students were subsequently encouraged to theorize about music, culture, and society based on their fieldwork with musicians in the local community and their interactions in the database. Students were given training in database use and research techniques. They subsequently were participant observers during outings (pow wows, festivals, etc.) and conducted interviews with culture bearers. Data generated during the study consisted of fieldnotes, database entries, and audio transcriptions. A content analysis was conducted using Nvivo, employing open coding strategies as well as a category-coding procedure based on previous case studies (Montreal, Quebec City). Preliminary data analysis suggests the following themes: Preservation, the function of music, identity construction of students and the impact of a curricular innovation on student learning. Students can learn deeply about themselves and others through engaging intercultural music curricula that reflects the students' cultures and the cultures of the local community. It is clear from this study that adolescents have powerful and unrealized strengths and that they have the potential to be producers of knowledge as well as contributing to their own development.

Peters, Valerie[1]; Lemieux, Jacques; Pierre-Vaillancourt, Zara

1. Université Laval

The State of Music Education in Canadian and Quebec Schools

A bilingual survey sent to all Canadian schools was intended to document the state of music education. 1,204 schools representing 7.8% of the 15,500 schools in Canada completed the survey. This article compared the data from the province of Quebec with the data from the rest of Canada as well as scrutinizing the status of respondents. The results document significant differences between Quebec and the rest of Canada regarding singing, artist visits, support and challenges for music education. Music teachers and administrators responses were significantly different concerning the benefits and the perceived quality of music education programs. The demographic, sociological and sociocultural aspects of Canadian music education need to be explored in future research.

Petrovic, Milena[1]; Milankovic, Vera; Acic, Gordana[2] & Antovic, Mihailo

1. Faculty of Music University of Arts Belgrade; 2. Music School "Dr Vojislav Vuckovic" Belgrade

Ethos and Musical Preferences

In ethical theories of music, as advocated by Greek philosophers, ethos represented character, moral, nature, temperament and mood. A combination of words, music and dance was the basis for the ethical power of music (Plato). Music mirrored the ethical quality of a person (Plato). Moreover, viewing pleasure as a result of habit, enjoying music was regarded harmful and dangerous (Plato). On the other hand, music helps one learn and feel real emotions - it has the power to shape human character (Aristotle). Playing/listening to music, which has a particular ethical nature, creates the very same nature in the listener who interprets the music (Aristotle). Depending on genre, instrument and moment of performance, music facilitates either good or evil (Pitagora). This is an exploratory research, which investigates differences in musical preferences versus ethical profiles of two ethically distant social groups - students (musicians and non-musicians) and prisoners (convicted of most serious crimes). The ethical power of music, so much appreciated in Ancient Greece, seems to be hardly present nowadays. Therefore, we undertook this research to identify basic correlations between ethos and the way people appreciate different music genres. We also wish to underline the importance of the ethical impact of music for music education. Above all, music educators should be aware of the ethical implications of music, as these were recognized 2000 years ago.

Phibion, Otukile Sindiso

University of Botswana

The Significance of Mmino wa Dinaka among the Bangwaketse of Botswana

Based on ongoing field research into Botswana music and dance, this presentation deliberates on information found out on Mmino wa Dinaka traditional music and its uses as practiced by the Bangwaketse of Southern Botswana in conjunction with tribal daily lives. The presentation does not only pay attention to the music, but also to its traditional ways of oral transmission and values. The

subject of traditional learning styles among practiced and proficient musicians, aspirant musicians and participants is discussed. Data were mainly collected by the author during village excursions through oral interviews. Unfortunately during these interviews, there were no performing groups observed except for some old men who individually demonstrated how the music was performed in the past. However, it became evident from interviews that the music was no more practically performed due to the changes in life styles. It became evident from the interviews that Mmino wa dinaka music was performed to show pride of one's cattle ownership. The findings emphasise that Mmino wa Dinaka music was mainly performed by men. When performing this music, men would shape their hands to emulate cattle horns. Normally these would be the cattle they like best among others. The importance of cattle in providing beef, money and other commodities is also cherished during this dance.

Phillip, Mogola

Mpumalanga Department of Education, South Africa

Welcome to the World of the Introduction of Indigenous African Music Curriculum for Schools in South Africa

The paper aimed to give the summary background of the present and the gradual phasing out curriculum (i.e. National Curriculum Statement – Ncs) in secondary schools with a replacement of Curriculum and Assessment Policy Statement (CAPS). The focus of the CAPS curriculum implementation was on the indigenous curriculum. Reasons between NCS and CAPS will be presented. Issues such as how Indigenous African Music is scheduled to be presented in a classroom according to CAPS will form part of the presentation.The paper will conclude with the explanation on how the evaluation in a classroom is scheduled to take place and also the classroom tasks that could be used by learners for further research.

Piechocinski, Janet E.[1]; Piechocinski, Theodore & Lyman, Brooke

1. Indiana State University

From the Other Side of the Bench: A Look at Piano Study in Secondary Schools

Many high schools or college preparatory schools offer piano study as a course. Students in these courses sometimes go on to be music education majors at colleges and universities. When they apply for admission to music study at these post-secondary institutions, their keyboard abilities are usually assessed. The student arrives, hopeful that their pre-college keyboard study has prepared them for exemption from some or all requirements in piano, only to discover that perhaps this is not the case. In this session, a college piano instructor with over thirty years experience in class piano and piano pedagogy instruction takes a look at piano courses in secondary schools, examining their typical content and the instructional techniques used. Suggestions will be offered in the following areas: music reading, technique, and functional skills, including harmonization, transposition, and improvisation. Group management and learning style assessment will also be discussed as tools for handling the diverse nature of these classes. Through a better understanding of piano pedagogy and the expectations of college piano instructors, teachers in secondary piano courses will increase the likelihood that their students are fully prepared for college admission.

Pignato, Joseph Michael

State University of New York, Oneonta

The Regular Way or the Cool Way: Tradition and Transformation in Popular Music Education

As music and music education programs around the globe contemplate ways to expand curricula, a number of key issues arise. Principal among them are profound differences between established practices, expectations, and training prevalent in music education and the praxis, lived experiences, and ways of learning essential to musics traditionally excluded from school contexts. In the United States, formal music education has traditionally excluded such musics as rock, pop, hip hop, blues, electronica, and jam band music, among other popular idioms. Recent developments suggest; however, that inclusion of such musics in school music contexts is increasing. Such developments include the implementation of popular music programs in some American public schools, the development of undergraduate music and music education programs that include popular music, a newly formed professional association (The Association for Popular Music Education), and the dedication of recent

symposia and scholarly gatherings to the consideration of popular music in American music education. The author of this paper intended to raise key questions and concerns regarding the inclusion of popular musics in formal educational contexts. To do so, the author reflected on his own experiences teaching rock and jam band music in the music program at an American state university. Through reflection and epistemological questioning, the author identified the bodies of knowledge, prevailing values, and areas of emphasis that differentiate American music education practices from practices indispensable to the various idioms that comprise rock and popular music. The author focused on the notions of tradition and transformation as they relate to popular music instruction to illustrate specific pedagogical and epistemological challenges posed by including popular music in formal music education contexts. Further, the author intended to make specific recommendations regarding the roles of music teachers, the roles of institutions, paying special attention to the physical spaces in which music is often taught; and to offer suggestions for more fully integrating popular music in school music contexts, in professional musicianship training, and in music teacher education. The arguments and suggestions put forth in this paper will have implications for and be of interest to music educators, music program administrators, and educational institutions currently implementing or planning to add popular music programs. Further, the presentation has implications for the general practice of music education by calling into question the roles of teachers, repertoire, and traditional pedagogical approaches in the increasingly diversified, individualized, and technologically driven musical lives of young musicians.

Pike, Georgia

Australian National University

What Really Matters? Priorities and Participation Levels in Western Music Culture in a Broad Historical Context

The debate about 'why music matters' has been raging for some millennia. From Plato to Sloboda, writers, philosophers, educators and musicians have been grappling with this question, and still no one seems to have a definitive answer. Hower, what about the music itself – what matters most? Is technique more important than expression? Is elite concert performance more important than street-level engagement/participation? In this paper, I explored priorities of music throughout western history, and how these priorities may be related to changes in participation levels, and type of participation, for the general population. In order to explore musical priorities, I analyzed the writings of influential thinkers from history, ranging from Aristotle to Shakespeare to Tolstoy, teasing out the priorities they seem to be advocating or discussing. At the same time I linked these writings to evidence of participation experienced by the general public. Finally, I analyzed current music participation data in light of current philosophies and priorities, and discussed these findings within the historical context. The aim of this paper was to a) discover if any correlation exists between priorities and participation levels and b) what priorities seem to encourage maximum general participation, contributing to current policy discussions.

Pike, Pamela D.

Behind Closed Doors: A Case Study of Practice Habits and Strategies Employed (and Neglected) by Third-Year Vocal Music Education Majors

Numerous cognitive strategies for learning have been identified by education researchers (Anderson, 1995; Baddeley, 1990; Williamon & Valentine, 2004). Several of these strategies can be adapted easily for music practice and rehearsal. By the time students enter their 3rd year of study in the university school of music it is expected that they have honed effective and efficient practice strategies, many of which can be explained in terms of cognitive learning theory. However, it is possible for music students to mask efficient practice through increased time in the practice room (Pike, 2011). Learning music efficiently will be essential once future music educators graduate from the academy. Therefore, helping music education majors to bridge the gap between merely competent practice strategies and truly resourceful rehearsal is an essential component of their university experience. The purpose of this study was to discover how students at a typical public university in the United States practiced the piano and their primary instrument. Choral music education students (N=16) enrolled in group-piano classes volunteered to participate in this case study. The researchers observed the subjects' for three consecutive practice sessions. For the first 2 practice sessions the subjects were asked to practice as they typically would in preparation for class. During the third practice session students were given up to an

hour to prepare a short accompaniment and 3-part open score that they would be expected to perform within 24 hours. Additionally, participants were observed practicing voice, their primary instrument, in preparation for a weekly lesson. The constant-comparison method of analysis was used to analyze the data for common practice themes. Data was triangulated through researcher field notes, video observations, in-depth student questionnaires, and member checks. Additionally, the researcher evaluated the performances and a reliability expert verified scores and subjects were ranked to determine if the top performers shared any common practice techniques or strategies. Results revealed that the top tier of student-performers employed deliberate practice techniques, had clearly articulated goals for each practice session and knew when those goals had been met. Several of the cognitive practice strategies that these particular subjects exhibited included chunking, previewing, reviewing, scaffolding and consistent rehearsal and retrieval. Synthesis of the results and paper conclusions suggest practical solutions and advice for music instructors who wish to help their students achieve more efficiency and efficacy during practice time.

Pike, Pamela D.

Educating Musicians to Teach in the 21st Century: A Case Study of Teaching Synchronous Piano Lessons Online

Using technology to enhance teaching is commonplace in music instruction. Many teachers avail of video cameras, still cameras, compact discs and MP3 technology to analyze performances and body positions for instructional purposes. Recently, there has been increased emphasis on facilitating music instruction through the use of music software, web applications that can be downloaded to mobile devices, and digital keyboards and computers. Synchronous distance teaching has been utilized with increasing frequency and success in recent months. One of the most promising advancements in online piano instruction has been the development of Internet MIDI, an economical music software program that allows digital and acoustic pianos to transmit outstanding audio via the Internet. If future teachers will teach lessons synchronously online effectively, pedagogy students in university pedagogy programs should gain experience teaching in this technologically enhanced medium. This case study sought to observe a small group of graduate pedagogy students (N=4) as they were sequentially and systematically introduced to online teaching. The subjects taught online piano lessons using Internet MIDI software, Yamaha Clavinovas, Yamaha Disklaviers, and Skype video conferencing. The researcher sought to understand the experience of these student teachers as they practiced and gained familiarity with teaching piano online. As synchronous distance teaching is incorporated into pedagogy curricula, pedagogy programs may be informed by this data. Each subject was observed in person and researcher field notes were triangulated with video taken of the teaching sessions, subject reflections, interviews with the subjects and their online students, and by member checks. The constant-comparison method of analysis was used to identify common themes exhibited by the pedagogy student teachers. Common themes that emerged included: initial reticence about using the technology for teaching piano; fear of interacting with the technology and of technology failure; concern about online presence and rapport with the students; initial reliance on visual cues; struggle with balance between talking and musical demonstration; development of contingencies and strategies for dealing with technology snags; development of rapport with the students once teaching began; and, ability to help students listen musically and refine technique and musical interpretation as a result of online instruction. A synthesis of findings along with implications for teachers wishing to teach music online will be provided in the paper.

Pike, Pamela D.

Exemplary Group-Piano Teaching: A Case Study of Teaching Techniques, Group Dynamics and Student Achievement

Group-piano teaching in the United States has been an established tradition for the past century (Coates, 2006; Fisher, 2010). Professional educator organizations (GP3, 2010; MTNA 2011; NCKP, 2011), continuing education seminars (MTNA, 1999), journal articles (Chronister, 2005; Clark, 1992) and piano pedagogy texts (Jacobson, 2006; Lyke, 2011) have highlighted the benefits of group instruction for beginners. However, much of evidence provided in the literature is anecdotal, with few empirical studies examining exemplary group piano teaching. In this exploratory case study the researcher sought to answer two research questions: 1. identify best practices in group teaching of two exemplary group-piano teachers; 2. identify common themes related to student learning and

performance based on observations of children participating in these group classes. Two teachers of children's group piano classes, who met criteria for exemplary group teaching, were identified. Once teachers and students gave consent, the researcher observed classes (N=8) with various groups of children. The groups ranged from beginning to early-advanced levels and the age-range of children involved in the study was 5-17. The classes were held in hybrid digital-piano labs, which also housed acoustic pianos. Data was gathered from field observations, videos of classes, student questionnaires, student interviews, teacher lesson plans, teacher questionnaires, teacher interviews and member checks. The constant-comparison method of analysis was used to identify common themes. When no new themes emerged the data was considered saturated (Creswell, 2007). Three broad themes of exemplary group piano classes emerged from the data: curricular considerations, teaching techniques and student engagement and learning. Sub-themes of curricular considerations included implementation of well-developed spiraled curricula, use of a diverse array of musical activities throughout the lesson, and exploration of vast amounts of musical material. Mastery of lesson pacing and sequencing of musical activities, and clearly defined goals and objectives that were both measurable and evaluated regularly, were sub-themes identified under teaching techniques. Under the common theme of student engagement and learning, harnessing the power of group dynamics, consistent use of group strategies, student enjoyment and motivation, and demonstration of high levels of student musicianship were noted. Analysis and synthesis of the themes and sub-themes explores ways in which group-piano teachers can improve the learning environment for their students and recommends teaching skills that should be developed by teachers who wish to pursue group-piano teaching.

Piras, Elisabetta

Italian Society for Music Education

What Young Musicians Think Listening to a Music Performance

The study is focused on the intellectual effort implied in young musicians approach in listening to a performance. There are many studies about performance, but there is not a clear studies system about the aspects of analysis and consciousness in young musicians performance. Starting from the concept of "performance" itself, according to the definition of Clark as a "concrete shape of a musical thought" (Clark, 2002), we want to explore which kind of thought young musicians have, listening to music performance, in order to investigate on analytic, sensitive and conscious thought about music. Among the many important theories about the thought implied in music performance, some scholar thinks that it could be an implicit process, carried out often in relation to previous musical experiences (Meyer, 1973); others think that it's necessary to have a complete analysis, involving all the parameter aspects of the score (Berry, 1986; Narmour, 1988); others believe that exists a mediation between these two aspects, as a sort of informed intuition (Rink, 2002; 2007). That premised, some questions coming out: Notwithstanding the activities of performing and listening are different; could we recognize one or more of these assumptions in a young musician listening to a performance? What do young musicians know about the composition that they are listening to? What kind of analysis do they operate in listening to a performance? What do they know about interpretative choices? How do they are conscious, in general, of the analysis and of the expressive features of a composition? To answer to these questions a questionnaire was given to a large sample of music students, that play different instruments in professional music schools. They are from 13 to 16 years old. The questionnaire is articulated in two parts: the first is about the general concept of performance, in the different aspects of analysis and interpretative choices linked to expressive features of the pieces; the second is about the analysis and the interpretative choices linked to expressive features of a small piano piece (Aufschwung from Fantasiestücke by Schumann) after listening to a performance of it. The results show that the assumption of Rink about an informed intuition could be applicable in listening to a composition. The paper will expose in detail the statistic analysis of the responses given to each questions in a quantitative way. Many interesting data especially about the interpretative choices encourage us to study in depth the affinity between analytic and performing strategies in young music students.

Pitupumnak, Khanithep

College of Music, Mahidol University

Narrative Study of Professional Artistry in Selected Thai Music Teachers

The aims of this study are to explore the professional artistry and the identification of three Thai music teachers. The participants would be selected through concept sampling (Creswell, 2008). The concept

of phenomenology would be employed as the theoretical framework. Narrative approach would be used as the method. The data from the three participants would be collected through both semi-structure and unstructured interviews; observations, both as a participant and non-participant; as well as other documents. Generally, music teacher education pays attention to developing a student's music skill through a teaching/learning approach, but they are not aware about music teachers' professional artistry and music teacher identity which influences their student's behavior. The professional artistry, teachers' identity, and identification would be uncovered in the form of narrative. The results would show elements which influence the development of music teacher education. These elements would serve as the base for the development of music education such as the developing of curriculum for music teacher education, the making of music education policies, and the formation of any other activity relating to music education. Furthermore, the results are the part of basic knowledge which benefits to the development of music teacher education, especially the part of philosophy of music education, music curriculum, and music teacher's professional development in Thailand.

Plitakul, Pattaraporn

Mahidol University

The Analysis of Yamaha Junior Music Course Learning Activities and Brain-Based Learning Theory

In early childhood, the family plays an important role in children. The most important change of body is the change of brain and nerve system, especially the part of creative thinking. Kindergarten should prepare profitable curriculum and instruction for them, particularly music learning because it relates to their brain system directly. Brain-based learning is theory learning based on the structure and function of the brain manipulating the classroom to provide a good learning process. The objective of this research was to show the relationship between Yamaha Junior Music Course learning activities and brain-based learning theory. The research methodology was content analysis. The population consisted of the documents of Yamaha Junior Music Course learning activities and brain-based learning theory. The research instruments were three tables of content analysis. The research results showed that Yamaha Junior Music Course learning activities are related to brain-based learning theory dividing into three parts; the brain, learning, and emotions. Results included: 1) Brain; the human brain is complex. The brain separates to left brain and right brain but coordination and the search for meaning is innate. The teacher lets the students have imagination through music and to create on Electone that interacts with the right brain followed by rudiments that interact with the left brain in the atmosphere that supports the students to search for meaning. 2) Learning: all learning is mind-body. It always involves conscious and unconscious processes that should relate to the students' context. The teacher lets the students practice and create to be proficient and solve realistic problems with their friends. 3) Emotions: emotions involve learning and memory. Challenging reinforces the students pay attention to learning. The teacher motivates the students' concentration before starting the lesson and creating the atmosphere to be challenging such as telling a story while conducting a discussion relating with attitude. But teaching technique is imitation; therefore, the teacher doesn't relate to brain-based learning theory. Music learning in early childhood involves and develops two sides of the brain. Brain-based learning theory supports the thinking system and increases challenges in the classroom. The teachers who teach Yamaha Junior Music Course or the other curriculum should study its concept deeply and understand individual student for manipulating the classroom environment to provide good attitude and academic growth.

Polat, Burak & Saglam, Atilla

Trakya University

Novel Bass/Soprano Symbols and Compasses in Tonal Harmony Education

Four voice harmonization and voice leading (or part writing) constitute the principles of tonal harmony education. While the four voice construction of triads with doubled bass in root position and their progressions in plagal and authentic cadences are generally well grasped by the freshman student as a first step into the theory, the average success falls dramatically with the introduction of inverted chords as the next subject in the course. In our view this demoralizing failure stems from the lack of satisfactory demonstration of guidelines in any available textbook that handles the construction of sixth chords as well as their progressions in plagal and authentic cadences systematically and in sufficient detail. The present paper involves an introduction of the authors' novel educational methods on one of

the most basic topics of tonal harmony: the construction of four voice root position triads and sixth chords, as well as their harmonic and melodic connections in plagal and authentic cadences. After a brief discussion of the proper descriptions of close and open positions in the construction of four voice root position triads, the authors provide a "compass" describing harmonic and melodic connections in plagal and authentic cadences for root position triads which applies in arbitrary tonality. This is followed by an introduction of novel bass and soprano symbols that describe the construction of sixth chords in a unique manner together with an example for new compasses that describe plagal and authentic cadences with sixth chords. The pedagogical methods in classroom teaching based on compasses have had a great influence on the average success. Detailed descriptions of the harmonic principles of every possible chord arrangement as well as plagal and authentic cadences through compasses have improved the learning abilities of the students in many respects including the following: flawless construction of any open or close position chord based on a given single party; proper four voice harmonization of a given melody based on specific soprano symbols totally eliminating forbidden parallel fifths/octaves; easy determination and a good comprehension of the function of four-six chords in cadences based on soprano symbols; and creating high quality soprano parties over a given bass party. The methods introduced in the present text for inverted chords have also been extended for a large family of seventh chords and have already been used in education by the authors.

Porta Navarro, Amparo

University Jaume I of Castellón, Spain

Los Lunnis, Music and Meaning: Results of a Study for Discussion in Music Education

The soundtrack of children's television programs is one of the most important elements involved in shaping the sonic imagination of youngsters. What then is listened to and how is the material that is listened to in TV's children's programs constructed? Our aim is to determine what children listen to in the children's programs on television. The theoretical framework is semiotic with a quantitative, musical approach. The paper presents a summary of the findings obtained from a study conducted in 2008 by applying 90 templates and then analyzing them in terms of their musical content. Three instruments were used in the research: data from the sample, musical categories, and musical analysis. In answer to the aim of this study, according to the findings from the musical and frequency study obtained by applying the listening template, the program Los Lunnis has a soundtrack that utilizes musical sound (preferably electronic) that is divided in fairly equal proportions between instrumental and vocal music sung by groups of voices. Its music is binary, popular, anacrusic, with flat dynamics, no variations in the pace, and the texture is the accompanied monody. It uses the major key with modulations to other keys, it resolves by means of conclusive cadences, and the music is predominantly the leading figure. The analysis of the songs indicates that they are made up of eight-bar phrases that resolve in a highly conclusive way, with a certain lack of rhythmic richness and are well synchronized with the images. The program that was studied displays a predominance of popular music, a scarce presence of music from before the 20th century, truncated pieces of music, and an intensity controlled by means of non-musical narrative criteria. Television as a medium can favor the reconstruction of musical contents and the understanding of musical language, the development of taste, and the enhancement of music as a form of communication and manifestation of our immaterial heritage. Thus, future studies will need to define new units of analysis, as proposed by cognitive psychology and the musical streams of the 20th century. The study reported here is of interest for both the production of television programs and for reflection on educational aspects, the creation of curricular designs, the critical study and enhancement of music as a language, a means of communication as well as of immaterial heritage, and a conveyor of values and stereotypes.

Portowitz, Adena L.[1]; Klein, Pnina[1]; Givon, Devorah[1]; Kishon-Rabin, Liat[2]; Cohen-Rotstien, Shira[2]; Buron, Roni & Zarhi, Omer[3]

Bar Ilan University; 2. Tel Aviv University; 3. Schneider Hospital

Underlying Mechanisms Linking Mediated Music Lessons and Language Proficiency among Kindergarten Children of Migrant Workers

This study evaluated the impact of music classes conducted as Mediated Learning Environments on musical aptitude, general learning skills, and language proficiency. Mediated Learning is a didactic approach intended to nurture quality and synchronized teacher-child interactions while focusing on

enhancing children's general learning skills. Extensive research has confirmed positive interactions between music education and general learning skills (Hallam, 2010) as well as between mediated learning and enhanced learning abilities (Feurstien, 1988, Klein, 1987). This study is innovative in that evaluated the combined effect of music lessons (content) and mediated learning pedagogy (approach), on the learning skills and language proficiency of at-risk children. The participants included 63 kindergarten children of migrant workers growing up in an urban area of Tel-Aviv, Israel. The children studied in two classes in two schools, which were randomly assigned to control and experimental groups. Children in the experimental group (n=31) studied music for 2 hours a week for four months with a certified music teacher who was also a trained mediator. Children in the control group (n-32) studied music for the same period of time with a certified music teacher, who, however, was not a trained mediator. Pre- and Post assessments evaluated the development of music aptitude (Gordon), executive functions (working memory, self-inhibition, and cognitive flexibility) (Diamond) and language proficiency (Gorelnik). Findings indicated significant differences between the groups in musical aptitude; the most difficult tasks in the components of the Executive Functions assessments; and the most advanced subsections of the language proficiency (Storytelling). These findings are significant in that they indicate that well functioning Executive Functions developed within music contexts are transferable to other areas of learning and that it is possible to achieve good results within a short period of time.

Potgieter, Hetta

North-West University, Potchefstroom Campus, South Africa

Experiencing Spiritual Dimensions through Translatability of Songs

The word translation means to carry an object from one place to another, to transport it across borders from one language to another, one country to another and one culture to another. I position myself as an interpretivist who wants to understand spiritual dimensions through singing within the theory of translatability as a verb and metaphor. The aim of the project was to discuss singing as immediacy of experience and to describe singing as a vehicle for shaping spiritual dimensions. For the purpose of this project singing was investigated as a group music activity in school and communities. The lyrics, melody and context of songs were studied. This was qualitative research and I describe two case studies: the journey of a hymn and the passage of children's songs. Interviews were held with theologians, choristers, teachers, parents and children about their singing experiences. Musicologists were interviewed about the concept of "high emotional experiences" versus "spirituality". Case study A: The hymn "Oh God of Bethel" was composed by Hugh Wilson (1766 - 1824) with lyricists Philip Doddridge (1702 - 1751) and John Logan (1748 - 1788). During the 18th century the missionaries brought this hymn to South Africa and through time various cultural groups "translated" it to give meaning to their real life experiences. This specific hymn is also in the hymnals of different European and Scandinavian reformed churches with other adaptations to the text and rhythm. Case study B: Multi-cultural research about South African children's songs revealed how melodies and lyrics have changed with time. The songs reflected not only the children's here-and-now experiences but also other spiritual sensitive lyrics about wonder and awe, imagination, delight and despair, ultimate goodness and meaning.This research confirmed that singing is an established group music activity in formal and in-formal teaching in South Africa. Choir singing has a high profile in schools and competitions and eisteddfods are yearly planned as an important occasion. The struggle remains to convince authorities about the intrinsic and extrinsic value of singing as part of music education. Translatability could be understood as a vehicle for shared interaction between singing and spiritual dimensions.

Potgieter, Maryna

Al Jazeera Academy, Doha, Qatar

Campaigning for the Importance of Music Education

It is common knowledge that education without the fine Arts is fundamentally impoverished and subsequently leads to an impoverished society. Most schools in South Africa, however, do not offer Music as part of the curriculum. In the United Arab Emirates where I taught Music for 5 years I experienced that some of the Arab parents and children even perceive Music as bad, because of religious reasons, not knowing that religion only forms a small part of Music. Wherever I have taught Music in the past, I realized that the average human being, child, parent, teacher, principal are unaware of the value of Music in terms of the learning process and character building. In some communities and even

in entire national education systems, there is very little support for Music as an academic subject area. Music teachers often feel that they must actively seek greater public endorsement for music education as a legitimate subject of study. This perceived need to change the public's general opinion about the value of Music has resulted in the development of a variety of approaches for music advocacy. The Assistant Superintendant for Curriculum and instruction at the Chesapeak Public Schools in the USA, Dr. Paricia Power stated: "It is unusual to see program cuts in the area of Music and Arts when economic issues surface. It is indeed unfortunate to lose support in this area especially since music and the art programs contribute to society in many positive ways". What some school boards do not know is that cutting Music might cause test scores to fall due to the positive effect on everything from academics to citizenship and even personal hygiene. The question is: How can we as teachers advocate Music so that parents and authorities could understand the value of it? The paper gives tips and ideas to music teachers who constantly have to defend their subject. These guidelines will include the effect of Music on a child's cognitive and psychological development. Examples of music lessons that will convince parents of the value of Music Education will be shown to highlight the presentation.

Powell, Sarah

University of Western Sydney, School of Education

Success Influencing Male Participation in Choir?

Singing both constructs and expresses what it is to be living and offers something of the internal self to the external world. This paper reports the initial stages of a research project that aims to investigate perceptions of success influencing the participation of males in choir, particularly in an Australian context. The paper, therefore, provides a brief summary of the literature reviewed, the method by which the study is being conducted, and initial findings from one site where a case study has taken place. The argument of the research is that success has various definitions, but for men it must fit with a dominant masculine ideology. Another significant theme emerging in the context of men and choir is the notion of 'possible selves', what boys see themselves as becoming as they grow to men. Possible selves is described as that which a person wants to become, what they expect to become, and what they fear becoming. It is a conscious and cognitive facet of identity and so boys are more likely to participate in choir and continue this as an adult if it is consistent with acceptable ideologies, and if they consider it part of their future self. The methodological approach in this research draws from phenomenology, case study and narrative inquiry. Phenomenology focuses on the everyday life and reality of the individual and its fundamentally subjective nature makes it an appropriate framework for contemplating creative and aesthetic experiences. Case study complements this by offering an example of a wider issue and narrative inquiry seeks to reconstruct a story of individual experience. The whole study involves four choirs - three boys' choirs and a male community choir. Data gathering has commenced with one boys' choir, using observation and recording of a rehearsal and a performance; surveys; focus groups; and individual interviews. This paper reports on the survey of one choir and focus groups and interviews from that choir. The surveys included questions about affective response to singing, favored types of music, feelings of belonging, awareness of friends' and peers' responses to choir membership, perceptions of the success of the choir and future plans. The study has implications for music education as it challenges educators to recognise the integral role of possible selves and to nurture boys' choral development whilst considering success in more meaningful ways.

Powell, Sean R.

Columbus State University

Examining the Assessment Practices of Teachers within Three High-Profile Instrumental Music Programs

The purpose of this study was to examine the assessment practices of teachers within three high-profile instrumental ensemble programs in the Southeastern United States. The research questions guiding this study included: 1. How do teachers of successful, high-profile instrumental ensemble programs balance the assessment of individual student achievement with a demanding performance schedule? 2. What are the assessment philosophies of these teachers? 3. What assessment strategies have these teachers found to be successful? 4. How do these assessment philosophies and practices align with state and national standards for music education? and 5. How do these assessment philosophies and practices align with school district policies? Criterion sampling was used to select the 3 participants. Each of the participant's ensembles has performed at a prestigious, highly selective state, national, or

international event within the past three years and has received consistently high marks at local competitive events. Three high school instrumental music teachers were interviewed individually and in a focus group. Additionally, the researcher observed each classroom multiple times to gain an understanding of the assessment context. In order to understand school district administrative perspective, the music supervisor for the school district was also interviewed. Interviews were transcribed and coded in order to develop themes. Results show that these teachers have a high level of focus on individual student assessment, seeing ensemble performance achievement as a by-product of individual musical growth. Furthermore, participants did not indicate that ensemble performance achievement must be sacrificed in order to assess individual students. All of the teachers spent a considerable amount of time assessing students on an individual level. In addition to performance achievement, students were assessed routinely in other areas of musicianship, including written assignments related to historical aspects, criticism, and self-assessment. Student responsibility and contribution to the ensemble were also considered as part of formal assessment. Implications for music educators include strategies for assessing individual students while maintaining a high-level of ensemble performance achievement. Discussion of specific assessment strategies, including the use of technology, is included.

Power, Anne Margaret
University of Western Sydney

Collaborating in the Australian Northern Territory to Record Indigenous Music Performance

Australian higher education institutions have begun to recognize the need to acknowledge the scholarly contributions of Indigenous communities in developing a culturally ethical framework to underpin research and learning (NIHEN, 2009). This paper reports on a 2011 pilot study for a longer project commencing in 2012. The pilot study took place in Tennant Creek in the Northern Territory of Australia. Aboriginal culture is strong in Tennant Creek. The traditional landowners of this area are the Warumungu people, and they recognize a number of sacred sites in the area, including the region's most famous landmark – the Devil's Marbles – about 100 kilometers south of the town. Pre-service teachers from the University of Western Sydney have been visiting Tennant Creek, teaching in the High School and interacting with the community in their projects since 2009. This service learning experience (developed in partnership with the Australian Literacy and Numeracy Foundation and the Papula Aparr-Kari Indigenous Language Centre) focuses attention on Indigenous educational outcomes in remote Australia. The pilot research has several goals, which are to: contribute towards the quality of pre-service teachers' learning experiences, intercultural competencies, and career preparation, while supporting Indigenous communities in their cultural endeavors; model respectful and culturally appropriate ways of building relationships with Indigenous communities and integrate Indigenous ways of learning and teaching; and demonstrate the ways in which pre-service teachers, Indigenous communities, and tertiary institutions can learn together in mutually beneficial service learning partnerships in the performing arts. The pilot project responded directly to identified needs in the Tennant Creek community, through a music recording project with musicians at the Northern Territory School of Music. The local musicians planned to make a CD and involve the UWS pre-service teachers. The research respected the identity and decision-making of the musicians as members of the community. It aimed to show how service-learning projects encourage equitable and mutually beneficial relationships (Chupp & Joseph, 2010). The paper reports on the responses from the Indigenous musicians and the pre-service teachers to the questions: What projects have you been able to do because pre-service teachers work with musicians from the Northern Territory School of Music? How has this affected the self-esteem of the musicians at the School? How has it affected the self-esteem of all involved? What have you noticed about cultural interaction and both ways learning?

Prest, Anita
University of British Columbia, Canada

Weaving First Nations Ways of Musicing into British Columbian School Music Education Curricula

In British Columbia, Canada, music curriculum documents, or Integrated Resource Packages (IRP's), include very few references to First Nations music making despite the fact that, in many rural school districts, First Nations students form a large percentage of the student body. In 2006, the British

Columbia Ministry of Education produced the curriculum document Shared Learnings which contains instructional strategies and resources to encourage the integration/inclusiveness of First Nations content and ways of knowing into all school curricula. This paper will examine the complex issues teachers must negotiate to integrate First Nations musicing into their music classes in a transparent manner, and will describe recent initiatives of some British Columbian rural school districts, in partnership with local First Nations communities, to help teachers link local knowledge to standard school curricula. Issues not fully addressed in Shared Learnings include: family ownership of songs, the status resulting from song ownership, spiritual connotations, the effects of imposing Western pedagogic strategies and cultural meanings on non-Western cultural practices, and the resulting temptation to decontextualize First Nations music to seemingly simplify instruction. To attend to these issues and legitimize the instructional practice of First Nations knowledge in public schools, rural school districts have invited First Nations elders into the classroom to engage students through storytelling, sharing public songs, teaching drum and rattle making, and assisting students to compose pieces. This paper will detail some of these bridging activities, whereby elders pave the way for teachers to learn about and teach local music knowledge.

Preti, Costanza

International Music Education Research Centre (IMERC), Institute of Education, University of London

Informal Music Learning Experiences in a Pediatric Hospital

The presence of professional musicians (not music therapists) performing in healthcare settings is an increasing phenomenon that is under researched at present. This paper focuses on the music performance techniques developed by a group of musicians (N=8) taking part in a longterm live music program in a pediatric hospital, in Italy. It also examines how these techniques are effective in creating an engaging musical performance for the hospitalized children and their caregivers. As part of a wider, cross-cultural study 8 musicians playing in pediatric hospital setting were observed across 4 weeks. The musical interventions scheduled each day consisted of an average of 6 hours of music a day, across different wards. The average length of a musical intervention observed was approximately 40 minutes. The observations were recorded on an observation schedule and simultaneously audio recorded. Overall, 36 hours and 40 minutes of musical interventions were observed. All sessions observed had a common structure that formed the basis for each musician's own variations according to their experience, confidence, and type of instrument used. Each intervention was organized according to the following sequence: 1. Entrance into the ward, playing a "signature" piece; 2. Introducing the tune of a child's song (whilst physically moving towards the child); 3. Starting to sing the song; 4. Whilst singing, demonstrating to the child how to use a little percussion instrument; 5. Handing out the percussion instrument to the child; 6. Playing the same song with variations, whilst the child was playing the percussion instrument; 7. Introducing new songs (following the actions from 4-6); and 8. Closing the session by playing the "signature" piece from the entrance, or a "goodbye" song. For the first time, short-term longitudinal data were gathered empirically for a group of musicians without a music therapy background playing in a pediatric hospital. These musicians were able to create a music routine informed by their craft knowledge and experiences as performers in the hospital. Furthermore, from what we have observed in the Italian context and according to Green (2001) there are at least two main educational outcomes from a regular musical intervention in a hospital setting. First, children learn how to play together by watching and imitating other children or the musicians who leading the session. Second, there is a process of skill and knowledge acquisition that is both conscious and other-than conscious. Implications for informal music education outcomes are discussed.

Prosser, Elisabeth

Unespar/Escola de Música e Belas Artes do Paraná

The Twentieth-Century Music: A Didactical Approach for Graduate and Post-Graduate Studies by José Penalva (Brazil)

This article discusses the teaching practice of Penalva, a Composition and Twentieth-Century's Music History professor. It emphasizes its paradigmatic and instrumental value for instrument players, singers, composers and education researchers. It aims to document his legacy, expose his textbooks on twentieth-century's music history, and examine his methodological teaching procedures, demonstrating their effectiveness and setting parameters for new teachers. This work is based on interviews, on researches by Dottori (2011), Fregoneze (1992) and Prosser (2000; 2006). In addition, the composer's

didactical works on the subject are present as well as unpublished documents, explaining his vision, methods and strategies. José Penalva (1924-2002), priest, conductor, musicologist and writer, was one of the most important Brazilian twentieth-century composers. Author of significant works, using atonal language and free harmony, he was professor at graduate and postgraduate levels at the local university (Embap/UNESPAR). He also taught summer courses. Among his vast intellectual production about music, we highlighted several textbooks he wrote for these courses between 1985 and 1996: an almost real-time systematization of the changes in Western Vanguard and Post-Vanguard concert music. In his classes, the textbook, critical comments and explanations came alongside with watching/listening of the respective scores and recordings (still rare in the country at that time), opening the horizons of understanding of his students. This systematization, although performed as musical changes happened, proved itself latter to be correct. His textbooks show methodological consistency, content rigor, and historical accuracy. His death in 2002 deprived the musical community of this great master, but his contribution remains in his writings. The example he set brings with it the breadth of his vision, the complexity of the issues addressed with clarity and ease, the most numerous examples of current music he presented, boldness, a world vision always ahead of the other's, teaching consistence and ease when moving through various works and styles (Seraphim, 2003). He went ahead and conduced us to see further and to understand the genesis and the reasons for the most significant events in recent music history. His writings are certainly worth to be studied and used as textbooks in professional musical training, since they offer a didactical approach to twentieth-century's music history and continue revealing the new. His example as professor is still an inspiration and of great help to other teachers.

Pudaruth, Santosh Kumar

Mahatma Gandhi Institute

Music Education for Boosting up Human and Social Development: A Perspective with Reference to the Indian Classical Music Education in Mauritius

Five important issues in regards to the cultural and socio-economic environment of Mauritius have been identified as follows: 1. the schism between Performing Arts and Development is prominent; 2. the notion of development refers to material prosperity only; 3. overt and covert signs evincing individual and social degeneration are alarmingly on the rise and a whole gamut of social ills is, slowly but surely, eating into the Mauritian society; 4. though being the land on which flourish the four great cultures of the world, namely; Indian, Islamic, Christian and Buddhist, many people are oblivious of the perennial values which make up these cultures, albeit their close encounter with these on a daily basis; and 5. for want of clear-cut aims and objectives, the performing arts education is kept on the periphery of mainstream education. The present researcher aims at providing an interdisciplinary approach to music education to mitigate some of the adverse effects of the present challenges. He submits that cultural values enshrined in Indian music and dance can positively shape the lives of students. These indispensable cultural values, on which the very essence and character of the Indian performing arts stand, can be explained and interpreted to bring about new mindsets in the students for character building. The typology of the cultural values put forth by the researcher comprises nine broad values divided into thirty constituent values. The researcher submits that these values, if correctly taught, and imbibed and practiced by the students, are conducive to not only personal and social development, but also economic development forging a spirit of entrepreneurship in tomorrow's guardians of Mauritius, hence, an interface between music education and human and socio-economic development is not only possible, but also desirable. David Throsby's (2001, 2010) notion of cultural values, Amartya Sen's (2000) concept of development, the Indian system of values, the intellectual resources of other thinkers and researchers, and the present author's personal experience gained over the years through his close encounter with the younger generation as music teacher, as well as his sensitivity towards the Mauritian society and music education provide the theoretical basis for his submission. The purpose of this spoken paper is to put forth ideas which could be reflected upon, shared and put into practice by music or dance teachers to help consolidate their students' knowledge and skills of the art-form under study while fostering life-enhancing and entrepreneurial skills.

Quindag, Susan

Bob Jones University

Music in the "I and Thou" World: Exploring Martin Buber in Music Education

Martin Buber (1878-1965) was a Jewish philosopher who developed his epistemology by exploring and describing the dynamics of human relationships and dialogue. Essentially, he contends that we do not live or function in solitude or isolation but are affected to a great extent by our relationships to objects, other humans, or a "higher being." In his highly acclaimed book, 'I and Thou' (1923) he defines and expounds on three relationships: "I and it", "I and Thou," and "I and the eternal Thou". As a result of Buber's philosophy, an educational approach evolved that is "intersubjective" or "dialogic" and focused not only on presenting subject matter, but on understanding and valuing relationships as well. Dialogic education can be valuable in music education, particularly during this time when programs are in jeopardy of cutbacks due to economic or political issues, and when human dialogue that build relationships are diminishing or perplexing. Through dialogic education, we can begin to study music as an art form that is "between" one human "soul" to another. We can also learn and adopt new and dynamic methods of dialoguing with our music students in order that they understand the value of their ideas, and thereby encourage them to study and seek other relationships within music and beyond music. Ultimately, through incorporating dialogic education, we can bring others who do not fully comprehend the value of music into our realm in order that they may never want to be without music. During this presentation, I will briefly discuss Buber's family and Jewish background which influenced his study of relationships. Then we will explore his three relationships and how they function within the context of music education. We will also dialogue about Buber's ideas of art forms and education. Finally, we will discuss practical applications of Buber's philosophy in teaching music and how we can have a dialogical relationship with our students. To clarify his philosophy, I will demonstrate how dialogic music education is approached in the context of teaching by referring to a familiar violin and piano sonata and a contrasting American hip-hop song.

Radkiewicz, Wiska[1] & Cohen, Andrea

1. Institute of Creative Technologies

The Soundson Model for Teacher Training: A Workshop/Demonstration

In this demonstration we will present a teacher training model whose goal is to introduce the participants in a practical and lively manner to a sound-based activity featured in an innovative arts-in–education music program SoundSon. Within our 45 minutes session the program will be demonstrated in a greatly condensed and abbreviated format, providing that we recommend the length of one week for a full time training workshop. During the demonstration, the participants will experience, all the stages of the program, which consists of building a collaborative sound composition by several groups form different countries through a structured process of sound transfers: recording of environmental sounds, sound editing, sending sounds electronically, and assembling sound collages in a process of sound exchange between groups. To perform each action they will use the required technological tools. We will privilege a participatory format of the demonstration.

Radocaj - Jerkovic, Antoaneta

University J.J. Strossmayer in Osijek, Academy of Arts in Osijek

Non-institutional Choral Associations vs. School Choirs – Differences in the Approach and Methods

Contemporary pedagogy gravitates towards an interdisciplinary approach to all matters involving upbringing and education. It is characterized by an open policy towards current social, artistic, scientific and technological changes, but also with its own knowledge and innovations (Previsic 2007). The principles of contemporary pedagogy are easily applied to the fields of music, especially in the field of choral singing. This is due to its specific social interactions between participants doing collective music with nurturing and encouraging team work. For all individuals, a relatively easy and approachable involvement gives ideal postulate for a change in accordance with the idea of contemporary pedagogical science. The collective creation of music induces mutual appreciation and respect; the participants feel a sense of belonging to the collective (Dissanayake 2000). Choral singing is present in modern education in different ways. We find it in extracurricular activities in primary and secondary schools, in mandatory subjects in primary and secondary music schools, in extracurricular activities in

independent institutions (music associations, ethno-cultural organizations, churches), and in higher education art, science and interdisciplinary studies. However, a scarce amount of research of the position of choral singing is noticeable, especially when compared to the improvement and reconceptualization of the goals and substance, methods and forms of work in accordance with the paradigms of contemporary upbringing and education. There is a noticeable difference in the approach and methods of work between institutional (scholastic) and non-institutional choral programs, that often lead in the achievement of better art results. The research presents a comparative analysis of two different models of work with a singing choir through a display of work and methods of work present in the non-institutional choral association Polifonija and institutional pre-school and school choirs. The overview corresponds to monitoring and analyzing the work of a group of pre-school, primary school and adolescent age children. The purpose of the work is to explore which elements are key to a more successful performance of independent (not institutional) choral programs in relation to the institutional, scholastic ones, and also by specific advice to music teachers that work in the scholastic surrounding in order to help in improving their educational practice. A mixed method was used in the research (Gerard and Taylor 2004), with the purpose of collecting diverse information and their more detailed interpretation. In the empirical part of the research, the following methods were used: systematic observation (structural monitoring), (Cohen, Manion, Morrison 2007), surveying the students and interviewing the choir directors.

Raptis, Theocharis

University of Ioannina, Greece

"Make Music and Work at It": The Ontological Foundation of Plato's Music Educational Proposals

In every discussion about music in ancient Greece, Plato's convictions about the formative power of music on the young deserve attention. The wide of the platonic philosophy and the enormous echo in the next centuries makes his music educational convictions anyway present in the modern music education discussion. But the interest and discussion on Plato's thoughts is characterized by an immense diversity of views, perhaps because of a primary ambiguity in Plato's beliefs about music. In this paper I will draw this ambiguity and I will demonstrate some suggestions to overcome it. Furthermore it will become clear that in our effort is required the study of platonic ontology. Let's not forget that in this context music should be understood primary as something given the senses. Particularly it is to enlighten the relation between the particular things of the tangible world and the unchanging Forms or universals in the platonic ontology. The interpretation of the platonic ontological suggestion as Unity of Becoming and Being is the reasonable foundation to understand why music is an indispensable part of the platonic educational system. At the same time we can explain the concrete musical preferences and proposals Plato's in frame of his music educational scheme. In this way music education can be embraced in a wide philosophical horizon, which enables an essential dialogue with other philosophical fields like ethic, aesthetics, politic, logic etc. This last point is a crucial reason to understand the importance of Plato's music educational thought and consequently its reception today. In addition, the approach of platonic philosophy can highlight the significance of philosophy of music education for music pedagogues as it contributes to the theoretical underpinnings of current ideas about music education.

Ratzlaff, Carol Woodward

VIVA! Youth Singers of Toronto

Challenging the Children's Choir Movement to Inclusionary Excellence. VIVA! Youth Singers of Toronto: An Emerging Model for Inclusion

This project of the inclusion of children and youth with disabilities into an excellent, graded community children's choir, is based on our presupposition that: 1. Our work as musicians, teachers and conductors can transform lives, build community, and foster self-esteem for all young people involved; 2. There are few structured, high quality singing opportunities for children and youth with disabilities; and 3. Among the special needs community we find many complex and musically gifted young people who wish to sing, and who are willing to rehearse and persevere in a structured ensemble. They yearn to be stakeholders who experience full participation. The aim of this project was to invite children and youth with disabilities into our excellent children's choir, to audition them as we do all other youth, to accommodate and support their needs, to train them in a small setting where needed, and to integrate

them in performances. Each of our 5 choirs contains members from our inclusion program. We provide an entry-level choir (ECS: Everyone Can Sing Choir) to provide youth with disabilities and the beginning teen with an excellent musical training, possibly equipping them with opportunities for integration into one of our other choirs. Children who benefit from small group instruction in ECS are taught by a first rate professional conductor. They learn to sing beautiful music, and study music theory as they are able. They perform at all in house concerts. Our inclusion coordinator advises conductors with respect to expectations for the various conditions with which the children are diagnosed. Accommodations are made to equip the children to be successful, to sing well, and to perform at a high standard. Each of the five choirs in VIVA Youth Singers accommodates one or more youth with disabilities/exceptionalities. Their presence affects and inspires all singers and audience members, and helps to contribute to an authentic artistic experience. We as music educators must embrace the inclusion of musical children and youth with disabilities, welcoming them into our (formerly exclusive) artistic events and musical spaces. While educationally complex and challenged, musical intelligence must be developed; musical talent must be given an outlet for expression. Children with disabilities have a right to aspire to a high artistic standard, and to derive self-esteem from being stakeholders in artistic self discovery.

Rautiainen, Katri-Helena

University of Jyväskylä, Department of Teacher Education, Finland

Comparing A. Törnudd's and V. Siukonen's Music Lesson Structures from the Perspective of Educational Trends

The task of this research article was to investigate the influence of Aksel Törnudd's and Vilho Siukonen's music-pedagogical starting points in Finnish music education from the 1900s until the 1930s. A model of analysis was created for the research, and its purpose was to examine the implementation of the old and reformist pedagogical trends in Törnudd's and Siukonen's music pedagogy. Lesson structures and pedagogical starting points of the method were examined and compared. The most central features of the New School were child psychology, independent initiative, work school, sociability, and abandoning the patterns. In contrast, Old school principles included, for instance, formal degrees in the course of a lesson, use of patterns, teacher-centricity, and learning by heart. Research has revealed that Törnudd (1913) used the Old School formal degrees adapted by M. Soininen, but he also had New School ideological objectives, such as the work school and interaction between the teacher and the pupil. In the method the pattern method and melody-centricity represented the Old School concentration on patterns. However, Törnudd also strived to decrease the use of patterns in the teaching of singing; patterns were used only when the scale and the triad were not enough to learn the melody. Siukonen's (1929) teaching of music was, on the other hand, based solely on the New School ideology. Children's psychological starting points were his most important principle in constructing the pedagogy, based on which he argued that rhythm was the most first and foremost aspect in teaching. Pupils started to practice note names with the help of instruments only at higher school grades. The lesson structure varied flexibly according to the topic of the lesson. The most crucial changeover period in Finland's music pedagogy took place in the 1910s when Törnudd started his reformation. Siukonen continued Törnudd's work, and from the late 1920s onwards his principles revolutionized decisively the pedagogical starting points of music teaching in Finland. Siukonen opened the door to new development, where teaching was based on rhythm, instrument rehearsals came alongside singing, and functional working methods started to be used more and more.

Recôva, Simone Lacorte; Ferlim, Uliana Dias Campos & Grossi, Cristina

Universidade de Brasília

Teaching and Learning Practices of Popular Music in a secondary Level School in Brasilia – Brazil

The implementation of music education in Brazilian schools (Law 11.769/2008) has raised many discussions on different political and social spheres. This article has the objective to share an experience in music education project in a secondary school in Brasilia (Brazil) that has applying Lucy Green (2008) study regarding the pedagogical learning practices of popular musicians. The empirical and qualitative research has been focused on two strands of the teaching and learning project. The first is directed to the music teacher's education that aims to provide an opportunity for graduating students to experience and reflect on the pedagogical principles of informal learning (popular musicians). The

second strand, directed to the learning music process of the youngsters, with the goal of developing a motivating methodology that is integrated with the adolescents' life. The principles guiding the work is based on: their personal choices (musical pleasure, identification and familiarity); aurality (recorded music and attentive listening as a learning tool); self-learning and peer-learning (through discussion, observation, hearing and copying); assimilation of knowledge and skills in personal, often haphazard ways (according to musical preferences, starting with 'real world' pieces of music); integration of listening, performing, improvising and composing, with an emphasis on creativity. As an exploratory study, we have been collected data since 2009, through interviews and questionnaires applied to the youngsters, and observation made by graduating students through videos, audios and reports. The most significant result from the teaching practice of the student-teachers was the initial impact resulted by the work on the proposed project (informal learning of popular musicians), its innovative nature in comparison to what they had experienced so far. The results regarding the youngsters have point out in three main aspects: the opportunity to play an instrument, or sing in a band; to make music with a collaborative way; and the development of autonomy (they make the decision of what and how to play, listen to and compose music). The project also furthers differentiated musical experiences that allow for the social education of the youngster within the school walls as the learning process happens through interaction, mutual respect and attentive listening to someone else's music. Even if the project was only developed at one school located in one city in Brazil we hope to contribute with relevant data and reflection regarding the possible implementation of a music pedagogy that is valued by young people and adequate for a country like Brazil.

Rees, Fred Joseph

Indiana University Purdue University Indianapolis

What is Music Technology?

The world of music technology today is vast, defined largely by the way the practitioner or academic program applies and/or teaches it. Therefore, it may surface as audio engineering, multimedia production, digital recording, solo and ensemble performance, telematics, music for film and games, online music teaching using Internet-based tools, and so on. While its versatility and increasingly influential presence offers a heartening sense of importance in music education after decades of indifference or dismissal by the tertiary music community, it lacks an identity that embodies its many applications. This presentation identifies music technology as an academic discipline. It is the study of the use and development of tools and techniques for music teaching, learning, production, and research. This definition embodies its applications and establishes the field as one in which serious professional work is undertaken to create and study as well as utilize technological resources. The session presenter will place its diverse applications in the context of music technology's definition, with particular interest in establishing the role of the music educator within it. Examples of its applications in the classroom, as well as identifying some colleagues who are already engaged in product development or teaching music technology to future and present teachers will be discussed.

Reina Martínez, Marina-Alejandra & Jaramillo Jorquera, Mª Cecilia[1]

University of Seville, Spain

Music Education in Spanish-speaking Countries as Seen in Free Access Videos

Among the large amount of studies on youtube.com there are still few on music education. Free access videos are quite often used as a teaching resource. They also provide us with much information, and show teachers', parents', students' and other people's points of view. It is worthwhile to study these videos because they reflect natural situations. Nevertheless, free access videos could be short-lived, and this represents a problem for researchers. Even though, researchers may count on a relevant sample of situations that allow a glance into music lessons. This enables us to have a quite realistic panoramic view of the current situation in Spanish-speaking music education. In this first approach we aim at characterizing some aspects of Spanish-speaking music education: the kind of available videos and their use of music instruments, sound gestures, voice, movement, and recorded music. In more general terms, we aim at identifying the instructional models observed in the sample. The sample was selected by using specific keywords: infant, primary, and secondary education. The videos were selected according to their relevance regarding the research questions. Following this, content analysis on the aforementioned aspects was carried out. The 251 chosen videos are primarily lessons and performances. Also included are students' works and videoclips, lipdubs, and drawings. Music

instruments are relevant in secondary education, while they are less used in primary and infant education. Sound gestures are less relevant than instruments in the three levels considered. Voice is relevant in infant education, decreasing in primary and secondary education. In approximately half of the infant and primary education's videos there is movement, while it is limited in secondary education. Recorded music is relevant in infant education, and it decreases in primary and secondary education. The academic model is not relevant. The practical and the communicative-recreational model are the most relevant, and the complex model has similar relevance to the academic model. Analyzing a large sample of videos allows an outlook of their features so it is possible to approach the comprehension of the situation in Spanish-speaking music education. In the sample considered, there is a certain variety of class activities, even if they concentrate mostly on traditional means, that is, music instruments and voice. Music teachers' initial and in-service education should further a more rich and varied music education. The matter requires further research, including the involvement of more elements of classroom music education.

Rentifis, Gerasimos K.

University of Athens

Plato's Conceptions on Music

In ancient Greek society, music was prominent over the other arts, since it had a dominant position in the religious festivals, athletic contests, social events (eg. marriage, work, death) and spiritual activities. The purpose of this paper is to present the ideas of Plato on music and its place in Plato's proposed educational system. Our effort will give incomplete conclusions if we do not consider the moral-social context of his times, and the position of art in education and society. Watching graphically these components and having in mind the basic theories of Plato for the state, the human soul and the ideas, we will be able to evaluate accurately the perceptions of the Athenian philosopher relating to the moral-educational role of art. Plato, in his work and especially in the second book of the Republic refers to what should be the permissible content of harmony, melody and rhythm, to ensure the greatest utility of music and to avoid the risk posed to the morals of youth when listening to music. Specifically, we will attempt to present the Platonic conceptions about the ethical-shaping nature of art, namely music and how it contributes through the educational process to shape the morals of young people.

Rhee, Sophia & Aggett, Cathy

Pedagogical Strategies to Approach Contemporary Australian Bassoon and Vocal Repertoire

Contemporary art music is perceived to be equally difficult to perform and teach. To dispel this perception, two Australian performers and teachers, a bassoonist and a singer, undertook different practice-led research projects to determine appropriate pedagogical strategies to assist performers to approach the performance challenges of their instrument inherent in the repertoire. Australian repertoire of both instruments was researched through the Australian Music Centre with the bassoonist analysing the bassoon repertoire from 1940s-2010, the singer focusing on art song repertoire for voice and piano. Both performers reviewed the literature of instrumental and vocal surveys to determine their most and least effective aspects, following which a list of musical, performative and contextual criteria was determined. This information shaped each performer's approach to practice-led research projects. The pedagogical survey of Australian bassoon repertoire covers the factual, contextual, stylistic, technical and availability of pieces, including attempting to define the title, composer, instruments, whether the piece was commissioned, for whom and under what circumstances. The singer developed a "pedagogical bank of strategies", initially determined from a review of the literature, and built on responses from professional singers which were then tried by four singers including the researcher in a practice-led/practice-based phase of the research. The results of this phase were included in ten pedagogical performer's analyses sent to singing teachers to gain feedback on the success of the strategies presented in the analyses' design, so as to assist the singer or singing teacher to more effectively learn or teach the songs. Common difficulties found in the repertoire were a tendency for a wide range of difficult and easy repertoire to be found, with more average repertoire less frequently composed. The bassoonist addressed this issue by commissioning and recording a CD sampler of new and previously unrecorded contemporary classical bassoon music, attempting to respond to the strengths and weaknesses identified through the analysis of repertoire in relation to compositional style and variety. The singer addressed this by adapting and applying Ralston's Repertoire Difficulty Index

(RRDI) to the grading of repertoire when writing the performer's analyses. Some singing teachers involved in the research found this index to be helpful. A bridge between the accessible and more difficult contemporary art music can be enhanced by communication between players and composers in both local and global musical communities, thereby exposing performers and teachers to familiar soundscapes, while at the same time adapting their ear to new aesthetics, sounds and techniques.

Riaño, Elena[1]; Martín, Maricel Totoricagüena[1] & Alvarez, Beatriz[2]

1. Universidad de Cantabria, Spain; 2. PIMIM

PIMEM: A Music Laboratory for Children

This research will show the musical education project PIMEM (integral perception of music through multisensory stimulation), a non-formal level, aimed at children between 3 and 10 years old. It is framed in the Faculty of Education in the University of Cantabria and, therefore, it is an experimental proposal with two dimensions: the training for children and the researcher for teachers. The theoretical bases of the project are: the multi-sensory, integrated arts, creative-performative perspective and the social-constructivism. Aspects of the project are: 1. the stimulation across the senses helps to develop socio/affective, emotional and cognitive leading, definitively, to a comprehension of music and to a significant learning, 2. the artistic integration is a process of multiple relationships between the exploration of aesthetic languages, awareness of the expressive possibilities of these languages and the production of works, 3. the performative perspective focuses, basically, on the creative process with a special emphasis on "art action" without rejecting the outcome or product, 4. the principles of social constructivism postulates a learning as a social interaction that is constructed from the across the dialog as an active process. The working method PIMEM teaching team consists of the design of a set of thematic projects for each course, in which there are articulated contents related to the cultural heritage (through the selection of musical works, poems, stories, dances, etc.). In every project the following activities are included: hearing (perception, listening and discrimination), reading and writing (spellings conventional/unconventional), exploration (research, discovery), and expression (sound, interpretation, improvisation/composition and dramatic play). The exploration and expression are carried out by means of voice, body and instruments and sound objects. This whole process leads to the development of a collective creation itself with each group of children in every project. In our professional opinion, "a collective creation is an open musical production based on the analysis, selection and understanding of musical elements of a proposal a priori and subsequent translation to the construction of a new work (adaptation, recreation or invention)." Finally, the selection of some of these creations forms a part of the only original work that agglutinates the most significant productions and that is translated in a performative offer integrated arts.

Ribeiro, Giann Mendes[1] & Hentschke, Liane

1. UERN/UFRGS

Self-determination to Learn in Guitar Classes at a Distance: A Contemporary Perspective of Motivation

This presentation will focus on the research that aims to investigate the basic psychological needs in learning how to play an instrument (guitar) through distance education, using the Self-Determination Theory (SDT) (Edward Deci and Richard Ryan, 2006) as a theoretical framework. The main question in this investigation is the motivational potential of the interaction on guitar lessons at a distance. As additional objectives, this research intends to: investigate the psychological needs of competence, belonging and autonomy in guitar classes at distance; discover ways of teaching/learning how to play the guitar at a distance, and; evaluate the impact of digital tools on those lessons. Based on SDT the individuals are driven by three basic psychological needs that directly reflect on an affective and healthy relationship with their environment. These needs basically constitute the psychological factors that lead to motivation. The methodology consists of an action research that includes planning, implementation and evaluation of the computer-based classes. The sample consisted of five students from the State University of Rio Grande do Norte, which is located 4.084 km away from Porto Alegre – RS. This study lasted ten weeks, from April to June, 2011. Data collection consisted of participant observations and semi-structured interviews, videos of the students' interaction on the videoconferences and the meeting attendance; posting the videos and registering the dialogues in synchronous and asynchronous forums. Results show the effectiveness on the self determined learning construction through distance education, however to some students this teaching modality was not familiar. Social networking looked appealing,

because at first, videoconference interaction and forums through email seemed enough. It is important to highlight that in this study, social networking has stood out because it was easy to exchange video files due to the practical nature of the instrument study. It is hoped that this study will stimulate discussions on new trends on distance learning in instrumental teaching. In addition to these issues, the frequent dropout in distance courses also requires us to also research the motivational processes of students in this teaching modality. So, starting from this investigation, problems might appear to point out new ways of achieving new research in music education at a distance. This study will also, in a wider way, make possible for society to have access to a specific type of knowledge, which is connected to this teaching modality.

Rickels, David A.[1] & Stauffer, Sandra L.[2]

1. Boise State University; 2. Arizona State University, USA

Academic Achievement and Music Enrollment: Problems of Participation

This paper reports the second of three parallel investigations in a multi-year study designed to investigate the outcomes and values associated with an effective K–12 public school music program. The word "effective" was included in the call for proposals, and the study raised questions of how "effective" is defined, for whom, and in what ways. In this phase, standardized test score data for reading, writing, mathematics were obtained for state examinations administered in eighth and tenth grades, then analyzed by enrollments in curricular subject areas. Analysis of both sets of scores revealed that students enrolled in music had the highest mean scores in all three test areas when compared to students grouped by any other subject area, with the exception of eighth grade math scores, where students enrolled in world languages scored higher. Analysis by type of music enrollment revealed that students in Non-ensemble: Advanced classes had the highest mean scores, followed by students enrolled in Orchestra, Band, and Choir in descending order, followed by students enrolled in Non-ensemble: Introductory classes. These findings were then viewed through the lens of the first study, which showed declining enrollments in secondary school music by grade level for the same district and that music students were composed of more females, more students of white ethnicity, fewer students of other ethnicities except Asian, and fewer students of low-SES backgrounds, except in Non-ensemble: Introductory classes. This second level of analysis pointed to complex problems of discourse and equity, particularly related to the economic status of students, in discussions of music participation and academic achievement.

Rickert, Dale[1]; Barrett, Margaret S.[2] & Ackermann, Bronwen[3]

1. University of Queensland, School of Music; 2. The University of Queensland; 3. University of Sydney

Injury Awareness and Perception in Australian Musicians: A Comparative Case Study of Orchestral and Student Cellists

\Musculoskeletal problems in tertiary music students and professional orchestral musicians have been identified as significant issues in music-health literature. Many studies have described alarming injury rates with between 40-70% of tertiary musicians and up to 89% of professionals reporting playing-based pain. Other studies have suggested that injury rates rise steeply for musicians in their 20s as they make the transition from student to professional. Despite this fact, most young professional musicians enter the workforce with piecemeal knowledge about injury prevention. This project aims to identify existing attitudes to injury including perceptions of injury and injury awareness in two groups of Australian cellists: students and professionals. In doing this, differences in attitude to injury and injury awareness can be identified as well as possible causes for differences or deficiencies. The information gained can be used to suggest directions for music-health education in Australian music schools. 11 tertiary student and 10 professional orchestral cellists undertook semi-structured interviews aimed at exploring levels of injury awareness and perceptions of injury. All interviews were recorded and transcribed, and participants were given the opportunity to review their transcripts. The written transcripts were analyzed using a themes-based "analysis-of narrative" approach. The themes analysis illustrates that many Australian student musicians have comparatively low levels of knowledge about injury causes and seem unconcerned at the possible consequences of injury. Responses from professional musicians also suggest that a chief source of information about injury and injury prevention may be the experience of injury itself. Both groups of musicians seemed to over-emphasize the role of "poor technique" in the causation of injury rather than considering a combination of factors including practice habits and physical health. This attitude to injury may play a part in injury

concealment as injured players might feel stigmatized as "bad" players with poor techniques. The findings from this project suggest that musicians' injury rates may arise in part through a lack of knowledge about the causes of injury and persisting negative attitudes toward injury. These attitudes result in behaviors that constitute greater injury risk and delay the effective resolution of physical problems. This research indicates that the Australian tertiary music scene would benefit from a music-health course component, which could work towards awareness-based behavioral change. The provision of a well-developed course may help to curb increased injury rates during early professional careers, minimize injury concealment, and arm musicians with appropriate prevention strategies.

Rickert, Dale[1]; Barrett, Margaret S.[2]; Ginn, Karen[3]; Wijsman, Suzanne[4]; Halaki, Mark[5] & Ackermann, Bronwen

1. University of Queensland, School of Music; 2. The University of Queensland; 3. University of Sydney; 4. University of Western Australia; 5. University of Sydney

The Use of Electromyography (EMG) to Understand Shoulder Load During Cello Playing

Playing-related shoulder pain is a commonly reported medical problem in the orchestral profession, especially amongst string players. It is also is known to have poor rehabilitation outcomes. For cellists, the right shoulder is a common injury site, and yet very little research has attempted to identify possible causes or prevention strategies. This study aimed to identify the contraction patterns and loads placed on shoulder muscles during cello bowing using fine-wire and surface EMG technology. The project proposes a guide (based on fatigue limits) for professional musicians wanting to minimize strain, undertake effective rehabilitation, or promote healthy practices in students. A professional orchestra cellist was assessed by a shoulder specialist physiotherapist and was cleared as a healthy subject. The physiotherapist then placed fine-wire EMG electrodes into the deep muscle beds of key shoulder muscles and performed maximum voluntary contractions (MVCs) on each muscle. The cellist then undertook a set of incremental bowing tasks on all four strings and EMG data was collected and saved onto a computer. This data was then represented as a percentage of MVC and was used to analyse the muscle contraction requirements of different bowing tasks. The analysis of the data shows that different bowing patterns and playing on different strings place varied contraction requirements on the muscles of the shoulder. Of particular interest were the results found when playing fast string-crossings and playing both soft and slow, and loud and fast on the A-string. The supraspinatus shoulder muscle is known to be commonly injured and was found to be functioning at nearly half its maximum effort. Such high demands will lead to rapid fatigue. These findings suggest that cellists should vary their practice schedules and not spend extended time performing these high strain techniques. Cellists with shoulder dysfunction should avoid pieces that focus unduly on these techniques and gradually re-introduce them when rehabilitating. Cellists wanting to minimize the risk of shoulder injury would benefit from physical exercises that strengthen the posterior humeral head depressors. These findings suggest that high levels of muscle activation are present during cello performance. The common problem of right shoulder injuries in cello players may be caused by strain of shoulder muscles caused by particular bowing techniques. Teaching and performance professional cellists should consider their approach to practicing techniques in a manner that minimizes the risk associated with repetitive high load actions which could lead to ongoing dysfunction.

Rim, Mikyung Jeonju

National University of Education

Selection of Elementary Music Listening Examples and Development of Listening Materials: Focused on Orchestra Music

The purpose of this study was to select appropriate elementary music listening examples which can vividly represent the music concept and to develop effective listening lesson plans with various iconic materials which help the music concept easily for the elementary students. The research procedures are as follows: 1. Analyze the listening related activities and music concepts in the Korean elementary music curriculum. 2. Analyze the listening examples of the elementary music textbooks based on the 6th and 7th revisions of the Korean national curriculum. 3. Investigate the orchestra music in the teachers' editions of Making Music Grades 1 through 6 for the reference of wide and valid repertoire. 4. Select the proper orchestra pieces of elementary music listening grounded on the procedures 1 to 3. 5. Categorize the orchestra music by music concepts (tempo, timbre, dynamics, rhythm, harmony, texture, form, and

style) which can be easily recognized. 6. Develop iconic and enactive listening lesson plans of selected orchestra music using the theme chart, the call chart, the listening map, and the animated iconic score. A total of the selected orchestra music was 35. Some of the orchestra music was overlapped because the same music fits 2 or 3 of music concepts. The iconic and enactive listening lesson plans were developed for a representative piece of the music concept.

Robidas, Noemie

Integration of Improvisation in Instrumental Teacher's Training to Enhance the Use of Collaborative Strategies

In the Western classical music tradition, the instrumental teaching is often carried out in a constrained teacher-centered context that leaves very little decisional latitude to the pupil. Integrating creative activities, such as improvisation, which affords opportunities for students to make decisions, in teaching appears to be a relevant way to improve instrumental learning context. Most of instrumental teachers do not have experience in improvisation teaching or access to suitable materials that allow integration of improvisation in private lessons. A previous study aimed at filling this gap by creating a pedagogical tool to facilitate the integration of improvisation in the curriculum of violin lessons. Based on a rigorous methodological model, this research allowed us to put together a solidly built tool for music instruction using improvisation. The content of this tool was partly adapted for different instruments. This paper explores how the use of the activities and strategies proposed in the tool previously designed can contribute to instrumental teacher training. More precisely, this research examines novice teacher's observations on their use of collaborative strategies when teaching improvisation. A series of pedagogical improvisation activities aiming at developing the creative abilities of students and collaborative strategies to guide them have been given to twenty (N=20) novice teachers during their pedagogy training courses. They were asked to try them with some of their pupils corresponding to a population target (6 to 11 years-old in their 3 first years of lessons). The data generated by video captations of the trials and of the semi-structured interviews with the novice teachers watching their own teaching were submitted to qualitative analysis. Results showed that most of the novice teachers had a positive assessment of this improvisation teaching experience especially regarding the student's reaction. However, most of them underline their difficulties in guiding the student progress and using the collaborative feedback strategies when watching their own teaching performance. These difficulties will be addressed and discussed in this presentation. By promoting the usage of pedagogical strategies involving students and stimulating their creativity in teacher's training, this research caters to a significant need in the teaching of classical music in the Western tradition. More specifically, offering to novice teachers the possibility to begin teaching improvisation within an organized pedagogical process allowing reflection on their own actions can contribute to improve their teaching abilities and to enlarge their conception of instrumental teaching.

Rontogianni, Marianna[1] & Georgaki, Anastasia

1. 1st Public Primary School of Lamia, Greece

Effects of the Use of a Music Composition Software on Children's Musical Creativity: A Pilot Study

The use of technology has affected all aspects of the art of music and has important implications for music education. Numerous possibilities for an active engagement with music are offered to students of all ages by music technology and are used by music specialists in class for the attainment of learning aims. Music composition activities, in particular, are greatly facilitated and, as previous research has shown, music making is positively affected by the use of technology. The aim of this research project was to study the relationship between the use of music technology in primary music education and the development of children's musical creativity, as it is expressed in students' music compositions and measured with particular assessment tools. The present pilot study, as a stepping-stone for the larger research project, sought to establish the validity of the research questions and hypotheses and examine the effectiveness of the research tools and the availability of the research site. Two groups of 4th grade children were selected consisting of 4 pupils each. The children of the experimental group, working separately, created 5 music compositions using an appropriate software, while the children of the control group created their compositions using the classical melodic and rhythmic school instruments. Webster's MCTM II was administered to all children as pre- and post-test and their compositions were assessed using the Amabile's Consensual Assessment Technique. Additionally, research data was

collected through teachers' interviews, children's and parents' questionnaires and observations during children's composition processes. Reliability of MCTM II and interjudge reliability of CAT were computed and the values were found to be acceptable and similar to those reported by other researchers. Preliminary statistical analysis of children's scores in pre- and post-tests showed significant differences in one sub-scale and slightly significant differences in the other three subscales measured by the MCTM II, as well as slightly significant differences in the CAT scores. These results tend to affirm the research hypothesis, that the use of music technology positively affects children's musical creativity, which will be further studied through the larger research project. Research conclusions will hopefully be important for music educators, in what concerns the implementation of music technology in class for the promotion of musical creativity.

Rose, Paige & Johnson, Karyna[1]

1. University of Central Arkansas Alum

The Effects of Structured Musical Activity Sessions on the Development of a Child with Autism: A Case Study

Music therapy has become accepted practice for working with special needs populations, and music's relationship with autism is of growing interest. Verbal communication and eye contact are often difficult for people with autism, but there is evidence that interactive music activities can increase these skills. This study sought to discover the effects of structured music activity sessions on development of eye contact and communication for "Hunter," a six year old, high functioning child with autism. The research design consisted of two baseline observations in Hunter's music class, six biweekly home sessions happening concurrently with three weekly music class observations. These were followed by two final post observations. Each session was approximately thirty minutes long, and consisted of seven total activities. Four activities in each session were dedicated to eye contact, and involved the echoing of patterns on Orff xylophone and drum, as well as the mirroring of body movements, facial movements and facial expression. Each eye contact activity required that the child maintain constant visual focus with the music instruments or researcher. Three activities were dedicated to communication, and involved story reading, music listening, and verbalized question and answer interaction. All activity sessions were video recorded, and percentage and time spent in focused eye contact was calculated using SCRIBE software. Data showed an increase in eye contact from 76 percent in the first session to a high of 91 percent by the fifth session. Eye contact during dedicated verbal communication activities also increased, from 21 percent in the first session to 46 percent by the sixth session. Session observation notes revealed an increase in musical imagination, as Hunter used volume, found sounds, glissandi, and body percussion not previously modeled by researchers. Responses to questions during communication activities indicated Hunter was able to hold topics longer and initiate conversation more frequently as sessions progressed. During post observations, Hunter initiated communication, using gestures from eye contact activities. Surveys and blogs revealed that Hunter's parents and teacher perceived him as demonstrating a higher level of social functioning after the sessions. They also noted that he was composing melodies and rhythms. In his music class concert, following the sessions, Hunter made contextually appropriate comments to the audience, improved on the timing of singing and movement, and made contextually appropriate improvisations within the music. Structured activity sessions must be highly individualized; however, their use may benefit students with special needs in a variety of ways.

Ruippo, Matti

Tampere University of Applied Sciences

The Role of Music Technology in Schools and Teacher Education

There were times when teachers and their educators categorized means of learning to different slots like face-to-face learning, distance learning, web based learning, open learning, blended learning and such. Nowadays this kind of litany of terms is irrelevant. To students, it does not make any difference what the ways are called to deliver learning materials and classes. Only functionality of the studies is something that matters. The students know technical tools; they use them on daily basis and actually require that information is distributed via these channels. Students know the social network tools, that is, they can form naturally any size groups in the classroom or outside of it. Technology also makes it possible to share your music to the broader audience; it helps to get any kind of feedback from other students and/or teacher and makes it possible to combine different genres like music and video. One

can easily make a video and add music, which is a very practical way of teaching dramaturgical solutions.Music technology is in many cases easily deployed at pupils' home. A teacher has to take into account that a pupil may work actively with the same music technology tools at school and home. Educators are forced to change their role from information distributors to information collaborators and advisors. From the point of view of an educational institute, this has to be taken in to account when educating teachers. In the past, there was at least a piano in the classroom. Now one has a computer, which has a piano inside (as a synthesizer), but includes many many additional instruments and traditional tools, which make teaching more productive (writing, web-design, composing, notation, camera, video, recording, presentation, database, etc.). Inside of ISME there should be a technology special interest group to distribute best practices and research resources. The Technology SIG: 1) Tries to find common strategies, terminology and flexible technological solutions. 2) Activates research and documentation of tools and means that are not bound to current time. 3) Collects information and good practices of different kinds of pedagogical situations. The Technology SIG will convene during the main conference, thereby making its presentations and activities readily available to all attendees. It will also provide support for ISME members outside the biennial meeting and will develop and maintain relationships with music technology organizations in countries around the world.

Ruippo, Matti

Tampere University of Applied Sciences

Music Technology as a Part of a Nationwide Music Curriculum and Teaching Material Resource

In Finland music, art, dance and arts and crafts institutes provide extracurricular art education for children and young people. The network of art education institutes funded by the National Board of Education (NBE) comprises 89 music institutes. Each institute or music school makes its own syllabus which normally consists of private lessons, music theory and playing in a band. There is a demand for a change. Why is that? First, the number of pupils is decreasing. Nowadays, youngsters have a growing number of attracts to spend their time, and music and sports are no longer a number one hobby. The pupils are mainly girls, so the question of how to get boys to engage in music studies must be asked. Secondly, music technology, which is already a part of young learners' everyday lives, does not have a very big role in teaching in the music schools. With the support of the NBE we started two projects in Autumn, 2011. The first one is a curriculum development project. The aim of this one-year project is to form a recommendation to music schools for a new curriculum. It gives guidelines both for introductory and secondary studies in music technology. Secondary studies would consist of topics such as: Music Technology as a Tool for Creative Activities, Acoustics, Sound Reinforcement, Note Writing, the Delivery of Music, and the History and the Development of Music Technology. The curriculum project also includes a pilot, which tests the curriculum feasibility. The extended supply will give music schools competitiveness and will bring music schools back to modern times. The other project supported by the NBE is the music technology teaching material project. It is a three-year project and its output will be free Internet material for teaching and self-studying various kinds of music applications. These projects are tightly connected to each other. Both have the same planning and administration team. Furthermore, the preparations for both branches began three years ago when a planning group consisting of representatives from music schools, vocational schools and universities was formed by the author. This group will remain as a guidance group for the projects. The project has just started, but the author will open the phases of the planning project and will give a glimpse of the first results.

Russell-Bowie, Deirdre E.

University of Western Sydney

Wombat Stew: Enhancing Self-Concept through an Integrated Arts Project

Arts education is a source of fun and pleasure for many children facing the challenges of school life. With a growing emphasis in schools on academic achievement, strictly limited to the core subjects of English, Maths, and Science, the arts offer a useful and creative system of learning, implicit with their own diverse range of skills that quite readily apply to everyday life. The effects of arts on academic success and achievement are numerous: many studies support the conclusions that the arts have a significant positive effect on basic language development, arts activities foster positive attitudes towards school and the general curriculum, and increase productivity that can be generalized to all areas. Research over the years has indicated that sustained engagement in arts programs enhanced students'

potential to engage in learning by helping them feel more confident about themselves (increased self esteem), and to enhance their social, emotional and academic skills. Importantly, the contribution of the arts to students' self esteem was seen to be of particular significance for students from disadvantaged backgrounds. This paper investigates the development of self-concept of children aged 8 - 12 years from diverse social and cultural backgrounds in a low socio-economic area, as they are involved in a quality Creative Arts program. Using Marsh's self-concept questionnaire (SDQ1) for primary children, the study compares the development of academic and non-academic self-concept in children involved in an integrated arts program with those not involved in the program. The self-selected children participated in a year-long After School Arts Program in which they learned music, dance, drama and visual arts and which culminated in an integrated arts performance. The SDQ1 instrument was used at the start (T1) and at the end (T2) of the program. Results indicated that overall, the general self-concept of those students involved in the creative arts program increased considerably more than that of the non-creative arts students. In relation to the Non-Academic Self-Concept and the Total Self-Concept results, the mean difference between T1 and T2 of those students involved in the integrated arts program was considerably higher than that of those children not involved in the integrated arts program. The results of the Academic Self-Concept indicated a decrease with each group, however the mean difference between T1 and T2 of the creative arts group only decreased by -0.1 compared with that of the non-creative arts group, which decreased by a mean difference of -1.6. These results tentatively support the assertion that involvement in the creative arts can enhance children's academic and non-academic self-concept.

Ruthmann, S. Alex[1] & Swanson, Bradford

1. University of Massachusetts Lowell, USA

Exploring the Neglected Musical Dimensions of Timbre and Space: A Window into the Creative Thinking of Producers and Engineers

Recent research on informal music making and learning focuses on the musical processes of composers, improvisers and performers in rock and hip-hop genres (Davis, 2005; Green, 2007; Söderman & Folkestad, 2004). These same researchers have developed associated pedagogies to introduce informal methods of teaching and music making into school-based music learning contexts (Davis, 2008; Green, 2008 & 2011). Each of these studies, and their derivative pedagogical extensions, focuses primarily on the performer and performer/composer roles of the pupil-musician in the context of covering and creating rock songs and hip-hop tunes. While it may seem natural to focus on the processes of the performers and advocate performance-centered pedagogies within these genres, there are other and perhaps equally important musical roles - such as those of the sound engineer and producer – actively involved in the creation, shaping and production of the contemporary music enjoyed by pupils in both live and recorded music contexts. The musical dimensions most often the subject of creative manipulation by engineers and producers involve timbre and space. Not dissimilar from the related traditional role of "conductor," engineers and producers work actively at both live and studio controls facilitating and making creative sonic decisions, adjusting balance, choosing and shaping timbres, and spatializing sounds for creative effect. In many cases, engineers and producers are not the creators, composers, or performers of the musical sounds themselves. However, they do play an essential role in the shaping of the music and overall sonic effect, bringing the music to life (Moylan, 2008; Williams, 2007; Zak, 2001).The presenters of this workshop (a music teacher educator/researcher with a background in audio recording and a masters student enrolled in dual studies in music education and sound recording technology) will share exemplar projects developed during a two-year applied research study with pre-service music educators working with K-12 pupils in exploring the creative musical processes of engineers and producers. This workshop will lead participants in two of the projects developed in their study: 1) A short convergent audio mixing project where participants adjust volume and spatial parameters to match a recorded mix, experiencing a subset of the creative musical decision-making processes of an audio engineer. 2) A short divergent audio remix project where participants negotiate timbre and space, experiencing a subset of the creative musical decision making processes of a producer.

Rutkowski, Joanne

The Pennsylvania State University

The Effect of a Male Singing Model on Kindergarten Children's Use of Singing Voice Achievement

Replicable singing models are important as children learn to use their singing voices. Previous research indicates that for elementary school aged children a child model is most effective, then a female model, then a male model. However, in my work with preschool children in a more informal setting, I have noticed that many of these children do not seem to have difficulties singing along with my male undergraduate students. In this setting, the children hear female and male voices singing simultaneously in their appropriate octaves. The purpose of this study is to investigate the effect of a male singing model on kindergarten children's singing voice achievement. Twenty kindergarten children are receiving informal music guidance once a week for 30-40 minutes over a three-month period from a team of two music teachers, one female and one male. The teachers sing together during activities, but sometimes the female teacher takes the lead; other times the male teacher takes the lead. After one music class, the children were administered the Singing Voice Development Measure (SVDM) twice, two days apart. The female teacher administered the test first with her voice as the singing model. The male teacher administered the test on the second day with his voice as the singing model. At the end of the semester, SVDM will be administered in the same manner. Pretest data were collected in September 2011; posttest data will be collected in December 2011. Two raters will evaluate the randomized recordings of the children's use of singing voice. Pearson correlation coefficients will be used to determine the intra- and inter-rater reliabilities on SVDM. Repeated measures ANOVA will be used to analyze the data to determine if the children respond significantly differently to the female and male models prior to and after instruction.

Ryu, Seung-ji

Hansei University

Utilizing the Dalcroze Method to Improve Musicality of Music Majors

The purpose of this study was to investigate and develop a lesson model to increase the musicality of music majors by utilizing the Dalcroze Method. This study was conducted over a period of six years, and the participants were 328 students who majored in music at Hansei University. The study included the following: curriculum of the two semesters, samples of the lesson plan, and participant interviews. In the first semester, the students learned the major concepts of music. These included factors such as beat, rhythm, dynamics, articulation, tempo, and phrase; all of which were taught through eurhythmics activities. Then, as their final assignment, they theoretically analyzed a certain piece, and expressed its musical elements in movements, known as "Plastique Animée." The second semester focused on improvisation. The lessons were designed in such a way that students of different piano skill levels could experience improvisation. Thus, the lessons covered improvisations using the pentatonic, whole tone, and chromatic scales and modes which are easier to approach in improvisation than the major and minor scales. The final project of the second semester was "Making Musical Fairytales," in which improvisation classes from the Dalcroze teacher training program were emphasized. The major findings of this study were as follows: 1) As they experienced music as "movement," the students learned to have a better understanding of music in general and enhanced their musicality. 2) The process of making musical fairytales was based on the assumption that there is a story and movement fit for each piece of music. As a result, the students improved not only in improvisational skills, but also in imagination, creativity, and musical expression. Although the lesson plan suggested in this study was conducted by college students on their fellow peers, it will be useful for teachers to help students of any age—from children to college students as well as other adults—to develop their musicality.

Sabia, Serena

School of research, SIEM – Accademia filarmonica of Bologna, Italy

Teaching Musical Style

As style in the broad sense can be defined as a combination of "stable and distinctive features of personal or collective identity" (Baroni, 1996), and each identity implies a sharing of cultural values that are socially widespread, the understanding of a style can be based on its historical and cultural context (Baroni, 2006). Styles in the arts, in particular, can show common aesthetic trends. They can be more

easily recognized by reciprocal comparison between music, art and literature (Mattozzi, 2008). The language of music, just like any other artistic language, can also be distinguished by the presence of specific structural features that are repeated (Baroni, 2004), and should be recognized through correct identification of style. However, there have been only a few experiments on the teaching of musical styles (Addessi, Luzzi, Tafuri, 1996). The aim of the research was to see which teaching activities can improve proficiency in musical style, even though it can be enhanced by knowledge of the historical-cultural context and of the structural features of a particular style. Most of all, it allows a better understanding to the challenges for teaching and to see what results would emerge if these two activities were conducted separately. It was decided to evaluate the skills in musical style of 13-14 year-old students in their third year of middle school by choosing the period comprising the late eighteenth and early nineteenth century. The students began without any systematic knowledge of the cultural-artistic context nor of the structures of musical style of that period. They were to learn how to distinguish German pieces of music from French. The research began with a test in their ability to recognize the two styles. We had two separate teaching projects. One was historical-cultural and included historical information and comparisons between the arts. The other was specifically musical with exercises in structure. Both groups were given the original test again. The research was useful in identifying the educational possibilities of the two activities. Comments on the projects described the difficulties encountered, while the results of the tests evaluated the actual effectiveness. The study demonstrated that each kind of instruction had different difficulties and produced different kinds of results, and that there must be very clear awareness of the difficulties and integrated use of the two methods in order to produce reliable results.

Sadowsky, Maritza M.

Arlington Public Schools Jamestwon Elementary

Developing Music Literacy Skills (Lesson Plans) for Teaching Music to Children in the (Severe) Autistic Spectrum

The purpose of this workshop is to share music lesson plans I have created and/or adapted from several different music curricula, websites, and books, with music teachers who teach children with severe developmental disabilities that are part of the Autism Spectrum Disorder in grades K-5. There are not many sources where one can find information to create and/or adapt music lesson plans for children with severe autism. Many general music teachers have not had special education training requirements as part of their music education curriculum. This workshop describes many musical activities that can be used by music teachers who were not trained as music therapists and find themselves in the position of teaching children with severe autism. It does not attempt to share music lesson plans to cure children who suffer from severe autism disorder through music intervention. I have organized the materials for this workshop as follows: a power point presentation as a guide; an overview of the music lesson plans format relevant to music concepts; a chart including the titles of materials and activities in the lesson plans classified under different categories according to the lesson plan format and to the Strategies for Teaching Based on Autism Research Program (STAR); and a video of students' performance in class. Participants will be asked to join in a circle and participate in some music activities and will receive a booklet with several music lesson plans used by myself. In conclusion, given musical activities at the curriculum grade level, children with severe autism in an inclusive classroom demonstrate the same grade level understanding of musical concepts as non-autistic children. It is my hope that this workshop will help other music teachers to improve their skills in adapting specific strategies to enhance their music lesson plans for children with severe autism.

Sæther, Eva & Houmann, Anna

Malmö Academy of Music, Lund University

Creativities - Transcending Boundaries in Higher Music Education

"If life surrounding him does not present challenges to an individual, if his usual and inherent reactions are in complete equilibrium with the world around him, then there will be no basis for him to exercise creativity." (Vygotsky, 2004, pp. 28-29). Based on the necessity to rethink creativity when designing structures and courses for a new teacher education, this project aims at developing methods for research based institutional development. In the last 10 years, the Swedish teacher education has been changed three (!) times, more in order to promote core subjects like math and science than the arts. The Malmö Academy of Music (MAM), Lund University, used the last reform as an opportunity to generate

new knowledge, with the purpose to outline HOW creativitie(s) can be the overriding perspective in the new music teacher education. In order to involve all students and teachers at the MAM hve answered questionnaires on their assumptions of creativity, and their experiences of creativity in practice. This was followed up by workshops for collaborative reflections on the results from the quantitative data. Alongside with this including activity, the two researchers and project leaders developed a web site that serves as a hub for the continued development: apart from constituting an arena for ideas, tools and methods, it offers an online library with literature on creativity, tailored for music educators. In year two of the project, the online library is used in "reading circles" for all staff, and material for a book on creativitie(s) in music education is produced simultaneously as new courses are designed. The key words for the whole project are risk taking comfort, joyful seriousness and collaborative research. Teaching for creativity requires a pedagogic stance that is facilitative, enabling, responsive, open to possibilities and which values process as much as outcomes. The presentation will demonstrate similarities and differences in how teachers and students perceive the link between creativity and higher education pedagogy. Within its field, music education carries a potential to develop creative contexts for learning, and thereby contribute to a transformation of the knowledge paradigm within schools and educational systems. There are possibilities and resources within institutions; the challenge is to identify them and to use them.

Sansom, Dr Matthew

The University of Surrey

Metaphors of the Spiritual in Music Education: A Perennialist Interpretation of Musical Improvisation

This paper presents a model for understanding spirituality in music making from a perennialist philosophical perspective. Drawing from experience teaching free improvisation and computer-based music making, the paper aims to speak to music educators interested in finding ways of articulating something of the intuitively experienced significance and meaning of their role and practice. The paper takes a definitional approach to spirituality that emphasizes the techniques and epistemologies associated with efforts to realize truths about the human condition in relation to the transcendent. Although connected with religious faith and practice, it acknowledges its relative independence by virtue of similarities in spiritual experience that cross and depart from such traditions. Another significant emphasis is the integrative potential of spirituality in terms of enhancing an individual's sense of inner unity, and in achieving greater connectedness to others and broader reality (ultimately the transcendent). This approach exists in relation to perennial philosophy, which is rooted in the understanding that there exists shared and universally true knowledge in all authentic religious traditions and experiences throughout history (Nelson, 2009). On the basis of this approach, the paper presents a framework for and interpretation of the spiritual significance of musical creativity organized around the themes of: 1. motivation, 2. methodologies, and 3. principles. Using examples from teaching and participating in improvised and computer-based musical practice, parallels are explored between the procedures and experiences of creative musicianship and the defining characteristics of the perennial tradition. As these parallels are identified and discussed, the nature of the relationship between music and spirituality according to this approach is defined. The framework and its interpretative method offer a way for those interested in the experiential connections between music and spirituality to understand the deeper significance of working in and through the medium of music: ultimately, as a metaphor that reflects and directs to the real.

Santana, Hermilo Pinheiro

The Role of Information Technology in a Brazilian Higher Education Music Program

This paper's aim is to provide information about the profile of the students of the subject matter Information Technology Applied to Music at the Evangelical College of Salvador, Bahia, Brazil. Twelve students of the course of Bachelor's Degree in Music Education participated and answered a questionnaire. Through this questionnaire we will know how they use the information technology in music education.

ABSTRACTS

Sarath, Ed

University of Michigan

Jazz and Contemplative Studies: A Case Study for Spirituality in Music Education

In the fall 2000, a Bachelor of Fine Arts in Jazz and Contemplative Studies (BFAJCS) curriculum was established at the University of Michigan School of Music, Theatre and Dance. In integrating a significant meditation component and related theoretical studies with a full slate of requirements in the major field, this curriculum appears to be the first of its kind not only in music, but in education at large at a mainstream academic institution. This talk situates the BFAJCS curriculum within the burgeoning contemplative education movement in North America, with a brief overview of the literature, conferences, and other activities that define that movement, and identifies the central premises underlying the curriculum, its general design, and obstacles encountered in its advocacy. It addresses the inextricable relationship between contemplative/meditative practice and spirituality as well as that between meditation, spirituality and improvisation. It also considers the jazz tradition as a rich template for the merging of these domains due to the idiom's robust creative foundations and the intimate link between improvisation and meditation. Key questions that are inherent in the still-emergent realm of contemplative pedagogy are also broached, including: What is contemplative practice? Or perhaps more aptly given the wide array of methodologies that might be construed as contemplative, what does not constitute contemplative practice? What is the role of contemplative practice in spiritual development? Who is qualified to teach contemplative practice? How is such practice assessed and on what grounds might students be awarded course credit for it? What about concerns regarding church/state boundaries? Finally, might the integrity of practice be compromised as meditation procedures are extricated from their traditional frameworks? Inasmuch as the BFAJCS curriculum is entering its second decade, the talk closes with a progress report on its first decade in existence and areas to be pursued in the future.

Sattler, Graham

University of Sydney

Socio-cultural Development Through Group Music Programs:
A Multi-case Ethnographic Research Project

There is increasing international awareness of the importance of cultural well-being to the overall health and prosperity of a community; with significant agreement that this can be best achieved through arts–based activities such as music programs. Evidence also indicates that the team, group or ensemble environment, with its attendant aspects of cooperation, interaction and group achievement, provides a fertile environment for fostering such wellbeing. This paper outlines issues emerging from a PhD research project in process, comprising 7 Australian case studies, alongside data collected during a 5-week study tour of North American adult learner communities. Using a qualitative, ethnographic methodology, the project investigates socio-cultural development through ensemble activity in identifiable communities - variously defined by geography, ethnicity, age, indigeneity, mental health, citizenship and socio-economic status. The principal research questions: What aspects of social and cultural development result directly from group music programs?; How such development is best effected or achieved?; and Who benefits from such?, orientate the enquiry. Data collection tools include observation, questionnaires, and semi-structured interviews. Although each of the Australian case studies constitutes a discreet, bounded community, differentiated from each other by nature of association, all are physically situated in rural NSW; 4 within the one medium-sized regional centre. The smaller population centres offer opportunity to observe socio-cultural development on two levels; within each ensemble community itself, and as it affects the broader community within which it functions. Issues faced by rural communities are not the same as those in major cities, with restricted levels of infrastructure, resourcing and choice of activity often presenting challenges. Many of the issues discussed arise by virtue of the number and variety of participant communities; including designing appropriate data collection tools for cross-project application, political sensitivities, managing project scope, and the requirements of multiple research ethics committee. Findings from the project indicate that benefits are most apparent where programs are designed and managed with musical expertise and clarity, with socio-cultural development as an implicit objective. Increased self-esteem, wellbeing and identity present as consistent themes, whilst others emerge as specific to individual community-types:

social capability, destigmatisation and identity-shift feature amongst disenfranchised communities; cultural validity, viability and relevance amongst the indigenous and ethnic communities; inclusion and social connectedness within the mental health community; and cohesion and empowerment amongst isolated groups. Implications are that socio-cultural development, as observed, can orientate to serve both general and specific areas of need within a community.

Sattler, Graham

University of Sydney

Playing Outside The Generational Square: The Intergenerational Impact of Adult Group Music Learning Activities On The Broader Community

This paper reports on the theme of intergenerational impact, emerging from data gathered during a study tour of adult learner communities in North America carried out during March/April 2011; with reference to a broader, multiple case-study, ethnographic project investigating sociocultural development through ensemble music programs in identifiable communities. The 5-week tour involved observation of 31 ensembles, comprising several hundred learners and ensemble directors, spread across 9 communities in Ontario Canada, New York State, Washington State, Arizona and California; all members or affiliates of the New Horizons International Music Association (NHIMA). Focusing on five examples of social development with effects crossing generational boundaries, data indicate a growing potential for mentor-based social change within communities embracing group adult music learner programs.

Savvidou Christoforou, Despina

Ministry of Education and Culture, Cyprus

Music Technology and ICT in the Curriculum Document

A reformed music curriculum for primary and secondary education is currently in the process of implementation in Cyprus. One of the main features in the curriculum document is the emphasis given to the use of music technology (MT) as well as to the incorporation of information and communication technologies (ICT). The new document embraces a wider scope of MT & ICT issues in relation to former curricula. Reflecting on the experience of designing the incorporation of technology into the curriculum, the paper discusses the role of technology in music curricula in the context of wider politico-economic and educational policies (specifically related to the Lisbon Strategy 2000 and the European Strategy 2020) and in the light of contemporary musical milieu. Is technology merely a tool? Moreover, the paper describes how technology is integrated methodically in a curriculum document in terms of objectives, suggested activities and attainment targets and what pedagogical approaches are stressed regarding its integration in music practice (e.g. approaches that promote critical, analytical and creative thought, self-acting, development of initiative, collaborative learning, exploration and experimentation). In addition, the unique contribution of technology in the areas of creativity development, individualization of learning, motive and self-esteem development, and communication and special education is stressed. Moreover, it is disclosed how technology can enhance musical objectives (especially listening, responding, performing, improvising and composing) in different age ranges/stages. The breadth of MT & ICT inclusion to the curriculum can be summarized to the following general parameters that indicate what students should be able to do: listen to music works and identify how technology has contributed to the musical result, use appropriate devices for good quality sound reproduction, enhance their learning by using practice tools, use new technologies to enhance improvising and composing skill, use digital image capturing, sound and video recording and editing for self and peer assessment purposes as well as for presenting performances or creative work to remote audiences, communicate with remote audiences and present their work by using new technologies, access a wide range of multimedia for seeking or presenting information, express opinions and feelings in relation to the role of new technologies in music and music industry, and acknowledge and avoid dangers that relate to the use of new technologies. A thorough literature review provides support to the project outlined above.

ABSTRACTS

Scaife, Nigel

ABRSM

Reliability in the Assessment of Music Performance: Can Benchmarks be Objective?

Assessments affect the way in which teaching and learning operate and can be an engine for teacher as well as pupil development. But to have value and integrity, they need to be reliable. This paper explores the extent to which benchmarks for music performance can be established with objectivity by an external awarding body. Two approaches are covered: the externally assessed graded exam for instrumentalists and singers, and the teacher assessment approach, with external moderation, adopted within the Music Medals scheme offered by the Associated Board of the Royal Schools of Music (ABRSM). Both depend on accuracy in the grading of progressively challenging tasks and the reliable application of criteria by a trained musician - either an independent person or the pupil's teacher. They are music assessments and not instrumental assessments: the focus is on the musical outcomes themselves, rather than the technical means of achieving them. Graded music exams are criterion-referenced, with marks being awarded up or down from a starting point of a notional pass. As a performance progresses, it earns credit above this datum as it demonstrates positive qualities or loses marks as negative features emerge. The performance is assessed holistically, without separate marks being awarded for different elements. This ensures that the full spectrum of available marks is used, rather than funnelling marks into a narrow range. It also allows examiners to ensure that their comments accurately reflect what they have heard and that their mark is reliable. Generalist examiners are trained in the UK and form a community of practice through initial training and ongoing professional development. Each examiner typically examines several hundred musicians throughout the year. Regular moderation and statistical monitoring are further means of ensuring reliability. Music Medals use a teacher assessment approach, with external moderation. Teacher-assessors are trained using online exemplars and use a grid system to capture the strengths and weakness of the performance. This enables an accurate written assessment to be produced by ABRSM, without the need for the teacher to write it themselves. Successfully operating in the UK for some years, this model will become available more widely via an online video uploading facility. Geared specifically for beginners, Music Medals show how assessment can be supported by technology to produce reliable and objective benchmarks. Practical marking activities will explore the validity of making judgements using ABRSM's criteria.

Schmidt, Patrick K. & Benedict, Cathy

Florida International University

Who's Afraid of Policy? Learning to Lead by Learning to Influence

This session will address the ways in which music educators at various levels can benefit from a closer engagement with and understanding of policy. From the simple question such as what determines policy, to the ways in which it can be thought, defined, enacted and analyzed, this session will present clear and accessible strategies to gauge the divide between policy as 'big picture thinking' and policy as a representation of everyday practices. 1) The notion that a web of policies impacts and regulates educational enterprise; many developed by agencies with little or no input from music educators. This segment highlights strategies for gaining access to policy, understanding the particularities of policy language, while building the case for the significance of placing music education in the context of general education and arts education policy. 2) The notion that policy is one thing only, detached from the realities of practice and therefore out of the reach and meaningless to music educators. This segment highlights strategies to recognize and respond to various kinds of policy (for instance hard and soft), presenting contemporary case studies that demonstrate ways in which teachers are influenced by and can influence policy at the local, state and national level. 3) The notion that policy research while growing in numbers, importance and influence, is yet to be systematically developed by music educators. This segment highlights the key aspects of policy research, the main and bona fide sources of inquiry in the area, its main methodological structures, as well as the manner in which policy research can be developed, disseminated and optimized. 4) The notion that policy-talk is an indispensable skill for music educators in a full-communication, politically –savvy, economically adaptable 21st century context. This segment highlights strategies to 'talk-back' through policy, presenting a set of dynamic practices for music educators to go beyond simple advocacy and use policy understandings as a powerful tool in asserting their position in schools and other educational environments. Taking as a

starting point the notion that Policy is more than statements, directives or legislation, but rather constitutes a flexible and contentious ecosystem where various players interact, this Session intends to generate a pragmatic as well as conceptual picture for leadership in the field of music education by better understanding the influential—and yet accessible to us all—power of policy.

Schneider, Ana Francisca[1] & Hentschke, Liane

1. Universidade Federal do Rio Grande do Sul

Musical Performance and Attributional Theory

This study investigates the causes attributed by undergraduate music students in situations considered of failure and success in public musical performance. The specifics aims are: a) identify the causes attributed by undergraduate music students in situation considered of success or failure in public musical performance, b) to analyze the causal attributions and their relation to demographic variables, and c) to examine the associations between causal attributions in preparation for the presentation, degree of difficulty and importance attached to the event. The Attributional Theory seeks to understand the causes that lead individuals to have results of success or failure. Located within the context of Social Cognitive Motivation, its main objective is to know people's beliefs, which would be their conceptions of success and failure, as well as how they are involved with their learning process. Weiner stands out as the main author who has developed and expanded the theory, having divided it into two perspectives: intrapersonal and interpersonal. The first perspective concerns causes related to the individual's own feelings and self-directed thoughts. The second is related to feelings and thoughts addressed by others. The Attributional Theory incorporates feelings, thoughts and actions of the individual. To achieve so, one observes a causal sequence in which, starting from a result, the individual seeks a cause and creates a positive or negative feeling about it, which interferes in the way a person acts before a new situation. The methodology used was the survey and the data were collected through a questionnaire involving 130 undergraduate music students of southern Brazil. The date were subjected to statistical tests and analyzed and categorized from the perspective of the attribution theory of Weiner. The results show that in situations considered as successful the most attributed causes are effort (77.7%), persistence (65.4%), and interest in the presentation (63.1%), whereas in situations considered as failures the most important factors are emotional aspects (60.8%), difficulty of the task (36.2%), and lack of effort (30.8%). From the analysis, one can observe that the instrumental practice undergoes changes according to its nature and the context of the task, the expertise of the player, experience prior to the performance, personal differences, and also student's motivation.

Schubert, Emery

Empirical Musicology Group, School of the Arts and Media, University of New South Wales

Using Affect Valence and Emotion Valence to Understand Musical Experience and Response: The Case of Hated Music

Affective responses to music are one of the essential aspects of the musical experience, and are frequently communicated by researchers and pedagogues by verbal means. However, the nature of these experiences and responses can be confusing and inconsistent. Much empirical literature examines this question by analysis of definitions (of terms such as preference, affect and emotion) and examination of responses to music. It is argued that this produces an unbalanced picture of how music affect and emotion can be understood and described. Further imbalance may result from the lack of interest in understanding responses to hated music, since research literature usually examines liked or neutral music, or is ambiguous. This paper proposes a new approach for organizing emotional and affect words used to describe music and experiences in response to music by drawing together recent developments in the conceptualization of affect, and by examining descriptions made about explicitly hated music. A study with 60 participants was reported in which open ended descriptions of a self-selected hated piece is described. Responses were sorted into expressed and evoked adjectives, whether positive or negative, and, finally, whether affect terms or emotions. A large number of negatively valenced words were used to describe hated pieces, and very few positive terms. This is asymmetric to findings in literature on liked music, where both positive and negative terms are used to describe the music and the evoked feelings. Based on recent literature, it was argued that affect valence terms/experiences are those which describe the attraction to (love, awe) or aversion from (hate, annoying) a piece of music, while emotion valence is reserved mainly to the contemplation of enjoyed (positive affect) music (that is, negative emotions such as sadness and grief, as well as positive emotions

such as joy and peacefulness). This distinction between affect valence and emotion valence provides music educators and researchers with a clear way of distinguishing two importantly different kinds of musical experiences, without losing the rich complexities of words that can be used in both senses (e.g. loving music that reduces me to tears [emotion valence], or I hate that music, it is so bad it makes me want to cry [affect valence]), and ineffable experiences (I can't describe the feeling [emotion], but it is a feeling that I like/don't-like [affect]).

Schumacher, Jérôme A.

University for Teacher Education, Fribourg (CH)

Self-confrontation: A Tool for Initial and Advanced Training of Instrumental Teachers

For several authors, analysis of teacher practices can be only made in situation; questionnaires and interviews do not provide a real picture of practice. Other studies show that observing practice of instrumental teachers is essential even though challenging, however, its analysis is necessary for professional development. Within initial and advanced training of instrumental teachers, the counselor's role is to be a "reflexive companion" in terms of a mentor rather than an evaluator. This research aims to present the diverse contributions of the analysis of practices by video complemented by a one-way self-confrontation. The sample consists of students in their final year of masters in music pedagogy (training) and professors teaching in music schools (advanced education). The results show changes in the professional reflexive questioning of students and teachers. This research presents a dynamic and promising tool for initial and advanced training of instrumental teachers.

Seleke, Nomusa

University of Zululand, South Africa

The Development of South African Schools Choral Eisteddfod Competitions from 1994-2011

Out of the nine existing provinces in South Africa, my focus is based on one province that is KwaZulu-Natal Province. Prior 1994 the competition was organized under the auspices of NATU (Natal Teacher's Union), a union that operated within the boundaries of KwaZulu-Natal Province. From 1990, a new organization called SADTU (South African Democratic Teacher's Union) was formed and it also organized its own competitions. There were then two types of school choral competitions that were staged within the province. These competitions evolved from being a separate teacher organization initiative to a stage where they were supported by the national education government. The year 2000 welcomed a change whereby the new Minister of Education felt that South Africa needs one type of platform for school music competitions as a result Tirisano which means "working together" was suggested to help bring together different organizations. A new Minister of Education in 2004 who then took over thereafter felt SASCE (South African Schools Choral Eisteddfod) would be an appropriate naming for music school competitions, which is still in use even today. This paper reports on the observations that I have gone through as an adjudicator throughout the years on South African Schools Choral Music Competitions. Why observations from 1994 on as I have been involved even before? The year 1994 was chosen because of its significance in the political development in South Africa, where South Africa became a non-racial country and was led to democracy by the first democratically elected president, President Nelson Mandela. In my observations, I have observed the challenges as well as successes that the educators have been faced with throughout these years. Educators have been innovative and creative enough to face these challenges and have been able to overcome them. One of the aids that has been utilized successfully is that of music workshops that have been organized wherein musical experts have been called to facilitate in these workshops. These musical experts are to analyze repertoire consisting of Handel and Bach oratorios, Mozart, Beethoven, Donizetti operatic works and works by South African composers. Educators and learners work tirelessly to meet these challenges. As a result, South Africa has been able to produce vocal singers of international note in spite of all the odds. Categories for these competitions include: Solo, Duet, Trio, Mixed Double Quartet, Female Voice, Male Voice and SATB.

Sellari, Giuseppe

Università della Calabria / CRS "Officina delle Arti"

Music Education and the Development of Empathy in Children

Empathy is the ability to share someone else's emotional state. Hoffmann sees empathy as a feeling that fits someone else's condition more than one's own. Sharing someone else's emotional states favors the development of affective bonds since the earliest stages in life contributes to social interaction, facilitates both verbal and nonverbal communication and cooperation, controls negative emotions and aggressive behavior, and opens to diversity (Hoffman 2000). As early as preschool age empathizing with the experience of others helps to apply the adaptation to pro-social behavior (Eisenberg et al., 1988). One of the most involving experiences that music can offer is to provoke profound and meaningful emotions (Juslin-Sloboda 2001). This ability to raise the level of our emotional life (Sloboda 1985) can help children, especially in preschool age, to have meaningful experiences (Shuter-Dyson 1999; Scherer, Zentner, 2001). In the present research, the author examined the contents and the methods of the educational course 'Music and Well-Being' (that uses global musical activities based on listening, and on vocal and instrumental production) in order to check its efficiency in improving empathy in children. Participants included 40 children of about 4 years old that attend preschool class. The research was conducted in three moments: pre-test, training, and post-test. In the pre-test and post-test stages each child took a self-value interview to measure the experimental empathy in answer to picture stories in which the protagonist would feel joy, sadness, fear, anger (Albiero, Lo Coco 2001; ECSS- Strayer, 1987). During the training state, (experimental group only) students took part in an educational course (Music and Well-Being) made up of 24 meeting week terms of about an hour each. Following the value of the "active method", they have tried to favor personal harmony moments to arrive at the point, rush and extend the possibility of social-emotional relationships and relate the more meaningful and formative possible. The activities of choral singing, of movement, and of making music with Orff instruments have been proposed as moments to give the children a valid instrument of alternative communication to the verbal language, and to experiment with their own body a wide field of emotional relations. At the same time this will enrich their intra and interpersonal experiences. The results show that the educative path Music and Well-Being has been efficient in improving the empathic ability of children towards all emotions considered.

Sellari, Giuseppe

Università della Calabria / CRS "Officina delle Arti"

Vocal Music Education. An Experimental Program for the Prevention of Childhood Dysphonia

Verbal communication makes use of mechanisms that go beyond the only reference function. In fact, voice expresses personality, emotions and sensibility of each individual, it conveys verbal communication to be rich of elements that defines the final message drawn to the interlocutor (Magnani, 2001; Sellari et al., 2010). Voice disorders (dysphonia) influences the communication depending on the impact of everyday's activities, on the psychological sphere and on the personal perception on vocal characteristics (Theis 2010). Dysphonia is a quantity and/or qualitative alteration of the voice and it may depend on organic and even functional factors (Le Huche, & Allali, 1989; McMurray, 2003). Music becomes the mechanism where a child, with joy and participation, assimilates the most correct voice habit (Sellari et al., 2009). The study aimed to determine if the music activities can help children to improve their motor, vocal, and breathing coordination, in order to avoid phonation disorders. Participants included 18 children of about four years old that attend preschool class. The procedure included: 1) pre-test; 2) training; 3) post-test. A phoniatric visit was realized in the pre-test and post-test stage. During the training state (only for the experimental group) was proposed a musical course for educate children's voice. The musical activities were introduced in ludic way to articulate several parts: 1) ear training, 2) body perception in relation to the external environment, 3) breathing, 4) posture and muscle relaxation, and 5) vocalization. The careful participation of children, and their interest towards "the music planet" and the discovery of a new collective game based on a spontaneous way of "making music", has permitted to obtain good clinic functional results. The parameter of the controlled visits has recorded a considerable improvements in the MPD (or 'maximum phonatory duration'), witness of the success executed on the relaxation and the breathing. During musical activities, the energetic effects of the sound, were found to have directed the child to a

spontaneous and a awareness of movement. He had developed a behavioural, expressive and phonatory intelligence, essential for a correct use of the voice. The music has assumed a formative, educational and aesthetic valence.

Sellari, Giuseppe[1] & Bellia, Maria Grazia

1. Università della Calabria / CRS "Officina delle Arti";

The Construction of the Educational Course "Music Perception" and the Evaluation of its Effects to Understanding the Musical Form in Children

According to Rosalba Deriu (Deriu 2004), to teach how to understand the form means not only to know and recognize the coded forms (rondò, sonata, minuet, etc.), but also to teach to rebuild the temporary organization of music knowing by how to pick the different sound element effects of musical speech and to join them to create a structure that makes sense. The knowledge of formal problems reflects on each aspect of musical experience. Since it is one of the fundamental units to the understanding, it must be present in all school levels (beginning from pre-school), but also in specific formal context such as the music academy and musical secondary school in which they practice the notation and analysis of the form to begin with the score. One of the fundamental goals of music education is to develop the ability to understand while listening the musical speech, knowing how to follow the evolution and rebuilding by ear the logic and the organization (Baroni 2004). In the present research, the authors examined the contents and the methods of the educational course "Music perception", that uses global musical experiences based on "active method", in order to check its efficiency to improve the understanding of musical form in children. Participants consisted to two groups of children, ages 8 to 12 years old that attended ballet and choir lessons. After the participation to the educational course, the subjects of the two groups had been invited to listen two pieces: L. van Beethoven, "contradance" for orchestra WoO 14 n. 3 in D Major; 2) J. S. Bach, minuet in G Major BWV anh. 114 (piano version). The assignments given to the two groups and the phases of the musical work were the same. When the children were listening, they were to recognize the moments of contrast, tension and repetition present in the pieces. At the end, the researchers gave a questionnaire to the children. The data concerning the formal perception of the suggested listened pieces have been picked and analyzed on a grid prepared by the researchers. A questionnaire was also administered to the instructors of the children that informed the researchers of their teaching methods and the level of preparation of each student. The first results of the research showed the importance of the educational course "Music Perception" to understanding of the musical form.

Seok, Sangah

Seoul National University, Korea

Arts Education as a Policy of UNESCO

Music education has started discussing a policy. When music is considered as one way of education, it should be well informed about the human being and society, and in what form music influences them. With the more concrete academic base on what a society and a policy mean, music education will not only transmit artistry but also give a commitment to the development of society as well as the individual. It will ensure the rationale and respect of music education in school. This article is divided into 2 parts: the definition and the process of legitimating policy at a global level; and the nature of UNESCO's art education program as one way of carrying out world policy. As the first step of clarifying context of the appearance of arts education, UNESCO must first determine what is expected and the need to acquire essential information from arts education experts.

Shah, Shahanum Mohamad

Universiti Teknologi MARA Malaysia

Teaching the Malay Gamelan within the Framework of Traditional Conventions in Malaysian Schools

The Malaysian secondary school music curriculum, introduced in 1996, emphasized the promotion of national culture through the learning of Malaysian traditional music. The Malay gamelan was selected as one type of traditional music to be learned as it represents one of the major types of Malaysian traditional music and one that is more frequently performed. The gamelan is, by nature, an oral tradition. Learning the gamelan among court musicians was by non-formal education, i.e., by listening, observing and playing. When the Malay gamelan was taken out of the purview of the royal courts in the 1960s and made

public, the repertoire was notated using cipher notation for preservation. With the advent of formal music education in schools and universities, notation is now being used in part to expedite the learning process. However, this raises the question of authenticity of the context of learning the gamelan and the development of necessary skills required in gamelan playing. Based on the researcher's own experience of learning the gamelan via the two methods and examining teaching methodologies employed in Indonesia and Malaysia, it was felt that there may be a need to reconsider how the teaching of the Malay gamelan should be approached and experienced in order to teach the real character of traditional music. This study sought to gauge any perceived differences when teaching the gamelan within the framework of traditional conventions. Two groups of eight students each were taught the gamelan using the framework of basic gamelan conventions. Results indicate that the most important skills perceived by the students is the development of aural sensitivity and ensemble awareness.

Silverman, Marissa

John J. Cali School of Musc, Montclair State University

Educating the "Whole" Child in Music Education: Does Happiness Count?

"We all live with the objective of being happy; our lives are all different and yet the same." – Anne Frank. The purpose of this paper is to examine the concept of "happiness" and its relationship to the values and aims of music education. Put succinctly: What is happiness? Is happiness subjective or objective? What is the connection between happiness and self-expression? Does happiness "count" in music teaching and learning? If so, why and how? To address these questions, I will consider the views of selected scholars, past and present, in a range of fields. Since the dawn of philosophy, thinkers have pondered the nature of happiness. However, the topic of happiness disappeared from most influential texts of ethical theory in the early part of the 20th century. Even today, happiness is not discussed in most advanced studies of brain-mind-and-emotion by scholars such as Damasio, LeDoux, and McGinn. Moreover, as A. Nettie Campbell (2006) states in Educational Researcher: "With the exception of surveys, there has been little research into happiness. … In particular, happiness is rarely discussed in relation to education" (p. 31). This paper draws on the works of a wide range of scholars, including the 21st-century philosopher Mark Kingwell, the Harvard psychologist Daniel Gilbert, and educational philosopher Nel Noddings. I offer reflections on: 1. The place of happiness in discussions of music education's aims and values; and 2. Strategies for empowering students' achievement of happiness in music teaching-learning situations.

Silvey, Brian A. & Major, Marci

University of Missouri

Undergraduate Music Education Majors' Perception on Music Leadership: Insights from a Basic Conducting Course

Conductor preparation programs aim to develop students' abilities to lead others in the music making process. Extant scholarship provides information about what students should learn in basic conducting and what students feel is most useful and effective regarding that class, but little research exists studying how undergraduates perceive changes in their own thinking and development from a performer to a teacher/leader. Does the basic conducting class aid in this transformation? This qualitative research study examined three undergraduate music majors' perceptions of their experiences while enrolled in a basic conducting course. Three questions guided this research: 1) In what ways did preservice teachers develop a perception of themselves as conductor? 2) What role did a basic conducting course play in the transformation of preservice teachers from performers to conductors? 3) What factors influenced these preservice teachers' perceptions and attitudes about conducting and leadership? Using a multiple case study methodology for this investigation, we examined three undergraduate music majors' perceptions of their experiences while enrolled in a basic conducting course. Participants completed three interviews, weekly reflection logs, and an end-of-the-semester videotaped conducting review. After transcribing all data sources for analysis, each researcher independently analyzed all transcripts and created initial codes. Next, both researchers provided one another with their codes from each of the data sources. We noted common codes and used these to identify categories and emergent themes. Analysis of the data revealed that participants focused on issues related to conducting gesture, often expressed uncertainty about their leadership and conducting abilities, believed that score study increased their confidence and conducting effectiveness, and that after conducting an ensemble, they gained awareness of the complexities of conducting. Furthermore,

participants expressed the desire for more individualized feedback and conducting opportunities. The findings suggest students need more opportunities to bridge gaps that appear between score study, nonverbal communication, and confidence levels. These connections must start with helping students learn to make the connections between their pre-conducting music courses and skills needed on the podium. Additionally, we suggest that conducting teachers prepare lab ensembles to better follow novice conductors, provide students with more podium time, and help them learn how to develop an aural image of the music while engaged in score study.

Sims, Wendy[1]; Brophy, Timothy S.[2]; Ilari, Beatriz[3] & Johnson, Christopher[4]

1. University of Missouri; 2. University of Florida; 3. University of Southern California;   4. The University of Kansas

Calling ISME Authors: Policies, Procedures and Practices for Publishing in the International Journal of Music Education

This panel session is designed to assist and encourage potential authors for ISME journals. The focus will be on providing information to help make the publications process as clear and "non-intimidating" as possible. The intended result is increased submissions to the journals from a broader representation of the ISME membership, for the benefit of all our subscribers and the Society. Session Outline: 1. Members of the ISME Publications Standing Committee will be introduced. General philosophy, policies and procedures for ISME publications will be explained; 2. Both sets of International Journal of Music Education Editors will be introduced and will introduce members of their editorial committees who are present; 3. For each journal (IJME Practice, IJME Research). Editors will explain the purpose/mission of the journal, types of articles that are appropriate and/or desired, instructions to contributors, including important considerations for authors such as page limits, style guides, etc.; 4. Explanation will be provided regarding the importance of, and procedures for, the blind review process; 5. Brief explanations of the IJME review processes will be given, and what an author should expect in this regard; 6. Manuscript production process—timeline, proofing, etc.—will be described; 7. Editors will provide suggestions they have as to what makes articles successful or not, any additional stories/anecdotes about submissions, comments, advice, encouragement; 8. Discussion of helpful hints and support for authors who are non-native English writers will be provided; 9. Ethics of publication/ presentation, including copyright, will be explained; 10. Future plans will be discussed; and 11. Questions from participants will be answered.

Skandali, Angeliki

Experimental School-University of Athens, Greece

Composing as a Child's Play: Coherence of Serial Musical Work while Creating Melodies

The paper reports on composing atonal music as a remarkable effect of a written procedure. The experiment does not intend to generalize a model to atonal music's cognitive rules of perception. It puts forward research when sought to discover theoretical prepositions according to which perception and memory have to do with concepts. As it formulates prepositions for a study carried out at a school, the paper focuses to conditions that atonal music posses and conceptual organization. The study suggests three analytic concepts as instrumental for a taxinomizes of the children's understanding and practice of melody-making: 1. Introductiveness – Fieldwork was carried out with classes of aged 8-15 and meaning made process as long as propositions were formulated about producing music. Shoenberg's conclusion that "...what distinguishes dissonances from consonances is [...] a greater degree of comprehensibility" is considered; 2. Serial polarism – After scalar functions have completely disappear, an organised construction is employed, as a formal combination, when series is the unifying principle of the piece. In the context of an experiment, relationship between notes is organized according parameters (pitch structure and function structure) and producing music is relying to the perception of atonal music structure as resting on polarities; and 3. Schematicism – Conceptual prospects achieve existence of their own as springing poietic potential: syntactic structure (more than a rhythmic-melodic organization) involves young composers to implying regularities and construct influentive schemas that guide their composing experiences. Concepts immanent to the nature of music, as perceived by young children, have been necessarily theorized by Lerdahl and Jackendoff, later also applied to contemporary atonal music. As long as they are considered possessing explicit poietic virtues, childrens' melodies

extracted by guinea-pig experimental conditions are examined under the light of Nattiez's tripartite model in search of further coherence capabilities.

Smith, Gareth Dylan

Institute of Contemporary Music Performance

Teaching and Learning Drum Kit via a Multi-Media Magazine Column

This paper presents an exploration from a first-person perspective of a drum kit teacher's monthly educational column and accompanying videos for a national drumming magazine in the UK. The aim of the paper is to show examples of types of teaching and learning that are little discussed and under-researched, and to provoke discussion about the validity and effectiveness of the methods employed in and beyond the situation described, with a view to incorporating these into a cultural psychology perspective (Barrett, 2011). An instructional print/video column was commissioned by a magazine in conjunction with the music college where the presenter worked as a self-employed tutor. The curriculum for six monthly issues was designed by the teacher and guided by three principal imperatives: 1) the teacher's desire to engender meaningful learning among students; 2) the magazine's wish to include accessible educational content of broad appeal without being too generic; and 3) the college's desire to consolidate and improve its business relationships and educational reputation. Pedagogical implications of the conflicting and complementary interests of various stakeholders are briefly explored. Examples of print and audio-visual components of the column are presented and explained in detail. The column addresses various issues arising in real-life contexts of performance and other practices in drumming, including choosing equipment, kit set-up, musical genres, interpersonal skills, and how to prepare for different scenarios. The place of this and other such columns in learners' overall drumming education is discussed with reference to extant research (Hallam & Creech, 2010; Smith, 2011), and considered with reference to a broad conceptualization of musical instrument-learning as enculturation (Jorgensen, 1997; Smith, 2011). Educational columns of this sort provoke questions about the ascription and role of pedagogic authority, as the teacher/learner interaction takes place outside of traditional paradigms of formal, non-formal and informal learning (Folkestad, 2006). The paper concludes by suggesting benefits to music educators of considering a cultural psychology perspective on instrumental and vocal teaching and learning in the context described, and beyond. Thus, taking account of numerous cultural considerations regarding both students and a range of musical practices on the instruments that they learn can help teachers to consider the totality of students' learning and identity realization (Smith, 2011) as they become more mature musicians.

Smith, Gareth Dylan[1] & Randles, Clint

1. Institute of Contemporary Music Performance

A Second Comparison of Pre-service Music Teachers' Identities as Creative Musicians in the United States and England and Wales

This paper reports on qualitative research conducted as a follow-up study to a paper presented at ISME's 2010 World Conference in Beijing that reported on an initial study comparing the creative musical identities (Randles, 2010) of pre-service music teachers in the United States and England and Wales. The study set out answer the following research questions: 1. Do differences exist with regard to the importance of teaching composition to music students between the pre-service music teacher populations of each country? 2. Do differences exist with regard to plans for teaching composition to music students between the pre-service music teacher populations of each country? 3. What other differences exist between the two populations of music teachers with regard to the comfort of level of teaching composition and improvisation? Questions posed in the initial study were based on items in Isbell's (2008) quantitative measure of music teacher identity; questions for semi-structured interviews used in the present study were also derived from this model. Data the current study were collected by interviewing 3 pre-service music teachers from the U.S. and three from the UK. Data were coded, analyzed, and compared with the original quantitative data. Results from the first study suggested that pre-service music education students in the U.S. feel less confident about their abilities to compose music, less comfortable teaching composition, and are less likely to plan on "teaching students to compose/improvise their own original music when [they] get a job as a music teacher" than their English colleagues. Differences in primary and secondary socialization were proposed to account for the differences in survey responses between the two populations. Preliminary results from the second study suggest broad agreement with data from the first; rich personal accounts provide a deeper

understanding of creative identities American and English/Welsh contexts. It is hoped that this qualitative continuation of this work will help to generate a fuller understanding of music teachers' creative identities, identity realization and learning realization (Smith, 2011). With a better understanding of teachers' self-perceptions and plans, music educators in the US and England and Wales can expect more effectively to fulfill the aims of the National Standards (US) and the National Curriculum (England and Wales). The quantitative study has spawned replication studies in Finland and Australia; hopefully this qualitative follow-up will also lead to further research and deeper understandings that can lead to improvements in music education worldwide.

Smith, Janice P.

Aaron Copland School of Music, Queens College, City University of New York

Composing the Rainbow: A Beginner Level Composition Activity

This workshop will present a format for planning and teaching beginning composition in the undergraduate methods class or with students who are beginning composers at all levels. Participants will consider a new perspective on what the principles of composition are and how to plan for this type of instruction. Then we will experience a beginning level composition activity based on these principles. Finally we will consider other extensions of this type of lesson.

Smith, Tawnya

Using Expressive Arts Therapy Practices to Enhance Creativity and Expression in the Private Music Studio: An Arts-Based Personal Process Study

In most music education settings, competitive environments or achievement standards have been used to motivate musical progress, at times undervaluing intrinsic motivators such as natural curiosity in sound making, creativity, or musical self-exploration. This study observes how expressive arts therapy techniques help to dismantle the inhibitions and learned fears of one professional musician and music teacher in her own practice Principles and practices of expressive arts therapy are explored to promote a safe space for risk-taking in terms of musical expression, improvisation, and internal connections to sound making. This study utilizes an autoethnographic arts-based form of inquiry in an effort to identify, at a personal and artistic level, the fears and learned behaviors that prevented the author from freely initiating in musical creativity. This development of self-awareness was considered by the author to be critical for developing appropriate methods to assist students who are inhibited in expression and creativity. The self-study, conducted in two phases, began as the author worked in isolation exploring various avenues for creativity in her instrumental practice sessions. Visual art, movement, poetry, and narrative writing were used to evoke expression, as the author's inner critic was less pronounced in these modalities. In the second phase, the author worked with a peer partner in an effort to move deeper into the "shadow" of her exaggerated inner critic. Arts-based methods were used in data collection, analysis, and representation of findings to convey the experiential nature of the work. In weekly action research cycles, the author analyzed data to make musical and strategic decisions for each subsequent cycle. An autoethnographic account was constructed using recorded samples of music, visual art, poetry, and written reflections. Implications for teaching practices include integrative arts-based strategies for promoting music creativity, self-expression, and intrinsic motivation and reflection in music learning. This research demonstrates strategies that were successful in enabling the author to move from a focus on error correction to error elaboration and development, to transfer a sense of freedom and playfulness in non-musical artistic modalities to musical expressions, and to release from the habit of matching external performance standards to one of developing and expanding upon one's personal performance goals, style, and unique sound.

Soares, Jose[1] & Figueiredo, Sergio[2]

1. Federal University of Uberlândia; 2. State University of Santa Catarina – Udesc, Brazil

Music Student Teacher´s Experiences of Initial Teacher Preparation in Brazil: A Broad Perspective

Drawing on data generated via a large-scale survey, this paper reports findings of a four year research project entitled "Becoming a Music Teacher in Brazil". The project is being carried out by the Music and Education Research Group (MusE), which is based in the Department of Music, State University of Santa Catarina, Brazil. The research forms part of a National Programme, Observatory of Education,

which is funded by the Brazilian Ministry of Education Department (CAPES); National Institute for Educational Studies and Research (INEP) and Secretariat for Continuing Education, Literacy and Diversity (SECAD). The main aim of the research is to examine the factors that affect the music student teachers´ experiences in their initial teacher preparation, and the relationship between these factors and the results obtained by the students in the National Exams of Students Achievement Test – ENADE. The research design is conceived as mixed-methods research. Some findings presented in this paper indicate that a small number of students in the undergraduate course called licenciatura want to be music teachers in public education, although many of them want to be music teachers in private and specialized schools. Two issues in particular need to be addressed: the improvement of the quality of basic education (including music lessons) and the use of external and internal mechanisms as tools to motivate music teacher students to pursue a career as music teachers in this context.

Sotiriou, Christina[1] & Verdis, Athanasios[2]

1. Department of Early Childhood, University of Ioannina; 2. Lecturer on Educational Research and Evaluation, National and Kapodistrian University of Athens

In Search of Audiation: A Qualitative Item Analysis of Gordon's "Advanced Measure of Music Audiation" Scale

The current work is essentially a qualitative item analysis of Greek students' responses to Gordon's Advanced Measure of Music Audiation scale (AMMA). According to Gordon, music aptitude is the ability to intuitively learn or appreciate music, and especially to distinguish off-key and off-pitch music. Gordon bases his measures of music aptitude to the notion of "audiation", a high level thought process that involves mentally hearing and comprehending music even when no physical sound is present. Musical aptitude is considered to be normally distributed in the population with relatively few people having high or low aptitude and the majority having average aptitude. In Gordon's "Advanced Measure of Music Audiation" test, participants are asked to listen 30 short music phrases each one of which is played to the participants twice. In a number of cases, the corresponding second phrase is slightly different from the first phrase either on the pitch or on the rhythm. In the current study the 30 items of AMMA are presented in musical notation and analyzed in relation with the musical characteristics and their difficulty. A sample of 1,315 Greek secondary school students took Gordon's Advanced Measure of Music Aptitude test. Students were at that time attending the last grade of "gymnasium" (the lower Greek secondary school) and the first grade of "lyceum" (the Greek comprehensive higher secondary school). A significant number of items involving music phrases that belonged to the same harmonic patterns but with small pitch differences were answered incorrectly. In a strong rhythmic framework, students found it difficult to distinguish pitch differences. Students found it also difficult to answer correctly to items involving divisive rhythms. The authors discuss their findings and explore the way that these finding contribute research in music education.

Sotiriou, Christina[1] & Verdis, Athanasios[2]

1. University of Ioannina; 2. National and Kapodistrian University of Athens Greece

Children in Reality Television Shows

This work explores the participation of children in reality television shows by summarizing the views of a number of Greek media personalities on the issue. Television reality shows come in a wide range of different formats, from simple talent shows to surveillance shows like the "Kid Nation". In recent years, there has been a growing body of research on reality television. Su Holmes has showed how reality television is connected with pop stardom. Galit Ferguson has discussed how public visualizing of real families in television has been connected with what he calls "the performance of shame". However, the participation of children in reality television has not been adequately discussed from a social, psychological, and educational perspective. In this context, the authors review the legislation of children's participation in reality television for a number of countries. Moreover, the opinions of a number of Greek media personalities have been explored through long semi-structures interviews. The interviewees watched short abstracts of reality shows involving children. It has been expressed by the participants that in many cases children in reality talent shows are exploited from their parents and that reality television essentially "fakes it". The authors argue that music educators can play a significant role in consulting parents and children with regards to the dangers of participating in reality talent shows.

ABSTRACTS

Soto, Amanda Christina

University of Idaho

Bimusical Identities of Children in a Bilingual-Bicultural Elementary School

As different generations of Mexican and Mexican-American children become woven into the cultural fabric of American communities, they are forming and solidifying their musical identities as they cross back and forth between the cultural and linguistic spheres present within the social institutions they frequent (McDonald, Hargreaves, & Miell, 2002). As these children navigate between the two identities on a daily basis, they learn how to "code switch" as they become fluent within the two cultures. If there is encouragement by teachers, administrators, family members, and members of the community to acquire the tools and sensibilities of two languages and cultures, then the natural connection is nurtured and a bicultural and bilingual sensibility will develop. It would follow that Mantle Hood's notion of bimusicality (1960) would emerge from the children in an environment that respects and promotes it. The purpose of this ethnographic study was to examine the musical identities of Mexican and Mexican-American children in a Mexican-American bilingual-bicultural school as they navigate between the different musical and cultural spheres that are present within their daily lives. Observations, interviews, and examination of material resources over the course of several years revealed an intricate web of relationships between the cultural and musical agents of the school that impacted the children's musical and ethnic identities. Furthermore, students displayed many characteristics of being bimusical in their musical styles and song repertoire that they were familiar with, in addition to the cultural elements surrounding both the English and Spanish language music. As a result of the interactions and supportive environment of the different soundscapes, students felt comfortable and secure with their identity as either being Mexican or Mexican-American. It is important that music educators understand these bimusical sensibilities in the students that they teach regardless of experience or of age. Teachers need to recognize, foster, and respect these diverse musical skills and be able to incorporate and utilize them in their school music curriculum.

Southcott, Jane[1] & Dawn, Joseph[2]

1. Monash University; 2. Deakin University, Australia

Well-Being and Ageing in Australia: Building Relationships through Community Choirs

Australia is a country of ongoing migration comprising of many cultures, faiths, ethnicities, and languages. Music is a powerful mechanism that allows communities to affirm identity, gain a sense of belonging, and share culture and life stories. Singing is one way in which individuals and their communities can express themselves, engage with each other, build community identity, improve quality of life, and transmit cultural heritage. Membership of community choirs provides older people opportunities to maintain a sense of purpose, build relationships, and engage in shared activities – all of which lead to an enhanced sense of well-being and a reduction in a sense of social isolation. This paper explored the understandings of well-being, positive ageing and community music making held by members of two choirs in Victoria, Australia. These studies are part of a wider ongoing project, well-being and aging: community, diversity and the arts (begun in 2008), undertaken by Deakin University and Monash University, that explores cultural diversity and complexity within older Australian society and how the arts foster well-being in aging communities. The choirs selected for this discussion are the Coro Furlan, an Italian male choir, and the mixed Bosnian Behar Choir. In 2009, data were collected via semi-structured interviews with members of the two selected choirs and were analyzed using Interpretative Phenomenological Analysis, which employs a phenomenological approach that explores personal experience in the participant's life-world. From these two case studies, broad common themes emerged that highlight the potential contribution of older migrant community arts groups to the social fabric of contemporary Australian society. Analysis of the combined data identified three broad themes: a sense of community, the maintenance of cultural identity, and sustaining a sense of well-being through shared music making. In addition, membership of the choirs offered the older participants friendship, opportunities to learn and share music both formally and informally, and a validation of self as custodian and transmitter of their cultural heritage. These findings align with national governmental concerns about the promotion of social engagement amongst older Australians who frequently rely on community arts organizations to enhance quality of life, specifically in health, happiness and community. Music is identified as a powerful catalyst in building strong communities amongst older

Australians that have the potential for connection, caring and social development. Successful aging involves maintaining well-being and actively engaging with life through the making and sustaining of relationships within community.

Southcott, Jane[1] & Gindidis, Maria

1. Monash University

The Presence of Traditional Greek Songs in Australian School Music Classrooms

Greek migration to Australia began early in the nineteenth century. By Federation in 1901, 878 people born in Greece were resident in Australia. During the first half of the twentieth century Greek migration to Australia was limited. Following World War II and during the subsequent civil war in Greece, over 160,000 Greeks came to Australia. Community groups, churches, welfare agencies, Greek language newspapers and schools gradually developed. Greek migration to Australia has declined slightly but in 2006 more than 50,000 Victorians were born in Greece. Many more continue to celebrate their Greek heritage. Greek culture makes a significant contribution to many areas of Australian community life. Given this strong Greek presence in the Australian community, particularly since the mid-twentieth century, it is insightful to explore how Greek songs and their cultural context are presented to children in Australian schools. These presentations reflect Australia's changing understandings of migration. Australia is a nation formed by ongoing migration. Initially culturally dominated by its British heritage Australia saw itself as a privileged dominion of the British empire in which migrants were expected to assimilate into the dominant culture. During this time, songs offered to children did not include authentic Greek songs. With the waves of migrants in the 1950s and early 1960s, materials for school children were designed to introduce an empathetic understanding of the other. The national school radio broadcasts introduced 'Dimitrios of Greece' a boy living on Mykonos who is a 'real boy' with whom Australian children could identify. At this time, various song collections included Greek songs, but these were generally presented in a western musical guise – English words about sponge fishing and rhythms fitted into regular patterns. In the early 1970s Australia declared itself multicultural. Different community groups were encouraged to maintain and celebrate their language and culture. This was reflected in the songs for children such as Provatakya and Psaropoula that were presented in irregular rhythms with words in English and Greek. Teachers were advised how to teach these songs in ways that supported both culture and musical genres. Through the Greek songs offered to children in Australian schools, it is possible to trace our changing understandings of cultural diversity. In the twenty-first century. Australia aspires to support the different cultural identity of all its citizens – school music mirrors these aims and tells us much about what we want our future citizens and community to be.

Sprikut, Leonid

University of Toronto, Canada

Educational Theory, Cultural Policy and Music Pedagogy: Reflections on the Politics of Exclusion

While educational researchers have addressed some aspects of the internationally educated teachers' (IETs) experience in host societies around the world, it appears that music education research has fallen behind. It is only recently that researchers in music education have started gaining deeper insights into the important issue of music pedagogical cultural diversity. There is growing evidence that internationally educated teachers, as well as internationally trained music educators (ITMEs) face extensive restrictions on access to professional opportunities in a new educational milieu, and are commonly denied a right to participate on an equal basis in both the educational discourse and educational process. This paper highlights exclusionary tendencies in current educational theory and cultural policies and examines their impact on music education. The paper argues that professional and cultural isolation of the ITMEs from the music education "mainstream" significantly impoverishes music education, as it entails attempts to maintain cultural and social stereotypes, and ossified educational customs and dogmas. Therefore, the numerous possibilities of a cultural discussion and potential cooperation of diverse music pedagogical traditions remain largely unexplored. The paper concludes with the suggestion that further research in this area is necessary to provide a richer context for a cultural exchange that would bring significant positive change for the music education profession.

ABSTRACTS

St. John, Patricia A.

Teachers College, Columbia University, New York, NY

Unforgettable: Musical Memories with Infants and Seniors

This intergenerational music study engaged 6 infants (5 to 17 months)/caregivers and 6 retired women religious (71-90 years old) with dementia or Alzheimer's disease. The 7 video-taped one-hour weekly music sessions, conducted at an independent Music Center in the U.S., were analyzed using peer/adult awareness as guideposts. Trails of interactions, gestures and non-verbal communication were noted. Review of activities included: What is the baby doing? What is the elder doing? What is the musical content? Two research questions guided this inquiry: 1) How do participants find meaning through this shared experience? and 2) How does the experience change over time? Data collection included caregiver weekly journals, exit questionnaire, and post-session de-briefings with the Sisters. Additionally, pre-/posttests of Mini-Mental State Exam and Geriatric Depression Scale Score were administered to the Sisters; there were no significant changes. Upon review of the videotaped sessions, the test scores did not necessarily coincide with expected participation. Post study comments shared by participants indicated that overall, the Sisters enjoyed the experience. The in-the-moment responses of participants and the unforgettable musical exchanges indicate that for one hour each week, this intergenerational musical community became absorbed in the thrill of musical competence and the joy of collective music-making.

Stakelum, Mary[1] & Baker, David

1. University of Reading

Primary Teachers and Music: Mapping Conceptions of Musical Ability

The paper starts from the premise that a historically and institutionally formed orientation to music education at primary levels in European countries privileges a nineteenth century Western European music aesthetic, with its focus on formal characteristics such as melody and rhythm. While there is a move towards a multi-faceted understanding of musical ability, a discrete intelligence and willingness to accept musical styles or 'open-earedness', there remains a paucity of documented evidence of this in research at the primary school level. To date there has been no study undertaken which has the potential to provide policy makers and practitioners with insights into the degree of homogeneity or universality in conceptions of musical ability within this educational sector. The aim of the study is to explore the following research questions: 1. What conceptions of musical ability do primary teachers hold of themselves and of their pupils? and 2. To what extent are these conceptions informed by Western classical practices? A mixed methods approach is used which includes a survey questionnaire and semi-structured interview. Questionnaires have been sent to all classroom teachers in a random sample of primary schools in the South East of England. This is followed up with a series of semi-structured interviews with a sub-sample of respondents. The study is now in process and the findings will be presented at the conference. The main ideas are concerned with the attitudes, beliefs and working theories held by teachers in contemporary primary school settings. By mapping the extent to which a knowledge base for teaching can be resistant to change in schools, we can problematize primary schools as sites for diversity and migration of cultural ideas. Alongside this, we can use the findings from the study undertaken in an English context as a starting point for further investigation into conceptions of music, musical ability and assessment held by practitioners in a variety of primary school contexts elsewhere in Europe; our emphasis here will be on the development of shared understanding in terms of policies and practices in music education. Within this broader framework, our study can have a significant impact internationally, with potential to inform future policy making, curriculum planning and practice.

Stamou, Lelouda & Mouchtaroglou, Nikoleta

University of Macedonia, Department of Music Science and Art, Greece

Getting Attuned with the Music Class: A Case Study of Flow Experience in a Preschool Music Setting in Greece

The present study aimed at building upon previous flow research with preschool age children by observing flow and several contextual characteristics in a case-study of flow experience in a preschool music setting in Greece. An observation protocol was developed upon Custodero's (1998, 2002) flow observational protocol and used with the three preschoolers observed in the context of this study. The observational protocol developed included three categories of indicators that were upon observation: (1) flow indicators, (2) activity characteristics/characteristics of instruction, and c) behavioral manifestations

of children's emotions. Both researchers watched the videotapes multiple times, coded flow indicators, and reflected on subjective considerations of children's behaviors for all episodes observed for the three children under study. Research findings point out to the following issues: (1) There seems to exist a peak point at the curve of familiarity with the task, after which interest declines. This peak point is different for each child. (2) The teacher's positive attitude towards students' freedom to explore new ideas and contribute them to class seems to be crucial in retaining children's involvement, enthusiasm, and the experience of flow. (3) The need for peer interaction—which is often ignored by the teacher—can function as a catalyst for retaining children's involvement, enthusiasm, and the experience of flow.

Stead, Eric Peter

National Institute of Education, Nanyang Technological University, Singapore

Creative Endeavor in the Music Classroom: Developing Creative Music Teaching in the Singapore context

This paper is a summative report of a three-year research project in music education in Singapore schools (OER 36/08 ED) "An examination of creative music making in the General Music Programme" funded by the Office of Educational Research, National Institute of Education, Singapore from 2009-2011. First, baseline data were determined through an on-line survey to all teachers teaching music in Singapore. Workshops were then conducted to introduce teachers to a range of creative activities and researchers subsequently conducted fieldwork across four primary and two secondary school music classes in Singapore schools over two years. Each lesson observed was video-recorded and transcribed, fieldnote observations were made by researchers and post-lesson interviews with the teachers and selected students were conducted. Data were coded and analyzed. Our conclusions highlight the benefits of creative activities, and also address the problems of implementation within education in Singapore. We make recommendations based on the research data as to how creative activities may be implemented and assessed, and it is hoped that the findings will be of help and interest to any teacher wishing to explore the teaching and assessing of composing and improvising in the primary or secondary school classroom.

Stervinou, Adeline[1] & Nascimento Toledo, Marco Antonio [2]

1. Federal University of Bahia (Brazil) - Music School of Sobral, José Wilson Brasil (Ceará, Brazil); 2. Federal University of Ceará; University of Toulouse le Mirail (France) and Eurochestries European Festivals of Younth Orchestras

The University Extension Course "Collective Teaching of Winds Instruments": Educational Issues

Even if the region of Ceará contains an important quantity of amateur bands. These musicians have problems to improve instrumental studies, more particularly in an academic formation. The university extension course at the Federal University of Ceará (UFC), campus of Sobral (Brazil), is realized as a partnership between the public music school conductor, Wilson Brasil, and the music course of UFC, around the extension project, "collective teaching of winds instruments". This course offers an opportunity of qualification for the 33 students registered. They are divided in two categories: 1) 28 musicians who play in wind orchestras to the region; 2) and five beginners who begin the music learning and the instrumental training. In order to measure the project's musical learning efficiency, this paper analyzed the learning methods and capacities by the participants, from the hypothesis that the musicians would learn more quickly the new instrument basis than the beginners, thanks to their previous knowledge. The musical learning methodology used in the university extension course was the "collective teaching of winds instruments", where theoretical and instrumental elements were taught by a mediator during the rehearsals or the workshop, study by music stand. All the students, even the musicians, began a new music instrument to obtain the same progress into the orchestra. A progressive assessment protocol was established to estimate the students' musical learning development. It was divided in three parts: 1) student's individual development report, 2) discussion after the activities (concerts performances, rehearsals and lesson), and 3) forum of discussion at the end of each six months semester. Moreover, an independent researcher observed and participated in the university extension course in order to have a complete regard of this population assessment. After the assessment protocol, only nine musicians reached the project's objectives. For the beginners, three out of five reached the expected development. We concluded that these results are due to the musicians' autonomy failure. They did not succeed to use their former knowledge for new instrument learning. Therefore, it is

necessary to develop further research and evaluations in order to be able to propose solutions and perfect this music extension's project.

Stover, Pamela

University of Toledo

I Know a Frog: Integrating Science, Music and Children's Literature

This workshop demonstrates integrating science and music through the use of children's literature, and Orff-Schulwerk process and hands-on learning as appropriate for children ages 5-8. The focus of the workshop will be many materials themed to frogs and ponds. The centerpiece of the workshop will be Robert Kaylan's "Jump Frog Jump" paired with the children's song and game "I Know a Frog". The workshop will highlight having the students create a sound carpet in orchestrating "I Know a Frog" with pitched and unpitched percussion and using the same percussion instruments to orchestrate the story. Many other books, songs, games, activities and pieces to listen to will be included in integrating science and music.

Subirats, Mariàngels[1] & Leita, Eugènia[2]

1. Universitat de Barcelona; 2. Arús University of Barcelona

Mentoring for Music Education Teachers

Music education is constantly searching for new procedures and resources. In some cases, these are based largely on active teaching methods of the early twentieth century. These methodologies, primarily Dalcroze, Orff, and Kodály are trying to evolve, and the guidelines do not target and adapt to the needs of society through the training of teachers. In other cases, more typical of music schools and conservatories, there is not a teaching tradition and teachers try to make new actions without the security that those are the best way. The importance of supporting teacher's development at different stages of teaching has been recognized universally. This project will address this priority, contributing to the use of "Mentoring" as a strategy with the ultimate goal of improving the quality of teaching and student learning. Primarily the project participants include head teachers of music education or those who in any way include teaching music as well as those musicians who have teaching as a priority. These teachers could be called "novice" but, there also those who are in a new situation, whether caused by the desire to change some aspect or new educational situations of different European countries. The project seeks to review, test, adapt and create if it is the case, a range of materials and tutor support structures in response to identified needs. These materials will provide generic content to adapt to situations that arise in case situations specific to music education and the context in which to develop. Methodologically we use a qualitative research approach. Common research designs, instruments, and solutions will serve as a basis for comparative research on mentoring in several countries. The comparative research will focus on novice teachers, the quality of teachers, and the curriculum in schools in efforts to improve teaching. Expectations about the results of implementation and use of the materials are in the short term. They will ultimately provide teachers with adequate support of music education to the needs that were raised in their teaching career.

Subirats, Mariàngels & Boned Marí, Maria Laura

Universitat de Barcelona, Spain

Interpretative Study of Spanish Music Repertoire for Violin: Possibilities to Introduce in the Official Curricula

This paper represents our initial thoughts on a proposed investigation into the educational context of Artistic Education (namely music), taught in conservatories an music schools, which departs from that stipulated by the Education Act in force throughout the entire Spanish State System. We seek to obtain information on the casuistry of the curricula relating to stringed instruments, focusing on the violin. Normally violin programs do not include works by Spanish composers as its basic repertoire. This, in turn, raises the question as to the reason for the absence of such works in previous studies and whether or not there is educational usefulness to be gained from this material. A previous review of the curricula has been done with the intention to pinpoint and sequence its content that sets out in somewhat ambiguous. Hence, the aim of this study is to confirm the existence of the required material within violin pieces by Spanish composers, and their suitability (or not) to be used as repertoire in the curricula of the instrument. Our methodology will be the qualitative approach focusing on the first

phase on the interpretative paradigm. Based on this we developed a set of instruments from which we will examine, analyze, classify and collect data. At present we are in the early stages of the research and to offer definitive conclusions would be premature. However, we can be confident that for one, this study will help the dissemination and preservation of the Spanish violin repertoire; and secondly provide educators with a tool to consult when looking for repertoires for their students that can adapt to their capabilities and curricular requirements. This paper aims to demonstrate the importance of the music and the Spanish violin tradition, and make its true benefits as a teaching medium better known. In short, we hope to contribute building knowledge and open the way for future research on the topic of our investigation, which, as mentioned previously, is pioneer in its field.

Tafuri, Johannella

Conservatorio di musica "Martini" – Bologna, Italy

Musicality and its Ontogenetic Aspects

In the international debate on the origins of music and musicality, the issue is tackled from different points of view. In particular, the biological, anthropological and psychological conceptions are often compared. The theories of origins are particularly important in order to understand the nature and sense of music in the light of the interaction between ontogenetic and phylogenetic processes. To answer the question whether music is born before or after language, Brown (2000), postulated that music does not come from language and language does not come from music, nor do two parallel languages appear. There is first a precursor, a type of proto-language with aspects common to both that Brown calls "musilanguage", from which music and language progressively separate with their own specifications. Mythen (2005) tried to explore the question further, not through musical and linguistic activities, but through human brain activity. The analogies that Baroni (2008) identified in Brown's theory, in research on preverbal abilities (Trevarthen 1999/2000) and in communicative musicality (Malloch 1999/2000) in the first months of life seem to lead, as Baroni says, to a consideration of this phenomenon as empirical support to Brown's theory. Since two recent wide-ranging researchers investigated the musical development of children through singing, from birth to 6 years (Tafuri 2007) and through playing from 10 to 37 months (Delalande 2009), we have many vocal and instrumental productions to help verify if, in the performances of children, it is possible to find clues of aspects common to music and language that progressively grow while acquiring two different specifications. The aim of the present research is to confirm or reject the hypothesis that the early musical development of children could show the ontogenesis of music and language. The vocal and instrumental performances of children recorded in the mentioned publications have been analyzed according to aspects common to music and language: prosody (for vocal productions), temporal structures, rhythm, dynamics, melodic profile, etc. during the different age periods each of 6 months. The results of this analysis have been compared with those from studies on verbal language development. The results provide interesting data concerning the progressive vocal and instrumental abilities acquired and the progressive separation of music from language abilities. They offer support to the Brown and Mythen theories, and suggest that the abilities of children be considered in an ontogenetic perspective, as phases of phylogenetic development.

Tai, Tzu-Ching

T.C. Williams High School, USA

An Investigation of Career Choice and Professional Identity among Undergraduate Music Students in Taiwan

The purpose of this study was to examine the nature of socialization process, career choice, and professional identity among undergraduate music students in Taiwan. This study was based on the following research questions: 1. What are the career choice and professional identity among undergraduate music students in Taiwan; 2. Is there a significant difference in the professional identity between music and music education majors; and 3. What are the underlying factors that influence Taiwanese college music students' career decision in their socialization process? The questionnaire for this study was developed based on existing measurement tools (Isbell, 2008; L'Roy, 1983) and altered to be appropriate for the undergraduate music education context in Taiwan. Undergraduate music students (N=495) from 5 universities completed the questionnaire indicating their demographic information and attitudes toward their occupational status and professional identities. The sample population was classified in 3 groups: music majors, music education majors, and prospective music

education students. Factor analyses using principal component extraction method with Varimax rotation were performed to examine music students' socialization process. Results indicated that school music teacher, family member and friend, and music specialist in various areas were important people factors in the primary socialization process. Furthermore, experience factors in the socialization process included educational/learning experience, performing experience, and teaching/leadership experience. Descriptive data indicated that private music teacher was the first career choice among Taiwanese undergraduate music students. Performer was the second choice for music majors while school music teacher was the second choice for both music education majors and prospective music education students. Analysis indicated that Taiwanese undergraduate music students have dual identities (music performer/musician and music teacher/educator). Music education and prospective music education students' teacher identity scores were significantly higher than those of music majors $F_{(2,492)}=74.368$, $p < .001$. However, no significant differences were found between music and music education majors on musician and performer identity scores. In conclusion, as music students might have various socialization processes, this study sheds light on how the socialization processes influence Taiwanese undergraduate music students' career goals and professional identities.

Takasu, Hiromi[1]; Masuko, Tsutomu[2]; Omae, Tetsuhiko[3]; Ichihashi, Kazuyoshi[4]; Akazawa, Kenzo[5] & Ichinose, Tomoko[2]

1. Nagoya College; 2. Mukogawa Woman's University; 3. Osaka College of Music; 4. Keio University; 5. Osaka Institute of Technology

Affect of Digital Pianos on Auditory Skills

We are concerned about the impact of the use of digital pianos on the auditory skills of musically interested students. Many people in many locations now use headphones to listen to music. For example, Japanese children use headphones while practicing on their digital pianos at home. Children cannot hear any harmonic overtones with headphones, but they can hear overtones while using an acoustic or other traditional analog piano. However, it is impossible to get a sense of distance with headphones because they do not provide any acoustics. Children may have some problems with their cognitive development if they use headphones with great frequency, but until now there is no data to support this assertion. Thus, we launched an examination of the acoustic differences between digital and analog pianos and investigated how piano students (ages 3-18) react to the timbre, acoustics, harmony, and harmonic overtones of a digital piano. Using data collected for 592 students, we cross-tabulated the following results by age, digital piano, and home environment. Analog piano students tend to be able to sit longer during lessons than digital piano students ($p<0.05$). In some cases, the teacher could not make eye contact with digital piano students ($p=0.1835$). Some digital piano students stop moving during lessons ($p=0.1482$). Analog piano students exhibited more skill in listening to both melodies ($p<0.05$) and Analog piano students' skill in listening to melodies gradually increased until age 12 ($p<0.05$).

Tan, Julie J.L.

Queensland Conservatorium of Music, Griffith University

Piano Graded Examinations, Friend or Foe: The Relevance to Piano Teachers in Singapore in the 21st Century

In Singapore, piano lessons and piano exams are inextricably linked. Since its inception in 1948, the influence of the Associated Board of the Royal Schools of Music (ABRSM) music exams has so significantly molded the local pedagogical practice and music education that the focus and direction of many piano teaching studios center on the preparation of students for these exams. In turn, the curricula often mirror the prescribed exam syllabi of eight levels. Critics argue that the syllabus, which tests 'select' musical skills, is the crux of the problem. When teachers work exclusively from the syllabus, other aspects of musical development are often overlooked since they are not 'examined' (Davidson and Scutt, 1999). Consequently, this breeds the popular notion of "what is tested is what is taught" (Colwell, 2006). Furthermore, considering the "grade examinations structure [that] appears to be providing a pattern for what should be taught and how it should be done" (Gibbs, 2004), teachers, after all, are "not faced with problems of deciding course content or sequence" (Bridges, 1970). In other words, "does the syllabus encourage conventional ways of teaching and inhibit experiment" (Osborne, 1981)? Do the exams hinder the advancement of teaching? This brings to mind the hypothesis regarding exam systems that the latter may well be "founded upon 'dependence' rather than 'building for independence'"

(Daniel, 2005). Each year, the ABRSM attracts more than 40,000 exam candidates in the country. To date, no Singaporean research has explored the external music exams that many teachers and students use almost exclusively as the tool for music assessment. Thus, my Doctoral study aims to investigate the ABRSM piano graded exam system: 1. How it is situated and utilised in a Singaporean context, 2. How the exams impact the local piano teaching and study of music and 3. What challenges and shortcomings arise from the use of the exam system. This paper shall report on the initial survey findings: 1. Piano exam demographics, 2.Teachers' use of the exam syllabus, and exam preparations, 3. Teachers' perceptions, attitudes and opinions on piano exams, and 4.The influence and impact of exams on the teaching and learning. The ongoing semi-structured interviews would clarify, augment and extrapolate new information to answer the question: Is the current piano graded exam system relevant to Singapore's piano teachers in the 21st century?

Tanaka-Sorrentino, Harue
Federal University of Paraíba (UFPB)

An Ethnographic Case Study under the Theoretical Pontes Approach

This Doctoral study under development in Brazil has the following research objectives: trying to identify, to document, to analyze and to interpret the pedagogic articulations found in the work developed by the women in the cultural group Ganhadeiras of Itapuã. The basic idea of this research moves through a gender (race/ethnic, class, generation/age), musical education and popular education perspective. The collected data will be contrasted with the data of other studies, which had as theoretical reference PONTES approach (Oliveira, 2008), and also with the results of the literature published on the subject in focus. The analysis of this process makes possible a systematic study on non-conventional ways of learning processes in Brazil, which can converge for a reflection on the teaching and the musical learning of the popular musicians accomplished in other contexts (Green, 2001). Nowadays, studies in the field of Music Education have shown results that point to the relevance of intersections and convergence between the several procedures and teaching and learning methods in music within different socio-cultural contexts. However, for pedagogic formation, this knowledge still needs to be developed and systematized. Therefore, it still needs research to offer theoretical foundations, structured procedures and didactic products that can serve as base for an efficient formation and updated pedagogic preparation for music teachers. Studies have been developed by Alda Oliveira and monitored at PPGMUS/UFBA (Bastião, 2009) on pedagogic articulations or PONTES in music, starting from the observation and identification of the knowledge of some masters of popular culture. PONTES means an educational approach translated into Positivity, Observation, Naturality, Technique, Expressing and Sensibility. This theoretical approach for analysis of the pedagogic-musical praxis has studied the contact points or educational-cultural connections among students, teachers and contents being taught and learned (Oliveira, 2007). At the same time being the ethnographer observer and producer of the culture (Tedlock; Mannheim, cited in Arroyo, 1999) the active participation of the researcher accompanying several activities of the group makes part of this research which will allow a more detailed vision of the case in study. In a certain way this work produced one more researcher on the subject of pedagogical articulations (PONTES approach) taking back the results of this body of knowledge to the Brazilian popular culture. Results of this study seem to strongly contribute to educate music teachers, and to think about other options and designs for the music classes and school curricula.

Tanaka-Sorrentino, Harue
Federal University of Paraíba (UFPB)

Analysis of Pedagogic Musical Connections Among Members of a Brazilian Popular Group

The present work is part of a doctorate research in music education, whose main focus lies on an analysis of the music education process developed by a popular chorus in the Northeastern Brazil based on the context of its performance. Regarding these northeastern popular singers' musical transfer, the present research is theoretically supported by Oliveira (1986), who studied the pedagogy of the masters of oral musical tradition in Bahia, and on Green, who published a book on popular musicians' teaching and learning processes, with ideas related to music teaching within a perspective that has been applied and adapted to a new school pedagogy (Green, 2008). Some of the key aspects contemplated in the present study may summarized as follows: a) a group as part of the popular culture was selected as the subject matter of this research, representing various forms of musical learning as non-school context; b)

the fundamental idea of the research was established to help us understand some categories like gender, age/generation, education, popular education and musical education in relation to that context, and how people, mostly women, interact and transmit musical knowledge within the boundaries of their own culture; c) the collected data were compared to those of other studies that counted on the theoretical support to the approach as recommended by Oliveira (PONTES' approach), Vygotsky, Bruner and Schön; besides some other similar references to the results published in the literature so as to make recommendations in the area, specifically with regards to the ongoing training of music teachers.

Tang, Pan-hang

G.T. (Ellen Yeung) College

Transforming the Practice of Music Composition Teaching Under Technological Environment

Information Technology (IT) has become a familiar tool in our daily life, and is common among children, especially those who live in highly developed countries or regions. More and more schools attempt to utilize IT to assist in the teaching and learning of music composition to enhance students' musical creativity. This paper discusses how IT changes teaching and learning of music composition at school. What are the strategies that music teachers use to teach music composition through the utilization of IT? What types of music composition are children able to create with the presence of IT? Four music head teachers from different schools took part in a series of semi-structured interviews. It was found that there were no change in the strategies that the teachers had used, and IT was not employed efficiently. Teachers merely considered IT as a substitute for paper and pencil for notating musical pieces. Meanwhile, the interviewees were still using a "practice and drill" approach to teach music composition when they were applying IT. However, a student-centered approach is deemed to be more appropriate for the teaching and learning of music composition. To promote the effective use of IT in this area, a teaching framework, called Pedagogical Framework for Music Composition with Information Technology (PFMCIT), was formulated. The ultimate purpose of this framework was to provide music teachers with the appropriate knowledge and skills that can enhance the use of IT in facilitating teaching and learning of music composition. To further investigate the role of PFMCIT and improve its efficacy in promoting the more effective music composition education, an action research project was conducted. The participants were full-time music teachers in a Hong Kong primary school. They found that when applying PFMCIT, they felt more confident to teach music composition in class. Students were more motivated to compose and they could compose good quality musical works. It is encouraged that PFMCIT should be used as a means to provide more professional information for teachers in the area of teaching music composition. It is hoped that the framework can be promoted in teacher education to improve pre-service and in-service music teachers' knowledge and skills by bringing a change of teaching approach, and to establish a better technological environment for teachers to develop students' creativity.

Taylor, Christine

St Peters Lutheran College, Brisbane, Australia

An Alternative Approach to the Concept of "The Musical" for Junior High Students

When in 2007 the music staff at St. Peters Lutheran College was asked to introduce a Junior High Musical, a dilemma immediately arose. How could we take what is usually seen as a "showcase for talent" (two words that are so problematic for music educators) and turn it into an opportunity for engagement, skill building and aesthetic development for our students? Further, what "musical" might we perform? Those generally available for this age group were not musically or aesthetically challenging, had superficial and often trite themes and fostered the prima donna mentality by allowing only a few students to "star". But how, as music educators, were we to turn this imposed circumstance to our advantage? This was an opportunity, and one the music staff were only too eager to seize. The result was an annual event called the "Year Eight Production" - a cumbersome term designed to make it clear that this was not a musical or a show. But what was it? Right from the start several principles were at the foundation of the concept: Cultural relevance – the work should be relevant to the world in which the students live and Australian in thematic content; and Aesthetic maturity – the music should be engaging, vital and exciting, but within the capabilities of these young singers and their young adolescent voices. At the same time the music should broaden their previous experience of musical style; and Artistic engagement- the work should be

age appropriate for 12 – 13 year olds. It should be an inclusive rather than exclusive activity with the emphasis on process rather than product. It would place the greatest emphasis on the chorus and include many small solo parts, allowing many students to shine. The result is a performance project, which is, we believe, unique in Australian schools. The Production offers Year 8 students the opportunity to develop their musical and dramatic skills under the guidance of arts professionals, build self-confidence through performance and be part of the world premiere of an Australian stage work commissioned from prominent Australian librettists and composers. Further, the Production serves as a wonderful means of creating cohesion within the student group in their first year in the Junior High School.

Tayrattanachai, Ni-on

Mahidol University

Thai Music Teacher's Perspective in Teaching Sight-reading: Three Case Studies

Sight-reading is an important skill to piano students. It requires integrating all the musical knowledge and skills together to apply in reading music at the first sight. However, it was found that many Thai students fail in the sight-reading part examination at present or the marks are unsatisfying. Besides, from the study of related documents, it was found that piano students in Thailand have slow improvement in music study because of students' defect in music reading. This research proposed to study teaching sight-reading in the piano playing of distinguished Thai piano teachers. Three teachers were studied through an interview and observation. The research sought information on their viewpoints concerning the importance of teaching sight-reading and their advice for other teachers. Three teachers were studied through an interview and observation in a qualitative case study approach. The research focused on the following topics of: 1) The importance of teaching sight-reading, 2) the objectives and scope of content in the teaching of sight-reading, and 3) teaching methods and materials used in the teaching of sight-reading. It was found that the importance of teaching sight-reading could make piano students read music notes precisely, faster and spent less time in the practice of new repertoire. Students could apply their own knowledge immediately, interpret the repertoires more in many ways, and perform the piece systematically and thoughtfully. The objective included the process of playing music notes completely as much as possible, students could play that repertoire correctly, smoothly and also play all the music details which are in the first sight. The scope of content depended on each student's competency and experience in piano study. Teachers had analyzed students before teaching sight-reading. Teaching methods and materials used were found as practice of aural training accompanied with sight-reading. Students would then read the sight-reading repertoire quietly in their mind (inner hearing), practice of sight-reading by playing duet or using the metronome, and keep reading in advance while playing while setting a score for each part of sight-reading and use of other materials in the teaching of sight-reading. The data collected found that the three piano teachers' ideas helped improve playing sight-reading. The results indicated that the teaching of sight-reading is important for piano teaching. Thus, the teaching experiences of three distinguished Thai piano teachers are valuable for piano teachers and students.

Teachout, David[1] & Hodges, Donald[2]

1. University of North Carolina at Greensboro; 2. University of North Carolina at Greensboro

A Science Research Model for Music Education Research

Science has earned a well-deserved reputation for research excellence. An examination of current trends reveals that scientific research is commonly team-based, specialized, sustained, and consequential (T-BSSC). When all four aspects are implemented in tandem, T-BSSC investigations are conducted by floating teams, whose members bring varying kinds of expertise, focusing on a specific topic in a sustained effort that leads to a body of work, which eventually has important consequences. By incorporating these features consistently, scientific research has evolved in quality, complexity, and in sophistication, and those improvements have changed the world (e.g., consider the impact of social media on the recent revolution in Egypt. Young adults, who were essentially politically powerless, galvanized hundreds of thousands of citizens to call for a change in regime. The available technology would not have been possible without specialized, sustained research). The purpose of the present paper is to describe the T-BSSC research model and to present ways the model could be transformative for our field. Music education research is a relatively recent phenomenon, with a substantial portion of organized dissemination outlets having been formed since the mid-20th century. A characteristic of our field's current formative stage is the lack of intentional, coordinated "programs" for exploring particular

issues in music education. Although each aspect of T-BSSC research occurs throughout our professional literature, there are few instances of multiple aspects being implemented simultaneously in a deliberate fashion. Rather, our current research practices are most often characterized by individuals or two-person teams working in relative isolation from others who may be exploring related phenomena. This "isolation effect" is perpetuated by the culture of research practice in which it is modeled and rewarded. The presenters will explore specific ways T-BSSC research might occur within music education units, between universities, and across disciplines. The presenters will describe several existing structures that portend opportunities for "breaking the mold" in music education research. Imagine groups of research faculty from several institutions organized in a unified effort around a particular aspect of music education. Imagine further, doctoral programs in which students "apprentice" within established teams of faculty researchers. All the while, they would be immersed in a rich environment influenced by the seasoned perspective of senior faculty serving as team leaders. Although it will take time and effort, a T-BSSC research approach holds great promise for improving the quality, complexity, and sophistication of what we might learn about music education.

Teixeira de Almeida, Ana-Maria

Grupo Educacional UNITER - IBPEX

Instrumental Teaching with Special Emphasis on Expression and Emotion

Music is expression of thought that manifests itself through sound discourse, giving concrete form to emotions and ideas of the interpreter and the composer. Research in music education, however, has demonstrated that instrumental teaching often emphasizes reading and writing of musical notation as well as the mechanical aspects of technique, disregarding important elements of expression and musical language. This generally leads to inexpressive performances due to the lack of understanding of the musical text meaning. This research aims at constructing a pedagogical model based on the hypotheses that a systematic development of expressive abilities with emphasis on emotion could be highly productive towards a better musical understanding and interpretation. First, an in-depth investigation of scientific literature was carried out, focusing on studies about the implications of instrumental learning emphasizing expressivity and emotion. Second, 34 pianists of varied levels were recruited from a recognized Brazilian conservatoire and divided into 2 groups: Control group (n=20), Experimental group (n=14). The pianists in the control group continued receiving weekly traditional piano lessons. The pianists in the experimental group also received weekly lessons but in these, there was no mentioning of technique and they engaged in individual and group improvisations and compositions, responding to "emotional cues" given by the researcher and by other participants, without referring to notation. Four weeks later, all students were evaluated by external judges on performances of traditional repertoire. The study of the literature suggested that a pedagogical approach emphasizing emotion and expression could favor the development of deeper understandings of musical language elements and lead to more meaningful performances. The preliminary results of the empirical study have already highlighted the initial benefits of such approach. The pianists in the empirical group received higher evaluations in performances of traditional repertoire in the following categories: sound production, dynamics, expressivity and agogic. Their scores showed an average of 30% improvement in relation to the participants in the control group. Although this study is still developing, the results have demonstrated that a teaching and learning approach with emphasis on emotion and expression, leads to more expressive and secure performances. Further research is, however, necessary to study these issues in greater depth and to verify whether the observed improvement is indeed due to the new methodology employed.

Teng, Teng

China Conservatory

The Design and Implementation of the Mongolian Music Multimedia Database

In the National Seminar of Ethnic Music Education, which was held in Hohhot China, 1999, Professor. Xie, Jiaxing from the China Conservatory introduced an idea: "Let every student sing the songs of their hometown". After that, the problem about the inheritance of ethnic minorities' music has gathered wide attention in China. However, how to introduce Mongolian traditional music into school and make the inheritance happen in school education is still a problem that has not yet been solved systematically. Today, there isn't a multimedia database that not only suits school education, but also suits subjects of traditional music, ethnomusicology and anthropology of music. This is a field that remains to be

researched. For this reason, the author suggests design and implementation of the Mongolian Music Multimedia Database, through the application and deployment, to promote the heritage and development of Mongolian music. This paper chooses the design and implementation of the Mongolian Music Multimedia Database as a research object, based on OAI protocol data warehouse theory, providing browsing and searching of various multimedia contents through web interface. Utilizing the method of theory, combined with practice, the research will be carried out in the following five aspects: 1) The origin of the topic; 2) The preparation of the database; 3) The framework and design of the database. 4) The deployment and application of the database; and 5) Conclusion and thinking.

Theodoridis, Nikos[1] & Avgitidou, Sofia[2]

1. School of Early Childhood Education, Faculty of Education of Aristotle University of Thessaloniki;
2. Department of Early Childhood Education, University of Western Macedonia, Greece

Pedagogical Content Knowledge and Curriculum Knowledge as Basic Presuppositions for Effective In-Service Music Education of Early Childhood Teachers

The importance of young children's early music education has been highly emphasized during the last years. Early childhood teachers (ECT) are the key persons responsible for educating young children between the ages of 4-6. However, there are research results from all over the world that show that ECT's initial education is inadequate to provide young children with systematic music education. Therefore, there is a strong necessity for their in-service music education. Research related to the content of teacher education (Shulman, 1987) and especially the content and process of teacher music education (Nierman, Zeichner & Hobbel, 2002) has stressed the different categories of knowledge that function as presuppositions for effective music teaching as well as the participatory, differentiated and laboratory processes needed in teacher education. The aims of the study are twofold: to search the level of ECT's deficiencies in music education and to evaluate the effects of an experimental music education in-service program regarding ECT's level of relevant knowledge and competencies. This paper focuses on the pedagogical content knowledge and curriculum knowledge as these were seen to be the basic deficiencies of ECT. A quasi-experimental design was employed with 114 ECT (experimental group) and 100 ECT (control group). A questionnaire with 65 questions was administered before and after ECT's participation in the in-service program to measure their beliefs about their level of knowledge and needs. The teacher educational program lasted 30 hours. Further, a daily teaching design of music education was requested from ECT at the end of the program as a means to evaluate their competence in all required categories of knowledge. Two educators taught during the program, who, together with a third judge, graded the designs (overall agreement: Pearson's r=0.993). Questionnaires before the program showed ECT's deficiencies in all levels of knowledge. However, the highest level of deficiency regarded ECT's knowledge of how to teach music (PCK) and their ability to organize a yearly educational music programme (knowledge of curriculum) (>80%). Questionnaires after the program show significant improvement in all categories of knowledge (p-value a=0.005). The evaluation of teaching designs after the program also show improvement in PCK score (from 2.27 to 8.35) (t=19.052, df=117, p=0.000). However improvement was not significant in curriculum knowledge. It is suggested that it is possible to achieve significant changes in ECT's knowledge through a music education in-service program. However other categories of knowledge, such as curriculum knowledge, demand more presuppositions regarding training.

Thorgersen, Ketil[1] & Thorgersen, Cecilia Ferm[2]

1. Stockholm University, Department UTEP; 2. Institution of education

Music as Aesthetic Communication Within Schools

Music is a complex phenomenon and the learning of music even more so. The learning of music takes on an amazing variety of forms in different cultures and practices. In the western school tradition of music teaching, it is mostly about developing skills in music and knowledge about music strictly within the borders of the music classrooms. This is particularly true for older students. Aesthetic experience and communication, which in this presentation is considered the core of music, is often neglected or assumed to come as side effects of the teaching of skills and knowledge. Studies show that some pupils feel an alienation of the school subject music - that there is a gap between school music and the music that is of existential value to them outside school, as well as a gap between music and other forms of communication, knowing and learning. Outside of the school context, music is being used for personal fulfillment, social interaction, identity creation, and personal and social reflection where the borders of

music toward other forms of expression and communication deem no inherit importance. In this presentation we will discuss how a holistic view on music teaching and learning, departing from aesthetic experience and communication, can contribute to a pedagogy where the students are offered meaningful musical learning within the school setting. The points of departure for our discussion are views of democracy, aesthetic communication and communication developed from the traditions of John Dewey, Michelle Dufrenne and Hanna Arendt. The empirical inspiration for the analysis is a comparison between the two latest curricula for the Swedish compulsory school, where the usage of the concept "aesthetic" is being scrutinized. Aesthetic communication is often understood as multimodal communication where multi-literacy is needed to be able to be an active citizen and participant in life. However, in addition to the multimodal and multi-literacy aspects, the term aesthetic communication implies aspects of existential opportunities and possibilities. In a formalized educational setting facilitating for learning involves presence, representation and imagination, and reflection and emotions. Knowledge and skills are being treated in particular context with bearing for the individual in their social contexts. In the current Swedish curriculum such teaching practices could be altered to include the above mentioned factors.

Thwaites, Trevor

Music-Related Conversations Within Highly Competent Groups During Collaborative Rehearsals

This paper reports on a research project undertaken in New Zealand through 2011 which examined and evaluated how music students in the higher levels of secondary education collaborate and communicate in self-directed, informal rehearsal contexts in chamber music and pop/rock music groups. This was a qualitative study. The ten groups selected for research were all involved in high level national competitions related to their style and genre, such as chamber music competitions, Rockquest, and Pasifika Beats. The students represent a range of schools, from single sex to coeducational, low to high decile, and state school and private school. All of the groups in this study are, by coincidence, what might be termed multicultural in their ethnic make-up. It is generally accepted that students in chamber music groups have received most of their musical training formally, while the pop/rock musician usually learned informally, often through collaborative trial and error and peer support. Given that the styles of music represented across the ten groups are significantly different, the researcher sought to find out whether the use of language, gesture and other means of communication differed markedly between musical styles as the student participants instructed and advised each other in rehearsal. The researcher sought to understand whether these suggested subcultural contexts and ways of knowing are relative to the musical style or, alternatively, whether it revealed that student musicians as teenagers have, in fact, common ways of communicating that owe little to the musical medium in which they are involved. This paper presentation will be centered on the following: 1. How do students become acquainted with past practices in such a way that the acquaintance is a potent agent in the living present?, 2. What is the place and meaning of formalised subject matter within informal learning experiences and how does it function?, and 3. How did the quality of conversation and gesture vary between the groups, styles, and also between genders?

Tobias, Evan & Bucura Edgecomb, Elizabeth

Arizona State University

Teachers' and Administrators' Perspectives on the Development of a New Secondary Music Course

Despite calls for secondary music programs to include courses beyond traditional large ensembles, little research exists on educators' perspectives towards the creation of such alternatives or processes leading to their creation. Related research might assist those in music education systems dominated by performance-focused large ensemble paradigms. This study aims to investigate how music teachers and administrators conceptualize a secondary music course designed for students who chose not to participate in large ensembles, the process of creating such a course, and the meanings teachers and administrators make in relation to this course and the process of its creation. This case study focuses on a United States Southwestern large suburban school district developing a new secondary music course for students who choose not to enroll in band, orchestra, or chorus. Participants include three music teachers involved in the course planning and one administrator of a school implementing the course. Both researchers attended meetings during a year-long process of planning for this course with one

researcher facilitating discussion among the group. Participants engaged in a minimum of three individual semi-structured interviews that were transcribed and coded individually and collaboratively by both researchers to identify emerging themes. Researchers analyzed data and themes collaboratively for findings related to research questions. Preliminary analyses suggest the following: 1) participants recognized a need to address students not interested in large ensembles but had difficulty conceptualizing these students or what the new course would involve; 2) aspects of the planning assisted participants in considering student-driven and project-based approaches to teaching a new course; 3) a focus on technology helped participants consider possibilities but constrained discussion and planning around specific approaches and logistical issues; 4) participants negotiated issues of continuity in terms of planning meeting membership, foci, and those designated to teach the course along with issues of flexibility, adaptability, and willingness in their perspectives toward the new course. Preliminary findings suggest the importance of helping music educators 1) envision curricular structures and possibilities beyond large ensemble settings; 2) better understand students who do not engage in large ensembles; and 3) design project-based and student-centered courses. Additionally, continuity of curricular committees and planning along with balance between logistical, philosophical, and conceptual aspects of the curricular planning process seem critical for developing secondary music courses that extend beyond large ensemble paradigms.

Tokie, Noriko
Joestu University of Education

Effectiveness of Integrated Study in Teacher Training: A Communicative Group Activity Involving Music, Culture and Physical Expression

Encouraging students to actively participate in Music classes has become difficult. Students' abilities in communication and critical thinking have also started to decline. The Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT) has tried various methods to improve these situations, one of which involved the addition of a new subject, Integrated Studies, to the curriculum. The new subject has not shown much success, largely because MEXT provided no strong guidelines for how to teach it. Integrated Studies is an opportunity for teachers to utilize activities that integrate several areas and encourage students to learn. Without MEXT guidelines, this can only be achieved in schools if the teachers are properly experienced in using such activities. The author used one of her classes to expose some trainee teachers to an activity that promoted communication, critical thinking, and cooperation, while also allowing students to physically express themselves and to research a part of Japanese culture. The activity involved designing and executing a presentation, which would express the idea of "fireworks." Students were divided into groups of about 10, in which they discussed the origins and meaning behind fireworks, an important aspect of Japanese culture. Using those ideas, they then discussed which body movements and sounds they could use to express the concept so that the audience would understand. After all the groups had performed, the class was shown a video of a 6th grade elementary school class doing the same activity. Following this, the students wrote evaluations on their own performance, and commented on what they had learned from the experience, as well as how they thought their performances compared to those of the 6th grade class. Resulting comments were generally positive, many praising that the activity created a level playing field for all students, in which it was not necessary to have special musical training to participate in and enjoy the activity. The activity integrated physical expression, encouraged students to research and discuss a Japanese cultural tradition, and allowed them to make music. As a result of this integration, the activity was interesting enough to be successful in highly motivating the students, and it gave them a concrete idea of how to motivate their future students.

Tolmie, Diana
Queensland Conservatorium Griffith University

Combining Entrepreneurship, Community Involvement with Ensemble Skills in Tertiary Performance Music Education

The classical saxophone in Australia has, to date, not enjoyed an avid following as such exists in European and American countries by students and audiences. The concept lies elusive somewhere on the continuum between jazz and rock music. With very minimal full-time jobs requiring an instrument of this medium it is safe to say that one who follows this career has a potentially precarious career path. One Australian Conservatorium saxophone orchestra, a non-graded large ensemble course

requirement, was borne out of the honest intention to generate enthusiasm for the classical saxophone within the tertiary environment and create a sense of community amongst the students themselves. The bi-product is strong networking ties and life-long friendships. This ensemble can be viewed as an incubator for portfolio career training where students have the opportunity to be involved, by choice, in a number of activities that are outside the standard course performance-based requirements. These activities include: composing/arranging for the ensemble; entrepreneurial experience such as PR photo, demo CD and DVD recording, and organize fee for performances/tutorials in schools gaining performance and teaching experience as well as professional networking opportunities. These processes then allow students the financial freedom to fund their own opportunities creating new ones such as: traveling interstate to perform in inter/national recitals/festivals and tours. Students not only gain the benefits and basics of ensemble experience but also organizational, operational and entrepreneurial skills training relevant to their career, while gaining a sense of autonomy and ownership. The community is thus enriched with a high level of classical saxophone performance inspiring young children and, in turn, creating new and potential audiences of art forms while planting the seed of future saxophonists. This ultimately secures the employment of future saxophone performers and educators generating an increasingly high standard for all benefiting the music education for the long-term. The Conservatorium's reputation for enthusiastic students has now become highly sort after as an attractive place for visiting saxophonists from interstate and abroad. If tertiary music institutions adopt a similar approach to all small to medium ensembles, greater bonds within the system and community would ensue creating a more meaningful appreciation of music and education, increasing the ease of audience development and securing as well as sustaining the quality of ongoing music education.

Tolmie, Diana

Queensland Conservatorium Griffith University

Designing a Tertiary Music Institution Course to Create Industry-Ready Graduates

Our volatile economical climate has encouraged small to medium business owners to undertake business studies in order to enhance their potential for greater business success. It comes as no surprise that tertiary music institutions are now acknowledging that the 21st century musician is a sole trader who will benefit from adopting a business approach to their craft. While Music Industries Studies elective courses are well established, an Australian Conservatorium has developed a suite of compulsory courses to address this need more comprehensively. Titled My Life as a Musician (MLaaM), these courses expose students to the issues of survival and sustainability in the ever-changing music and greater economic environment adding a business focus to the existing musical focus. The ultimate goal is to impress on students that they are entering the cultural realm of "The Entertainment Industry" and while, for classical music in particular, it may be a Not-For-Profit environment it does not have to be All-For-Loss. Many of the assessment items included in these courses will have direct application in students' professional careers. Examples include a professional demo recording, biography, PR photos, a full proposal of concert/event, and a realistic financial plan on activities and income after graduation. In addition, all aspects of performance from how to practice to how to present oneself to an audience are emphasized. This paper will also explore the non-tangible learning outcomes of the subject (i.e. tailoring the course to go with, then beyond hardnosed business thinking), mentor, and encouraging the creative spirit to make well-informed decisions enabling educated predictions of career choices and/or viability of projects. Student evaluation responses indicate that the MLaaM subject has been very well received, demonstrating an apparent opportunity in tertiary music education to prepare students for a non-linear working life (i.e. the portfolio career). In conclusion, courses such as these have the potential to enhance entrepreneurial abilities in graduates, improving employment outcomes and meeting the increasing need for high education to contribute to the economic sustainability of subsequent careers in addition to providing a learning experience that has intrinsic educational worth.

Tomlinson, Michelle

Griffith University

How Young Children Use Semiotic Tools to Communicate Through Music Play in School Contexts

This study provided a thick, detailed description of young children's music play in a rural classroom setting. Interpreting play in this context consisted of identifying children's selection of appropriate tools for representing their lived experiences and determining how they constructed meaning using these

semiotic tools. Negotiation and communication of meaning in an educational setting were examined. Children's use of materials and bodily forms of meaning making as semiotic tools in their music play and dialogic interactions were core concerns of the study. Multimodal Analysis was used to interpret video data: examining the actions of children first, then their discourses of text production through music invention. Together these components of analysis assisted in investigating the layers of actions and associated meanings (the semiotic tools) in young children's music play. Ways by which children selected semiotic tools to communicate meaning through their everyday music play revealed their semiotic work, the cultural influences of their investment of effort. Music play, through detailed analysis in classroom settings, depicted children formulating and testing ideas, stretching their inventive music dialogue and redesigning texts during their first year of school. Preliminary results will lead to further study of young children's multimodal communication: their embodied, literary and artistic representations of meaning.

Tourinho, Cristina

Universidade F da Bahia

Teaching Guitar in Distance Learning Music Courses in Brazil: How are the Possibilities of an Interactive Material?

Is possible to teach guitar in Distance Music Courses? Which are the influences and interaction between the students and the proposed material? This article discusses how it is doing in two Music Education Distance Learning Courses in Brazil. These courses are now in their sixth semester, provided by two public Brazilian universities (Federal University of Rio Grande do Sul and University of Brasilia). We partially discuss the results at the final of the second term. We are using the principles of Moore and Kearsley (2007) who recommend strong interaction among the professor, the specialized tutors and students (p. 16-17) avoiding the professor who only make instructions. The students live in remotes cities, without public music courses and probably if these courses didn't exist, they never will study music as a professional career. The material was thought for music education students, not performers as graduate guitarists. It is important to note that because student's profile are quite different, as music teacher in regular schools, teachers need to play aurally and by score, accompany him/herself and their students. They also need to transpose, read at first sight, and play short melody excerpt for the students. Probably she/he will never play as a soloist. Based in these principles, we used traditional guitar books like Pinto, (1978); Brazilian popular music like Pereira (2006) and Carvalho (2006); and traditional classic music arranged by Kreidler, (2005). We do not distinguish the repertoire between "classic" or "popular" music, both of them are used. We believe in a school music teacher at the end of the course who should be able read music properly and to play with the students, using guitar as part of the music class. At the end of the semester (2009.2) the students, including the beginners who didn't play guitar before the course, played pieces like "Andantino" from Matteo Carcassi (Fig. 1) and Brazilian popular music like "Garota Nacional" (National Girl) from "Skank", an popular rock group (http://www.youtube.com/watch?v=dgYkaU_RYFw). Now we discuss about three fundamental topics which guided our actions during this time.

Triantafyllaki, Angeliki & Chrysostomou, Smaragda

National and Kapodistrian University of Athens, Greece

Undergraduate Music Students' Perceptions on their Preparation for the Teaching Profession

The need to incorporate modules relating to teacher preparation in Greek university music curricula has become eminent in recent years. Yet, while there has been an increase in research that focuses on teachers' classroom music practice, the pedagogical preparation that musicians receive during their higher education has scarcely been explored. This paper presents findings from a research investigation conducted in 2009-10 into Greek undergraduate music students' perceptions on their preparation for the teaching profession. The wider study on which this paper is based aimed to explore undergraduate students' views on teaching, their preparedness for the profession, through the various types of knowledge and skills they develop during their undergraduate studies, particularly teaching placements. The study adopted a mixed-methods approach. Semi-structured interviews with 18 recent graduates and final year undergraduate students informed the design of a 15-item closed-question questionnaire that was completed by 139 undergraduates from four University Music Departments across Greece. This presentation focuses on data from the questionnaire study, exploring specifically (i)

the student teaching experience and views of teaching as a career, (ii) the characteristics of teaching placements and the perceived benefits gained, (iii) and the perceived gaps in current university curricula. Findings emphasized the overall perceived lack of pedagogical preparation for the majority of participating students. More specifically, (a) tension was evident between the stated high possibility of engaging with teaching upon graduation from the majority of participants and the fact that only half the sample had completed some form of teaching placement at the time of the study even though more than half the sample was in their final year; (b) perceived benefits from participating in teaching placements were many, including developing pedagogical knowledge and 'soft skills' relevant to teaching, yet the hours spent teaching during placements were for the majority of placement participants as few as five hours or less; and finally, (c) perceived shortfalls in undergraduate curricula centred around the stated need for more knowledge of educational psychology, music pedagogy and didactics and more hours of teaching in classroom settings. The findings reveal that an overall requirement for better quality teacher preparation either during or beyond undergraduate music degrees continues to remain at the forefront of many music students' needs during their initial training. Much of this knowledge-base for teaching is acquired during the teaching placement, which should now constitute a compulsory element for teacher preparation in undergraduate curricula.

Triantafyllaki, Angeliki; Melissari, Mahi & Anagnostopoulou, Christina

National and Kapodistrian University of Athens, Greece

Undergraduate Students' Experiences of Music and Learning during University Outreach Activities

This paper focuses on students' musical experiences while participating in community outreach placements during a five year Musicology degree. Part of a term-long university module, the placements took students beyond the walls of their university course, providing them with valuable opportunities of coming into contact with new ways of making and using music with hard to reach populations (patients in drug and psychiatric rehabilitation and Roma children). A research investigation undertaken in Spring-Fall 2011 sought to explore the benefits of engaging in such activities to students involved, employing focus group discussions and documentary analysis of student written work. Findings reveal perceived shifts with regards to students' relationships with others; with their self; and with music as their disciplinary focus. Findings presented and discussed here focus particularly on students' changing views of the use of music during the activities and their own musical learning when engaging with student peers and community participants. Implications for university curricula, particularly the critical role of higher music education in encouraging and facilitating prospective musicians' participation in outreach activities, are discussed.

Trindade, Brasilena Gottschall Pinto

FACESA (Evangelical College of Salvador)

CLATEC Musical Approach: A Proposal of Musical Education including Students with Visual Deficiency

This paper had the general objective of presenting the CLATEC Musical Approach composed of musical activities of: Construction of Instruments, Literature, Appreciation, Technique, Performance and Creation. The musical activities of Construction of Instruments, Literature and Technique are considered basic to help and support the promotion of the way music is made. Regarding the activities of Appreciation, Performance and Creation, those represent direct involvement in musical making. Its specific objectives are: 1. to present the profile of each activity; 2. to trace the connections between these six activities; and 3. to present the results of the research. Having the case study as methodology of the research, a musical workshop was carried through with one hundred working hours, given to the students – blind ones and normal ones. In the theoretical foundation, knowledge was structuralized in 3 ways: 1. of international and national orientation of contemporary education; 2. in music education since 20th century; and 3. in special/inclusive education. To support these objectives, the author based this research on many documents: United Nations Educational, Scientific and Cultural Organization (UNESCO); the declaration of the International Society for Music Education (ISME); Latin American Forum for Music Educators (FLADEM); Brazilian Association for Musical Education (ABEM); Bahia Association of Musical Teachers (APEMBA); World Declaration on Education for All (1990); The UNESCO Salamanca Statement (1994); Four Pillars of Education for the 21st Century (1996); among others. Regarding Brazilian education, this research was based on: Law of Guidelines and Foundations

of National Education (1996); and Guidelines and Patterns for Basic Education. Regarding musical education, this research was based on: Jacques-Dalcroze, Maria Montessori, Justine Ward, Zoltan Kodály, Edgar Willems, Carl Orff, Maurice Martenot, Shinichi Suzuki, Murray Schafer (MENA & GONZÁLEZ, 1992; FREGA, 1997; MEJÍA, 2002); Heitor Villa-Lobos and Keith Swanwick (TRINDADE, 2008). They made excellent work. In the results of the research the author found that the different profiles of each musical activity (practical and theoretical) completed each other regarding musical accomplishment par excellence. On the same way, it was observed many possibilities of connections between practical and theoretical subject matters. Therefore, this work presents significant examples of music education in special educational context, made of blind students and normal students in equality of conditions and chances with other people.

Trollinger, Valerie

5000 Languages, 5000 Ways to Sing?

Research concerning the history of singing predominantly addresses the use of singing as a cultural phenomenon rather than as a physiological one. While linguistic anthropologists surmise that there are about 5000 distinct languages in the world, the relationship of the physical act of speaking to the physical act of singing at the etiological level has yet to be researched. While a number of fields have investigated the act of singing, namely music education, ethnomusicology, psychology, linguistics, neurobiology, and anthropology, none of them have investigated the physical development of how human beings evolved into creatures that sang. Anthropologists have developed several theories of how verbal language developed, however, there are no theories on how singing developed based on vocal development in early man. Consequently, whether humans learned to sing before speaking, or vice versa, is a current argument. Drawing from this previous research, this paper introduces possible relationships among the variables of vocal anthropology, linguistic development, speech development in hominids and neurobiological foundations of speech and language as they relate to the development of singing in the human species. While linguistic research shows that there are thousands of spoken languages in the world, there are likely fewer ways to sing, which can explain while seemingly disparate cultures display similar singing styles and sounds. It is hoped that this paper serves as a foundation to further inquiry and research into not only how humans evolved into singers, but why we sing the way we do. By understanding how certain singing behaviors developed over time, it may help us as music educators to work not only with our students singing in their native languages, but will also help us work with students to sing in non-native languages, and with students who have difficulty singing.

Tsaklagkanou, Lina A. A.

Galloway Suzuki Group

Instrumental Suzuki Learning and Social-emotional Differences among Fathers and Mothers: A Qualitative Research Approach

Recent research in instrumental learning concerned with various perspectives, such as parental goals, aspirations and personal values (Davidson & Scott, 1999), parental self-efficacy and parent-teacher pupil dynamics (Creech, 2006; Creech & Hallam, 2010), surveyed in a semi-quantitative approach parental involvement and efficacy suggesting that is related to interpersonal factors. However, little is known about the emotional factors of parental involvement, and specifically gender differences among mothers and fathers of preschool and primary school aged children in relation to their quality of emotional dynamics involved as equal participants to instrumental teaching (violin, viola) with the Suzuki method. Emotional and social factors that intervene among fathers vs. mothers and their gender differences are difficult to find, as well as qualitative research designs and data. The Suzuki method requires a lot of parental involvement. In fact, it encourages parents to be active participants in their child's musical education to the point of supervising and actively participating in every practice and every lesson. Some may be encouraged to learn the instrument themselves in order to more effectively coach their child. The present study is a qualitative research design, among "Suzuki Parents" (10 mothers and 3 fathers) of a group of 15 young children ages 4 to 8 (6 boys, 9 girls), in several small towns in Scotland. Examines their emotional intentionality, explicate themes, meaning and essence of instrumental learning and performing experience in relation to their social background. The qualitative research method is a self-inquiry emphasizing dialogue with others in an exclusive personal focus, aimed at finding the underlying meanings of important human experiences, as in our case maternal and paternal emotional involvement. Organizing and synthesizing the research data from the qualitative

methodological approach this study includes: individual parental notes (narrative and video recording), performance assessment, and personal story of emotions and feelings. This research used the Grounded Theory approach to capture and do justice to different paternal and maternal social and emotional data and to interpret and obtain meaning with their child's' connectedness. Results show that the interrelationship of direct conscious description of instrument learning experience, provides a central and very important medium that enables the parent (fathers more strongly than mothers) to understand through the Suzuki experience and music making their child learning process and to learn just as much about themselves as they learn about their child.

Tsiris, Giorgos,

Nordoff Robbins, City University London

"Before I Die": Music, Health, Spirituality in End of Life Care

Music's interrelationship with health and spirituality is a recurring theme in music therapy literature, especially within the context of end-of-life care. Research suggests that music therapy with terminally ill people provides a range of benefits that enhance not only their psychosocial, but also their spiritual wellbeing. In particular, music's power as a medium for self-expression and communication, for exploration of meaning, identity and values in life, as well as for experiencing the self in relation to others and the cosmos, is vital in enhancing people's spiritual awareness and wellbeing. This presentation explores music's spiritual affordances from a pragmatic point of view by focusing on music's therapeutic functions within palliative and bereavement care. From this perspective, questions such as "what difference does music therapy make in people's experience of death and dying?" "how does music relate and enhance people's spirituality and health?" are addressed. This pragmatic exploration of music, health and spirituality is based on a case study, which originates from my music therapy work with a terminally ill man diagnosed with motor neurone disease in a hospice in London, UK. This case study will be illustrated by several audio recordings outlining a range of music-making procedures (e.g., improvisation and song writing) that took place over the therapeutic course. This presentation offers an insight of music therapy "in action" within the context of palliative care. It provides a pragmatic understanding of music's therapeutic functions and its spiritual affordances that facilitate people to explore issues relating to identity, meaning, loss and transition in life, as well as to share their explorations with others. It shows how clinical music improvisation can function as a way of exploring the "unknown" (improvisio) and how it can help terminally ill people to explore other unknown facets of life experience, including death and dying. Drawing on the results of this case study, various themes regarding the interrelationships between music, health and spirituality emerge. These themes are discussed in relation to relevant findings from music therapy literature and research. Future prospects regarding the interdisciplinary study of music and its interrelationship with spirituality and health are discussed, suggesting a collaborative approach among practitioners and researchers in the field of music therapy and other relevant fields of music practices (including music education).

Tzouma, Eirini

Klassiko Odeio, Athens, Greece

Early Childhood Music Education Program "Sido – Adventure in Musicland"

Designed for children 4-8 years old and based on the principles and ideas of great music methods (Orff, Kodaly, Dalcroze), which constitute the main elements of music education in early childhood, this program offers the first music game-book in Greece, in the form of a "suitcase" (E.Tzouma, Sido – Adventure in Musicland, En Plo editions, Athens, April 2011). Its primary aim is to organize music games, already familiar in the curriculum of music education in Greece, in one unique program. Thirteen (13) lesson plans, analyzed in detail, guide the adult (kindergarten teacher, primary school teacher, music teacher) to set up a game of hidden treasure that lasts throughout the entire school year. With the elements of surprise and mystery as the basic tools, through storytelling, music exercises, songs, select music pieces and four different table games included in the edition material (tombola with music composers, rhythm memory game, domino with classic instruments, fishing game), children are allowed to evolve in multiple aspects (emotionally, socially, kinetically). At the same time they acquire all the necessary musical knowledge that form the basis of their future music education. This music game-book suitcase, after a 10 year testing period in schools, kindergartens, music schools and art centers, has been appealing material for children and a helpful tool for the teachers without demanding any prerequisite special music knowledge. The outcomes of the program implementation

have demonstrated a increased attendance, combined with the willingness to continue their music education by learning an instrument and, at the same time, a very positive response by the parents. The proposed program answers the need of the kindergarten teacher or the musician that starts a class of early childhood music education, regardless the location, to work with a comprehensive, well organized, easy to use material. In addition the program has, in the children's minds, a continuous, coherent, imagination-stimulating meaning that lasts the entire year. In such a way, early childhood music education ceases to consist of distinct independent lessons as other subjects do and instead turns into a single long lasting game, becoming more attractive than ever before!

Uçaner, Burçin

Gazi University, Turkey

Music Education: From the Ottoman Period to Present Day

In this study, music education from the Ottoman period to modern Turkey will be analyzed, and especially, the developments and trends of change in music education institutions will be examined. Descriptive scanning method will be used in the analysis. With its hundreds of years of history, the political, social and artistic structure of the Ottoman Empire, and the richness that it encapsulated, have always attracted attention and have been subject of research in Turkey and in the world. Music, from religious ceremonies to therapy and from weddings to battle field, have always been an important part of Turkish life in all the states that they have founded, including, and especially the Ottoman Empire. This study first discusses the music education in Mehterhane, Mevlevihane, Enderun, and Meşkhanes in the Ottoman State. Then the study looks at the impact of the westernization movement on Ottoman music education and the music education in the first years of the Turkish Republic and modern day Turkey in elementary, high, college levels.

Upitis, Rena[1]; Brook, Julia; Abrami, Philip; Varela, Wynnpaul; & Elster, Angela

1. Queen's University, Kingston, ON Canada

Revitalizing Studio Music Learning Through Digital Portfolios

The body of research examining self-regulation in musical practice and instruction has grown extensively over the past two decades. Empirical evidence indicates that students with higher levels of self-regulation are more likely to develop strong performance skills and to experience fulfillment as life-long musicians. In order to develop the self-regulatory behaviours that are the hallmarks of skilled and expressive musicians, students need to be supported as they learn to explicitly set goals, and monitor and reflect on their progress. One way of supporting students is through digital tools, including electronic portfolios designed specifically to enhance self-regulation. The research reported in the present paper describes how a web-based electronic portfolio, called iSCORE, served to enhance the experiences of students and teachers working in music studios. The paper describes a 12-month study involving 5 teachers and 25 students. Teachers were given a one-day introduction to the iSCORE portfolio, where they were introduced to the theory and research on self-regulated learning and where they learned how to use the tool itself. Researchers documented the use of the portfolios through interviews, observations, surveys, and data from the portfolios. The results demonstrated the value of the tool in supporting student learning as well as increasing communication amongst students and teachers, thus reducing the sense of isolation that is often reported with private music instruction. The findings also indicated that students used various features of the tool to plan, execute, and reflect on their work, developing stronger self-regulatory skills—such as goal setting—in the process. Outcomes from this research will be used to design further studies involving more teachers and students, as well as to guide the future development of the iSCORE tool.

Uz, Abdullah

Akdeniz University

The Evolution in the Musical Socialization of the Youngsters Who Enter the University

The process of obtaining the cultural features of music, which constitutes a part of the human-specific nature of an individual, can be called as musical socialization. These features are obtained within the process of interaction with the elements that constitute the social interaction environment of the individual, such as family, friend groups, media and school. Childhood period, during which the frame

of social outlook/perception is established, is crucial in socialization, especially in musical socialization. The individual filters his/her later experiences through the frame of social outlook/perception. Therefore, it should be appropriate to review the musical socialization processes in previous years to comprehend the musical behaviors of youngsters. The Turkish youth have been through different musical socialization processes before 1980, between 1980 and 1990, between 1990 and 2000 and from 2000 to the present. In this study, the musical socialization has been reviewed vertically (as in process). The objective of this study was to demonstrate the evolution of the musical socialization of the students who have entered the university within the last 30-40 years and displayed the sides of this subject related to music education. The study was based on the data obtained by the questionnaire, which was applied on first grade students during the academic years of 1988, 1999 and 2011. The change in Turkey has gradually ramped up between the years 1990 and 2000 as a result of the initial developments in some factors such as market economy, integration with the global economy, mass media, etc. This change reflected the musical socialization of the students who entered the university in 2011 more intensely compared to the previous years. In today's world, market economy and globalization in the area of music are each essential, inevitable and considerable facts. These facts are extremely influential on the musical socialization. The instruments to influence and change the socialization process and to provide development in the process are musical and general education. Examining the musical socialization process, which considers all these facts and reaches individuals in early ages, seems like the only way to influence and direct the musical development and the musical policies.

van der Merwe, Liesl

North-West University Potchefstroom Campus

Cooperative Teaching-learning Strategies in Group Guitar Instruction for Student Teachers

This workshop introduces participants to song materials from the African American tradition. The applicability of the African American spiritual as a teaching tool in the Kodály music classroom will be demonstrated. The types of spirituals presented will include call and response, slow and sustained, and those with syncopated and segmented melodies. Participants will sing spirituals, and create movements that integrate core musical concepts and learn the pedagogic sequencing of materials presented. Spirituals, from the pentatonic repertoire, lend themselves to aural training in solfege, rhythmic devices and compound meter. Participants will use movement, song, Curwen hand signs, solfege and rhythm names, to understand the pedagogical efficacy of the spiritual in the Kodály music classroom. Each participant will receive both a paper and electronic copy of detailed handouts to be used during the workshop, copies of the African American spirituals presented and the choreography demonstrated, music analysis of the song materials presented, and Practicum Guide for Implementation in the classroom.

VanAlstine, Sharri

University of Wisconsin-Whitewater

Pre-service Elementary Classroom Teachers: An Internationalized Approach to Music Methods Coursework

After teaching in an international school in Germany for two years I returned to the US to study how to internationalize music instruction, and to teach the music methods requirement for undergraduate pre-service elementary classroom teachers. I created a model of an internationalized approach to instruction (IAI), demonstrated it in class, and required pre-service teachers to create and teach lessons using this model. The model includes the following eight strategies: 1. local to global spiral, 2. contextualize content, 3. go in-depth into one culture at a time, 4. present multiple perspectives of content, 5. use authentic materials/practices, 6. learn about connections/similarities, not only differences, 7. multiple learning styles, and 8. integration. This study was constructed to discover whether the model enabled pre-service elementary classroom teachers to confidently integrate music into their classroom content using an IAI. The design of the study employed a concurrent embedded mixed method approach (Qualitive + quantitative) to research. In my quest to discover the degree to which pre-service elementary school teachers believe they can confidently integrate music into their classroom content and pedagogy using an (IAI), I used five data collection procedures: 1. pre-/post-test questionnaires, 2. pre-/post-test interviews, 3. class discussions, 4. reflective papers, and 5. field notes. The data analysis indicates pre-service teachers' confidence to integrate music using an IAI significantly

increased for each of the musical and teaching skills. Findings also indicate there is a link between the perception of the value of musical skills/activities and confidence to integrate them using an IAI. There is a connection between how difficult the musical skills are perceived and confidence to integrate them using an IAI, as well. Finally, there are a variety of issues teacher educators should consider in an effort to encourage pre-service teachers' ability to integrate music using an IAI. Implications of the findings of this study for teacher educators include the need for: 1. an intentionally internationalized approach to instruction; 2. in-class and developmental time for pre-service teachers to discuss and implement internationalized practice; 3. intentional preparation to address perceived value of musical content; 4. musical skill development and perceived degree of difficulty related to requisite musical skills; 5. opportunity for pre-service teachers to develop quality lesson-planning and teaching; and 6. opportunity for critical reflection. Pre-service elementary classroom teachers valued the eight strategies associated with an IAI, so care must be given to each characteristic of internationalizing content and pedagogy.

Vander Hoek, Aleksandra

The Royal Conservatory of Music

Multiculturalism as a Basis for Teaching in Canada

As a graduate from the Karol Szymanowski Academy in Wroclaw, Poland (Prof. Renata Wandokanty, Prof. Zofia Smoluchowska, Prof. J Bidzinski) I have been blessed with incredible inspiration, combined with an undisputed trust in my teachers. This workshop will discuss the impact of carrying on the tradition of pedagogy influenced by Heinrich Neuhauss (1888-1969). We will explore ways to develop a "holistic" approach to private studio practice. Russian pianist and pedagogue Heinrich Neuhauss was a teacher of many great pianists – Sviatoslav Richter, Emil Gilels, Radu Lupu. His approach to the art of piano playing is one of the most influential in the history of piano pedagogy – certainly for my own teachers, as well as the future generations of music professors, i.e. Andrzej Jasienski (of Kristian Zimmerman fame) and Lidia Grychtolowna, both of whom I have had the privilege to learn from during 2005 New York Music School Master Class. The emphasis is on the broad outlook to teaching and learning (holistic) with focus on the student personal and musical development. I incorporate this approach wholeheartedly believing that piano technique (Czerny, Cortot) is not an end in itself, but a means to achieve the artistic IMAGE of the composition. This is the basis upon which other techniques were incorporated – Kodaly, Orff, Dalcroze (Eurhythmics), Felderkraiss. This presentation is framed in narrative form, tracing my own trajectory as a teacher, musician, and accompanist, and therapist – above all, human growth in the adopted country. Integrating various methods, imagination and joy of teaching have enormous implication for the successful pedagogical carrier. Key is the understanding that talent and musical ability are culturally and socially embedded, and flexibility and openness present exciting possibilities to offer our students the opportunity to SOAR! To quote Sir Bob Geldoff – "Music is self-addressed postcard of one's soul."

Van Niekerk, Caroline & van Vuuren, Eurika Naomi Jansen

University of Pretoria, South Africa

Mentoring the Muse

This paper focuses on the challenges for and training needs of generalist in-service educators in order to teach the music component of Arts and Culture - a learning area which consists of four art forms; dance, drama, music and visual art. Although the generalist educator also needs to teach the other three art forms, this paper focuses primarily on the music component. The importance of the training of in-service educators for teaching a practical subject like music is examined. The dilemma is discussed through a pragmatic paradigm with the following characteristics: aspects of mixed models, consequences of actions, problem-centeredness, pluralistic and real-world practice orientations. If the education system in South Africa is going to remain as it is with generalist educators being forced into teaching specialist areas, these educators must be capacitated to survive and be capable of equipping learners with basic understanding of music and practical music skills in general. Training material used during mentoring programs must deal with the curriculum systematically and in small sections. Training material must also contain basic notes on content, lessons on DVD and relevant assessment material, memorandums and rubrics. Subject advisors must furthermore ensure that training materials consider the often low language proficiency of educators. Arts and Culture subject advisors need to be specialists to ensure that mentoring programs are successful.

ABSTRACTS

Vassiliou, Corina

Limassol Papadakeio Municipal School of Music, Cyprus

The Evaluation of a New Music Education Program in Cyprus

The purpose of this study was to evaluate a new music education program developed in Limassol's Municipal School of Music (Cyprus) the last months of 2010. The music program was created and implemented by the researcher and combined early childhood music education with children stories. Fifteen students between five and seven years attended the program. Over the period of nine weeks, six music teachers observed the lessons and were interviewed in order to evaluate the program. The new music program combined originally composed music and children stories created to teach young children important musical terms and concepts; develop listening and singing skills; and develop a sense of appreciation for music education. It was concluded that the new music education program was successful as a starting point for introducing music to small children, providing an integrated and challenging method that motivated participants to become interested in music education. The experience was extraordinary, challenging, and enjoyable for the children. Some suggestions and improvements were given by the teachers for future development and improvement of the educational program.

Vermeulen, Dorette

In-service Training for Music Education: Bridging the Gap

Music Education in South Africa has recently been affected by the comprehensive National Curriculum and Assessment Policy Statement (CAPS) to be implemented in 2012. The arts are now part of a broad subject, Life Skills, and music is integrated as one of the performance arts. The new curriculum requirements can be incorporated during formal graduate studies in music education, but a gap exists regarding the training of teachers to obtain the necessary skills to effectively deliver music. To serve the needs of previously disadvantaged teachers and post-graduate students, a research project has been initiated at the University of Pretoria. The aim is to determine the role of an in-service workshop regarding the implementation of music in the new curriculum. It also aims to investigate the effects of involvement in teacher training for post-graduate students. A qualitative approach was implemented, based on a case study. Participants included 55 teachers from a local community taking part in an in-service workshop, with 9 postgraduate students presenting music activities integrated with the other performing arts. Students were first mentored by the investigator, including planning and practicing sessions during contact lectures prior to the workshop. Teachers received a package of learning and teaching support material. After the workshop, teachers were interviewed in focus groups, and students reflected on their experiences in diaries. We observed concrete and significant results regarding the attitude and willingness of teachers to include music in their daily programs. The didactical material distributed to participants during the workshop confirmed to be of value, since teachers noted that this motivated them to present integrated music activities at schools. It is vital that teacher training is an on-going process, involving both tertiary institutions and the community. Post-graduate students in music education are mostly full-time teachers aware of the demands of the integrated arts curriculum. They are refining their own skills and need a platform to hone their newly acquired expertise, becoming mentors to other teachers in the community. Short sessions of in-service training are possible ways to combine the needs of both post-graduate students and teachers from the community to bridge the gap and to enhance the quality of music education in South Africa.

Viladot, Laia

Universitat Autònoma de Barcelona (UAB), Spain

From Poems to Collective Music Composition: Challenges and Opportunities in the Music Class

The inclusion of composition as an integral part of the music curriculum has been strongly advocated in recent decades, especially in English-speaking countries. In the Spanish and Catalan context the need to integrate musical creation in the music curriculum was not given clear consideration until the beginning of this century. The research presented was set in the context of didactic innovation in music schools, in which didactic units are programmed to include creative composition in balance with listening and performance. The classroom is conceived as a dynamic, motivating unit where the learning process is of particular importance and favors a type of education that goes beyond direct

instruction from the teacher and where students are involved as a source of reflection, negotiation and interaction. In this context the process of collective composition that developed during a series of 19 sessions of one hour in a class of 12 students (aged 10-11), with their instruments and the teacher, was analyzed, in this case with the poem "Els ous ferrats" (Fried Eggs) by Miquel Martí i Pol as its starting point. Taking the class group as a case study, the researcher entered the classroom as a non-participant observer and recorded the whole process on video. The data were interpreted using a qualitative paradigm. The results of this research make it possible, on the one hand, to visualize the didactic model of collective composition that emerges from the analyzed process (which complements the work of previous authors) and, on the other hand, also conceptualize the said process as a genuine learning context that goes beyond the particular limits of the subject of music and takes in the development of other competences such as those concerned with language and interpersonal relationships.

vonWurmb, Elizabeth

University at Albany

Playing it Safe: Are Girls Avoiding More Complex Music at Solo Adjudication Festivals?

Student music evaluation is one of the most important parts of the music education experience and has major influences on acceptance into local, state, and national ensembles for student musicians. College acceptance and scholarship monies are often based on adjudication outcomes. Consistency and the educational value of music performance evaluations have been questioned and reliability of assessments is sometimes low with biases affecting results. Non-musical effects not specified on rating sheets are considered to be bias effects. Researchers have reported both musical and non-musical variables affecting ratings at state music adjudications. This study, in trying to determine a model of prediction, looks into the role that non-musical influences play on instrumental solo ratings given at New York State School Music (NYSSMA) Association Adjudication Festivals from a large suburban school district. It investigates the influences of the independent variables: time of day, gender, performance medium, level of performance, and school type on the dependent variable rating. The NYSSMA Ratings employ a criteria specific rating scale, which is intended to evaluate musical variables. This study examined student adjudication scores of solo voice, piano, woodwind, brass, percussion, and string performances taken from four consecutive years' NYSSMA adjudications from a large suburban school district. A data set (n = 1052) of non-musical independent variables and the dependent variable rating was created and analyzed using ANOVA and linear regression testing. In ANOVA tests two variables presented at levels of significance. Gender and level of music performed had significant effects on overall rating. A crosstabs analysis revealed that female advantage was directly related to chosen level of performance. Percentage-wise more males performed at higher music levels, and females in the lower levels. Gender influences, reported in research, still presented as not completely explained in this study, with boys apparently choosing to perform at the higher levels, and girls choosing the lower levels. There was no information available on how students chose which levels of music to perform, but given the gender/level results, this is an area of music education that would benefit from further study. The data looked at here only partially explained why some individual students were more successful at NYSSMA adjudications. Patterns and trends emerged from this data for future research into possible explanations as to why some groups of performers are more successful than others.

Wagoner, Cynthia L.

East Carolina University

Defining Music Teacher Identity for Effective Research in Music Education

The purpose of the study was to analyze a breadth of research literature to provide a foundation for a definition of music teacher identity. The definition may serve to ground future research on music teacher identity through constructs which may be examined through both quantitative and qualitative measures. Currently, teacher identity and music teacher identity are examined in the literature, but common terminology remains vague and undefined. Theoretical and epistemological positions may be undefined or absent so that various studies attempting to investigate similar concepts leave much to be inferred by a reader. For example, sociologists use the phrase "constructing identity" while psychologists use the term "developing identity". While these two phrases may mean approximately the same thing, they evolve from different ontological perspectives. Identity construction implies that one plays an active role in determining how identity is formed, while identity development implies a

predetermined process. Extending the divide between definitions of music teacher identity is the lack of focus on in-service teacher development spanning the critical years of induction. Grounding the term music teacher identity in the theoretical literature provides a firm epistemological foundation from which occupational identity might be understood best and from which music teacher identity might be defined. The review of the literature revealed a theoretical framework in social theory, based around the tenets of social constructivism, symbolic interactionism, and role theory. The proposed definition is grounded in social constructivist theory. An extensive review of occupational identity research, pre-service and in-service teacher identity research, and pre-service and in-service music teacher identity was completed. Constructs consistent across all occupational identity research areas were documented and tied back to the appropriate social theory. Five constructs emerged from the literature, defined as Music Teacher Self-Efficacy, Musician-Teacher Commitment, Music Teacher Agency, Music Teacher Collectivity, and Musician-Teacher Comprehensiveness. The proposed definition within the study may further the ways through which the profession might understand and investigate music teacher identity construction. Creating a definition is the first step in developing research through which music teacher identity might be understood broadly, allowing the profession to investigate both university training and induction, enriching the lives of music teachers over an entire career span.

Waldron, Janice

University of Windsor

Conceptual Frameworks, Theoretical Models and the Role of YouTube: Investigating Music Teaching and Learning in On and Offline Convergent Communities

Over the past decade, new media and social science researchers have grappled with questions regarding the appropriateness – or inappropriateness – of using methods and/or frameworks designed for examining offline communities but employed for investigating online communities, and this includes groups focused around specific music genres. Further, until recently, researchers of online social phenomena often focused on investigating the online community in question without considering its relationship to a corresponding offline group. In many cases, online communities are intertwined and convergent with a corresponding offline one, necessitating that researchers consider both physical and virtual settings in order to understand either the online community in context or the group as a whole entity. Thus, this requires using methodological and theoretical approaches that can encompass data from both settings together in a meaningful way. Indeed, new media and social science researchers have responded to this phenomenon by designing, developing, and re-conceptualizing frameworks, theoretical models, and social learning theories for investigating convergent online and offline communities. These models and theories are also appropriate for examining convergent virtual and physical communities formed around specific musics and music genres. Given that music teaching and learning are often deeply embedded a priorie of the groups in question, this has significant ramifications for music education research. Besides playing a significant role in music learning and teaching in online communities, user-generated content such as YouTube videos also serves an important function in theoretical discussions of convergent online music communities because digital videos – of which YouTube is one example – can act as important artifacts and signifiers in online groups. In this paper, I discuss framework models, approaches, and theories advanced by new media and social science researchers for conceptualizing and examining convergent on and offline communities, including the role of user-generated content such as YouTube videos – and the implications this has for investigating music learning and teaching in intertwined online and offline groups. I will draw on my ethnographic exploration of one such convergent community – the Online Academy of Irish Music – (www.oaim.ie) to illustrate how these ideas, frameworks, and artifacts such as YouTube videos are relevant for and applicable to music education research and practice.

Waldron, Janice

University of Windsor

YouTube, User-Generated Content and Participatory Culture: Music Learning and Teaching in Contrasting Online Communites

The rapid rise of YouTube from its humble beginnings as media curiosity to its current place as significant but accepted conventional part of everyday living brings up multiple issues regarding its production and use, particularly when considered within the context of participatory culture, user-generated content – of which YouTube is one example – and music learning in online communities.

Early skepticism among music educators regarding YouTube and its usefulness for or as detriment to music learning and teaching has since given way to more serious considerations regarding YouTube's potential epistemological value for music learning, also entwined with its social uses, creation, content, discourse, and learner agency. Examples of all of the latter are readily observable when examined within the context of online music communities. In this paper, I draw on my cyber ethnographic research of two contrasting online communities – the Online Academy of Irish Traditional Music (OAIM, www.oaim.ie) and the Banjo Hangout (www.banjohangout.org) – to illustrate the different functions YouTube serves for music learning in participatory online groups. Digital videos uploaded to the OAIM site are primarily of professional musician-instructors teaching intentionally structured lessons designed for instructing Irish traditional music to nonenculturated learners who have paid tuition for site access. In contrast, the majority of the 8,134 YouTubes on the Banjo Hangout site are of amateur peer-to-peer recordings, uploaded by the site's members and available for free. Regardless, YouTube videos from both communities are used for music learning and teaching by their members in various ways including 1) uploading YouTubes of self-produced peer-to-peer videos of members playing and/or of concert footage of professional musicians in the genre to share and/or collaborate with other members via the community's forums, 2) learning to play aurally/orally and/or observationally from peer-to-peer or professional musician YouTubes, the latter including intentionally structured lessons, and, 3) as artifacts and signifiers, functioning as vehicles for discourse on the community's bulletin boards; this includes critique and commentary. The different ways people employ user-generated content such as YouTube videos for music learning and teaching in online participatory communities has significant implications for informal music learning and formal music teaching in both online and offline contexts.

Walker, Jeri[1] & Nielsen, Lance D.[2]

1. Southeastern Oklahoma State University; 2. Doane College

An Exploratory Study of Social Networking on Mentoring of Young Music Teachers

The Mentor/Mentee relationship has a long history in teacher education. Novice teachers often turn to seasoned professionals in the field for guidance, support, and non-judgmental advice. Electronic media is among the newest avenues for the support of new teachers in the field, but is this public forum an effective way for a new teacher to obtain the personal, specific help that is needed? The purpose of this project was to determine the value of a Facebook (FB) Discussion Page as a tool for novice teachers as they navigate their new positions in music education. The page examined in this study was hosted by two experienced retired teachers who are well known in the state's music education circles. Participants had to request admission and be accepted by a page administrator. At first reading, the page appeared to operate in a similar manner to other FB pages: peers discuss issues, air grievances, and provide advice and suggestions to each other. A survey was offered on the FB site to determine participants' needs, attitudes, and expectations concerning the discussion page. The survey was opened on August 31, 2011 closed September 30, 2011. The FB comments were coded and have undergone a cross-case analysis. Initial emerging trends include the following posts: 1. Questions/Request Advice, 2. Answer/Advice, 3. Support/Thanks, 4. Piggy Back question and answers with the following topics discussed most often: Repertoire, Classroom Management, Web/Technology, Teaching Techniques, and Professional Development. Repertoire and Management were the most questioned topics, which is consistent with the needs of novice teachers. When completed, the coded data will be compared with the initial survey data. At the conclusion of the study, a post-survey will be offered to determine any changes in topics and attitudes and to determine if the experiences differ from expectations. Implications will be forthcoming. However, the intent of this study was to determine if the FB site meets the expectations and fulfills the need in developing the mentor / mentee relationship. If so, what are those needs and what impact does this page have on teachers? How might this be replicated in other areas? What changes are needed to make this Facebook New Teacher Discussion Page more useful to a greater number of teachers?

ABSTRACTS

Wang, Dennis Ping-Cheng

University of Macau

Assessing Elementary School Music Teachers' Music Competences and Teaching Effectiveness by Using Portfolio Assessments

Gardener (1983) pointed out that children's multi-intelligences can be successfully inspired by the musical experiences in the early ages; therefore, not only does music education play a crucial role in the children's growth, but the effectiveness of music teaching directly affect's children's efficiency of learning. This study aimed to exam the current elementary school music teachers' competences and teaching efficiency in the music classes in Taiwan. Both music teachers' music competences and teaching efficiency were analyzed through the teachers' portfolio assessments and the designed students' music achievement tests. The researcher sought: 1. if the participated teachers' teaching was efficient in their music classes; 2. if the teachers were musically competent at elementary school; 3. if music knowledge delivered by the teachers accurately and reached the expectation of the local government; and 4. if the portfolio assessments can be an useful tool for music teachers to discover their challenges. The methodology of this study consists of two sections which were: The Teachers' Portfolio Assessments and Students' Achievement Tests. The Teachers' Portfolio Assessments aim to analyze and exam the teachers' music competencies. The Teachers' Portfolio Assessments included: Music Proficiency Peer-Evaluation; Music Proficiency Self-Evaluation; and The Students' Progress Report; and d) Teachers' Monthly Journal. The Students' Achievement Tests aims to discover the efficiency of students' music learning. Two tests were given to the three hundred randomly selected the 6th graders from the participated fifteen elementary school music teachers' classes in this research. The researcher further cross-analyzed the results of both teachers' portfolio assessments and students' music achievement tests to make the conclusion. Nearly 75% of the music teachers teaches at elementary school in Taiwan were musically qualified. The cross-comparisons of teachers' self evaluation and students' tests showed that the teachers' music competences were directly related to the effectiveness of their music teaching. The majority of the teachers believed that the portfolio assessment can help them to discover their own challenges in music teaching.The study found that the portfolio assessment can be a useful tool to exam teachers' teaching efficiency. Moreover, the teachers' teaching efficiency can be assessed along with the assessments and students' music achievement tests. Furthermore, this research shows that quality music teaching and teachers' efficiency can be enhanced through developing, trying out and reflecting on new teaching strategies.

Wang, Dennis Ping-Cheng

University of Macau

The Different Perceptual Responses for Infants between Background Music of Thriller and Comic Music

Many researches have proved that detecting beat of music is an inborn talent for infants. Honing (2009) found that infants were able to expect the missing downbeat in his experiment. Flom (2010) discovered that one of the communicative approaches for newborns to the world is emotion and also babies can distinguish the upbeat tunes from others. Moreover, Wang (2003) revealed that babies were able to differentiate speech and melodies. This study aims to investigate if infants in Macau ages three- to nine-months-old are able to distinguish the types of music of thriller and comics. The researcher sought: 1) if the infants were able to distinguish different types of music; 2) if the infants responded differently between the music of thriller and comics; 3) if the comic music can be practiced as a treatment for soothing infants' mood and behaviors. In this research, there were 10 three- to nine-month-old babies who participated in this study. Both physical tests and psychological tests were used in this study. In the physical test, the researcher tracked baby's hearts rates, blood pressure and the speed of drinking. In the psychological test, the researcher asked the baby's parent to stand in front of the babies while both thriller and comic were played alternately during the experiment. The babies' facial expression and the length of staring at their parents were recorded. The researcher further cross-analyzed the results of both tests and made the conclusions. The results indicated: 1) that the babies expressed the similar reaction which included the symptoms of increasing heart rate, losing appetite, feeling disturbing and bursting out crying when they heard thriller music; 2) 80% of the babies expressed obvious mood and facial differences when they heard the two different types of music; 3) the babes tended to behavior calmly, such as smooth heart rating and obvious longer length of eye contacts with their parents when they heard comic music. The study proved

that the majority of three- to nine-month-old babies were able to differentiate the thriller and comic music and even demonstrated obvious physical reaction in this study. Moreover, music therapy can be considered as a medical practice treatment for the pediatrics. Furthermore, the study implied that music training can start in the early age of the baby.

Wang, Yiying & Yang, Yanjie

A Study of Children's Spontaneous Singing in the Minority Regions of China: Analyzing with the Standpoint of Researcher as Relative Outsider

Children's spontaneous singing is the expression of their music instinct and music experience, and the reflection of children's music ability. We will find the influences of different factors towards children's music behavior from it. The study employs observation, interview and case study to explore the influencing factors toward children's spontaneous singing and the meaning of this free singing. Among which we emphasized the normal form of anthropology, and attempt to collect information through the quality manner with a role of relative "outsider". That means, at one hand, we get into the field and participate in the daily work of caring with classroom teachers; at the other hand, we collect the target behavior without any interrupting to provide kids with free time. Thus we can collect and analyze children's behavior as objective as possible; meanwhile, we can also explore the influencing factors toward children's spontaneous singing in a connected manner based on some subjective materials such as the understanding of the local culture and individual kids.Fifty-nine children from 2 rural kindergartens in the minority regions of Yunnan province are chosen to be the participants of the study. We observed the kids through the day, including the beginning of the day, circle time, dinner, group activities, activities in different centers, play, nap, and self-regulation, and quickly wrote down the musical, occasional and individual features of children's spontaneous singing. In the study, researchers work as a relative outsider and come to some conclusion that: 1. the frequency, duration, significance of children's spontaneous singing is influenced by their character and there are different expressions between introversive and exocentric kids; 2. local dialect play a role in children's spontaneous singing, especially when they begin to sing and when they want to continue their singing; and 3. children will get comforted by their own spontaneous singing; after getting familiar with each other, we realize that some kids build a world in which they feel psychological security through the spontaneous singing by themselves.Generally speaking, to take the position of relative outsider is helpful for us to analyze the kids as a developing holistic individual in an objective manner; meanwhile, to explore the factors of children's behavior after getting familiar with them and not only considering their identity of participants. But the further question is, how to promote this method to improve the validity, maybe we can expect "teacher as researcher."

Wanzel, Lorna I.

Nova Scotia Registered Music Teachers' Association Research Group

The Independent Music Teacher as Researcher: A Case Study

This paper focused on the shared experiences of five independent music teachers (IMTs) within a collaborative action research group. A team approach was employed to explore how IMTs worked collaboratively; enhanced their knowledge and understandings; changed individual perspectives; achieved commitment to outcomes for professional practice. Eight years ago the Nova Scotia Registered Music Teachers' Association (NSRMTA) formed the first IMTs' Research Group in Canada. Its purpose was to give studio music teachers the opportunity to work collaboratively, conduct research and organize their own learning along self-determined interests by studying an issue from different professional perspectives and sharing existing knowledge, while working together toward a common goal of generating new knowledge. Being part of the Research Group gave these teacher-researchers the opportunity to reflect upon their experiences as a teacher and be critical about what they do. The group's first project was Motivation and Retention of Students in the Private Music Studio. Independent studio music teachers do not typically see the role of researcher as being a part of our professional practice. The formation of the NSRTMA Research Group helped change this. Over a period of four years, I observed, kept notes, and on two different occasions, interviewed all five teacher-researchers in the group. My goal was to achieve a rich and detailed representation of the what, how, when and where of independent music teachers conducting collaborative practitioner research. Data collection procedures included: Individually taped interviews with four of the teacher/researchers of about 60 minutes midway through the research project. A second set of individually taped interviews with five of the teacher/researchers of about 30minutes, after the project's completion. I also kept a

reflective journal. I asked open ended questions such as: What did you think about the collaborative research process? What do you feel you gained, if anything, from the research process? A critical action approach was used in the analysis of the data. Main themes that emerged from the data were that these teacher-researchers saw themselves as pioneers. Conducting their own research made their knowledge production more meaningful. When they had completed the project and presented their findings publicly, they saw their presentation as a performance and critiqued it as such. Introducing the concept of research to independent studio music teachers needs to be coupled with the removal of the idea that research is not something studio teachers should do.

Ward, Jeffrey

East Carolina University

An Examination of the Perceptions of Undergraduate Music Education Students in Pre-Service Conducting Experiences with University Choral Ensembles

Four pre-service choral music educators enrolled in a public university in the United States participated in the "University Chorale Small Ensemble Project." In this project, pre-service teachers, under the supervision of this researcher, selected, introduced, polished, and conducted choral music repertoire. The goal was to allow pre-service teachers to experience the process of a practicing choral music educator, but under the supervision of university faculty. Pre-service teachers and the singers in each ensemble, which averaged 25 students, completed an online, researcher-designed survey. In this survey, respondents offered their perceptions of rehearsal content, the level of achievement of perceived objectives, and the overall effectiveness of each pre-service teacher. Additionally, the pre-service teachers completed free-response survey questions regarding their perceived rehearsal successes, struggles, and development as a pre-service teacher. Pre-service teachers identified two areas of concern in their teaching: rehearsal pacing/ time management and error detection. This researcher recommended that teacher preparation programs include teaching experiences with the same group of students to allow pre-service teachers to better identify appropriate rehearsal pacing and time management skills for the particular needs of the ensemble. Additionally, this researcher recommends pre-service teachers participate in a formal error detection training program that is separate from a conducting and rehearsal experience to prevent pre-service teachers from being distracted by their own instructional concerns, such as, rehearsal facilitating, conducting, and classroom management. Finally, this researcher recommends teacher education faculty and ensemble directors to consistently implement systematic reflection opportunities for pre-service teachers and ensemble members. Through teaching reflection opportunities, teacher education faculty can facilitate the development of a reflection disposition among pre-service teachers that will continue throughout their careers. In reflecting on the areas of strength and weakness and rehearsal content, ensemble members can identify areas of improvement and means to improve those areas. This researcher suggests future researchers in the area of developing rehearsal and conducting skills need to examine the issue from a longitudinal standpoint. Researchers should collect reflections of pre-service teachers from initial peer teaching through the student teaching internship. Additionally, researchers should examine the reflections of new teachers to determine the impact of the type and quality of pre-service teaching experiences on instructional effectiveness and whether systematic pre-service teaching reflection fosters a reflection disposition in practicing teachers.

Wasiak, Ed

University of Lethbridge and Immediate Past President CMEA/ACME

Mentoring Pre-service Music Educators Using a Blended Delivery Approach

Practicum experiences are widely acknowledged as a critical component of most teacher education programs. Pre-service teachers enrolled in the Faculty of Education at the University of Lethbridge in Alberta, Canada were placed in schools full-time for an entire semester during their final practicum (Professional Semester III). These interns taught half time and were engaged in professional study half time. At their request, they were placed in local schools, anywhere in Canada, or in international contexts. While these options provided many rich opportunities, they also posed challenges for faculty regarding mentorship, supervision, communication, and community building. This pilot project aimed to develop effective solutions to the challenges that arose when working with a cohort of eight music interns placed in a combination of local, regional, and international contexts. It explored the efficacy of a blended delivery approach (i.e. online forums, an online course management system, video

conferencing, email, on-site visits, in-person communications) as a multi-faceted solution to providing mentorship to interns in diverse placements. The following questions were investigated: 1.Can intern teachers in 'distance placements' be mentored and supervised effectively using only technological solutions? How does this compare with the experiences of interns placed locally? Are there advantages to using various technologies in local contexts along with on-site visits? 2. Can a vibrant professional learning community be established and maintained using a blended delivery? The methodology was action research and followed the standard recursive cycle: plan – act – observe – reflect. Participants included eight interns in their final year of study and the researcher, a music education professor and faculty mentor. Two were placed locally, five were within the province of Alberta (distances ranging from 170 kilometers to 250 kilometers from the university), and one was placed in England. The researchers' reflections and reflective surveys completed by interns at various points throughout the semester were the data sources that informed planning and actions throughout the current semester and for the future. This is a preliminary investigation and is currently in progress; therefore, findings, conclusions, and implications will be reported at the conference presentation. This pilot project will be used to inform a more substantial study. By seeking solutions to the challenges outlined above I hope to maximize opportunities for interns while constantly improving ways to mentor interns and create community within the cohort. A blended delivery model may be a way to capitalize on the best of traditional and the innovative approaches.

Watson, Alan HD[1]; James, Buddug Verona; Williams Caitlin

1. School of Biosciences, Cardiff University, Wales, UK

The Role of the Muscle Latissimus Dorsi in Classical Singing

Singers and their teachers often have strong views on the mechanisms of breathing that underlie performance, but in many cases these have not been objectively assessed. The possible involvement of the muscle latissimus dorsi is a case in point. Though its main action is to move the arm, physiologists recognise that it can play a subsidiary role in respiration. Some books on singing technique refer to it, but there is controversy concerning whether it makes a significant contribution to breathing during performance or not. We investigated this question using electromyography to record muscle activity and inductive plethysmograph to monitor changes in the circumference of the chest and abdomen in six classically trained singers. Latissimus dorsi runs from the back to the upper arm, which it pulls downwards and backwards, but it also has an attachment to the ribs. It has been proposed by some that it can therefore pull the ribs upwards and outwards towards the arm to support inhalation. On the other hand, it is also active during coughing when it appears to pull the ribs downwards. We confirmed that it is active to some extent during maximal inhalation, but more so in extreme exhalation, when the last of the air is being expelled from the lungs. When singing with the chest held high in the noble or pear-shaped down posture, activity in the muscle rose and fell with pitch, but its overall activity also increased as the exhalation progressed. When the singers consciously disengaged the muscle, the circumference of the chest declined. During coloratura singing most of our subjects showed pulses of activity in the muscle which correlated with the initiation of each of the notes. We also found that during powerful projected singing, pulses of muscle activity occurred in phase with the pitch oscillations of the vibrato. Therefore, our results demonstrate that though the latissimus dorsi appears to contribute to holding the chest in a high position, it is also used to control the small increases subglottal pressure required to shape the sound produced. On a more general note, our study demonstrates the value of using objective methods to clarify questions that are important for singing pedagogy.

Watson, Alan H.D.[1] & Price, Kevin Hayden[2]

1. School of Biosciences, Cardiff University, Wales, UK; 2. Royal Welsh College of Music and Drama

The Effect of Posture on Respiration in Brass Players

It seems intuitively obvious that lung function and respiratory muscle activity in wind players will be affected by posture. Although some books on brass pedagogy refer to this, no actual data is currently available. We examined this question in 30 student brass players using respirometry (to record lung function), inductive plethysmography (to monitor chest and abdominal movement) and electromyography (to measure activity in the expiratory muscles of the abdominal wall). The postures studied were standing, sitting erect on a flat seat (sitting flat), sitting erect on seat sloping downwards at and angle of 250 (sloping seat), or on a flat seat with the back reclining at and angle of 25 degrees from the vertical (sloping back). We were interested in the effect of sloping seats because ergonomic chairs with this configuration have

been advocated for musicians as a means of optimising lumbar lordosis and so reducing back problems. Our results were as follows. Respirometry measurements (not involving the instrument) showed the only consistent effect of posture was that a sloping back had a significant negative effect on all parameters measured, the most pertinent of which were forced vital capacity and peak expiratory flow. However, this was not reflected in the performance of the playing tasks. Postural position had no effect on the maximum note duration the players could sustain except for the sloping seat, which significantly reduced this compared to all other postures. Compared to standing, all sitting postures resulted in greater inward movement of the abdomen towards the end of these long notes, but the level of abdominal muscle activity was reduced by around 40%, presumably because there is less pressure on abdominal wall from the internal organs when sitting. A similar pattern of muscle activity was seen for short sforzando blasts. The only difference seen in muscle activity between the different sitting postures was that the sloping seat caused an increase in lateral (but not anterior) abdominal muscle activity compared to sitting on a flat seat. In conclusion, our results suggest that posture may have less effect on performance than has been thought. The idea that sitting on a sloping seat mimics standing posture did not appear to be correct in the context of respiration, as the pattern of abdominal muscle activity resembled that of sitting. This may have been because our subjects did not hold their upper bodies sufficiently erect.

Watson, Amanda R.[1] & Forrest, David[2]

1. Department of Education and Early Childhood Development, Victoria, Australia; 2. , RMIT University

Live Music and the Bands Culture in Victoria, Australia: An Exploratory Study of Education for the Professional Musician

This paper is an exploratory study of the provision and development of live music with a focus on the contemporary performance bands' culture in the Australian State of Victoria, and framed with the support given to performers by Arts Victoria, Small Business Victoria and Music Victoria. The paper addresses the seminar's sub-theme of 'Music careers: educating musicians for diverse and sustainable careers'. The central focus of this study is the identification of the issues and challenges of running a successful music business, which in turn leads to a contemporary performing musician being able to build a sustainable career. Excellence in musical skills alone is not sufficient for a musician to achieve and sustain financial security from a career in the music industry. More recently it has been documented that performing musicians now recognise the need to be entrepreneurial, with a professional approach in their promotion and associated businesses. Actual support from government in the area of career development and cultural support for the contemporary music industry is unexpected. Through the provision of government grants, Arts Victoria (the State Ministry for the Arts), Music Victoria (the contemporary music industry peak body for Victoria) and Small Business Victoria (a section of the Victorian Government Department of Business and Innovation) musicians playing in bands and contributing to the live music economy have access to business skills training and career development support. Vocational Education and Training (VET) pathway courses are offered in schools, including the availability of music business, however, the focus at the school level is on performance and technical production. Music business courses are a feature Technical and Further Education (TAFE) and more recently in Higher Education. This study highlights the success of the government financial activity that supports the contemporary live performance bands' culture in Victoria. In 2009-2010 the live music industry contributed more than $AUD500 million to the Victorian economy. The government has supported a suite of programs such as FReeZA, Contemporary Music and Live Development, Face the Music conference, a small business festival and targeted mentoring for musicians playing in bands and their businesses have all played a significant role. These programs have contributed to the development of sustainable practices for performing musicians.

Watson, Amanda R.[1] & Forrest, David[2]

1. Department of Education and Early Childhood Development, Victoria, Australia; 2. , RMIT University

Professional Teaching Standards in Australia: Recent Learnings

The release of the generic National Professional Standards for Teachers (Australian Institute of Teaching and School Leadership, 2011) has re-ignited the conversation about the place of professional standards in the context of teaching in Australia. The national approach to the development of the National Professional Standards for Teachers was a project of Teaching Australia, completed by the Australian Institute of Teaching and School Leadership, with early discussion by the National Institute of Quality Teaching and School Leadership (NIQTSL). The focus is now turning to the implementation

of the multiple sets of teaching standards, both generic and subject-specific in the employment context for Australian teachers. The aim of this paper is to draw together the published documents and activity threads that make up a large body of literature. This paper will focus on an annotated review of the literature and the activities associated with the development of teaching standards in three categories: first, the significant national reports that form the historical background and have designed the landscape; second, subject-specific standards of which approximately twenty sets have been developed, mainly at the accomplished level; and third, teaching standards of a generic nature, used for the purposes of initial registration and certification, resulting from the re-introduction of teacher registration boards in states and territories across Australia. The investigation will address the similarity of views of the national reports and identify that a framework published in 2003 remains a strong reference point for the development of professional standards. The influence of the structure of this framework will be highlighted in the many sets of subject–specific and generic professional standards and the most recent 2011 publication. The conclusion will reflect on the implications for music education with reference to the ASME National Framework for Music Teaching Standards (2005) and the use that can be made of this alongside the National Professional Standards for Teachers.

Wayman, John B.

Young Harris College

Identification of the Adolescent Male Voice: Unchanged vs. Falsetto

Music educators have been trained to assist male students through the voice change process. A major challenge is identifying where young male singers are in the vocal maturation process. According to John Cooksey (1985, 1992), there are six stages in this process. Identification of the first stage, the unchanged voice, may initially seem quite easy; however, when comparing the unchanged voice with falsetto voice, a maturation element of the 3rd stage, it can be more of a challenge. Is the boy's voice unchanged, or has it changed and the boy is singing in falsetto? The purpose of this study was to examine to what extent pre-service music educators (N = 61) could identify and describe recorded samples of adolescent male unchanged and falsetto voices. Secondary questions allowed for the examination of pre-service teachers' verbal descriptors of the unchanged and falsetto voices, and how confident they were in the accuracy of their responses. Pre-service music educators (N = 61) were asked to select falsetto or unchanged from a stimulus recording, followed with a Likert-type ranking of their choice confidence (1uncertain/10 very certain). A demographic survey was given to collect background information regarding the pre-service music educators (gender, major, primary instrument, classification, vocal experience) as well as free response questions asking them to provide descriptors of the adolescent male falsetto and unchanged voices. They then answered parallel post-assessment questions in an attempt to collect more descriptors of the adolescent male falsetto and unchanged voices (Price, Yarborough, Jones, & Moore, 1994). Data consisted of the accuracy of pre-service music educators' identification of falsetto and unchanged voices as well as demographic data regarding educator's gender, major, primary instrument, classification and vocal experience. These nominal data were analyzed using the Chi-Square statistic. Additional data gathered representing the descriptors of the adolescent male unchanged and falsetto voices were analyzed through comparing and contrasting common themes that emerged from participant verbal descriptions. Statistical significant differences noted: participants more accurately identified unchanged vs. falsetto examples (p = 0.0008); male participants were more accurate than females (p < 0.05); and males who had participated in elementary/middle school music programs were more accurate than males who had only participated in secondary music programs (p = 0.0071). Results are discussed in terms of suggestions for teacher preparation and implications for further research.

Welch, Graham F.[1]; Saunders, J.; Himonides, E. & Papageorgi, I.

1. International Music Education Research Centre, Institute of Education, University of London;

The Impact of a National Program 'Sing Up' on Children's Singing Development in England

There has been an increasing interest and related action by several national governments in the development and expansion of their support and provision for music education. In part, such national examples stem from an awareness of evidence concerning the bi-potentiality of music to afford both musical and other-than-musical benefits. In England, two Ministries (the Department for Culture, Media and Sport [DCMS] and Department for Education and Skills [DfES]) launched a Music

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Manifesto in 2004. Under this initiative in November 2007, they enacted a four-year, £40m 'National Singing Program' Sing Up for all Primary school aged children in England and included an external, research-based evaluation of the program's musical and other-than-musical benefits. The research protocol embraced an assessment of children's singing development and a detailed survey of their attitudes to singing that also included questions concerning their general sense of self-concept and social inclusion (i.e., as a possible other-than-musical benefit). Other research strands investigated the Program's impact on teachers and identified key criteria for the high quality teaching and learning of singing with children. Emergent data included visits to (n = 184) Primary schools nationally, generating (n = 13,096) comparative assessments of (n = 11,258) individual children's singing ability (some children being assessed longitudinally); a survey of teachers and community musicians (n = 1,046) concerning their professional development; and micro-analyses of classroom-based singing lessons (n = 48). Amongst the findings were: (i) When children's assessed singing development ratings are plotted against their chronological age, comparative data analyses revealed that Sing Up experienced children tended to be on average two years in advance in their singing development compared to their non-Sing Up peers; (ii) Sex and ethnicity were significant group factors in singing development; (iii) Socio-economic status was not a determinant of current singing ability; (iv) Children with experience of Sing Up had a stronger sense of being socially included; (v) Participant teachers and community musicians reported positive benefits in terms of their own singing skills and abilities to lead singing effectively; and (vi) High quality singing teaching and learning of singing is evidenced by both generalist (non-music) and specialist music teachers. Children's singing development can be enhanced at a national level if schools and community music organizations (a) celebrate singing excellence and provide appropriate leadership, (b) provide access to expert role models and (c) use modern media (including the website, Song Bank and news media) to ensure that a widespread, networked community of musical practice is established.

Welch, Graham[1]; Himonides, Evangelos[1]; Ockelford, Adam[2]; Vogiatzolglou, Angela[2] & Zimmerman, Sally[3]

1. International Music Education Research Centre, Institute of Education, University of London;
2. Roehampton University; 3. RNIB

Understanding and Nurturing Musical Development in Children and Young People: The Sounds of Intent Project

The research paper reports on the latest fieldwork from a decade-long study into musical behaviour and development in children and young people with complex needs, i.e., severe learning difficulties (SLD) or profound and multiple learning difficulties (PMLD). The current (2011) English school population is 8.123m, of whom 20.6% (approximately 1.7m) are identified as having some form of special educational need (SEN). These include 39,000 children with complex needs (SLD and PMLD, at a ratio of 3:1). However, children with special needs in general are under represented in the music education research literature. This is somewhat surprising given the long-standing interest in music as therapy and also the on-going research within the neurosciences and cognitive psychology to suggest that musical behaviour is one of the core characteristics of the human condition. An initial research survey of music in the special school sector revealed that music was valued, but that schools had little formal guidance or cultural expectation about how to foster musical behaviour in the context of special needs. The survey marked the beginnings of a decade of research activity by the authors of this paper, working in collaboration with schools and parents, to remedy this situation by creating a developmental framework that is grounded in case study evidence. In the latest phase of the Sounds of Intent (SoI) research, the framework is now being made available on-line to the special school sector. Over an initial two-month period, n=42 colleagues in special schools have begun to use the SoI framework, generating data on n=172 children. An analysis of the distribution of the teachers' observational assessment data reveals a wide diversity of musical behaviours in their pupils, but with no significant gender, nor ethnicity differences. However, analysis by SEN categories suggests that there may be characteristic differences in these group's music behaviour profiles, related to the nature and severity of the disability. Nevertheless, it is extremely rare for any child not to demonstrate some form of engagement with music. Overall, the research indicates that the new on-line SoI developmental framework is already beginning to assist participant teachers in improving the range and quality of their music education activities. It is also proving to be a useful research tool that will enable us to build a much more detailed

and complete picture of the nature of musical behaviour and how it can be nurtured and developed for all children.

West, Susan

Common Artistry

This paper reports on a philosophical model for musical engagement that develops the concept of "Common Artistry". It is widely acknowledged and accepted that human beings are a compulsively musical species, yet most of us do not engage actively with music making. Indeed, many of us believe that we are not "allowed" to make music at all because we have transferred our musical "rights" into the hands of those we regard as experts. Perhaps one of the stresses of modern life is not just our inability to connect via music, as we seem to believe we are supposed to do, but that we actively suppress our natural, core instinct to be musical together. The concept of "Common Artistry" has arisen through an approach to music making that prioritizes the social importance of shared music making, rather than the perceived talent or skill level of the music-maker. It provides a simple, concrete pathway that allows anyone and everyone to engage with music immediately, whether trained or otherwise. It incorporates ways by which the trained can share their skills in a way that is meaningful to both giver and receiver but also highlights the ways in which we can all learn from the so-called "untrained", be it a 4 year old singing with all heart and no noticeable tune, or an 84 year old who believes he has no "voice" but carries a repertoire of hundreds of songs in his head. This paper gives the theoretical background to the concept of "Common Artistry" in relation to the longitudinal research project at the ANU School of Music in Canberra, the Australian Capital Territory. It provides practical aural-visual examples of the theory in practice in schools, care facilitates and social and musical community groups. Finally, it describes how the concept of "Common Artistry" underpin a city-wide development of mass music making for 2013, the year of Canberra's centenary.

Wheatley, Susan

Indiana University of Pennsylvania

Dancing the Music of Gunild Keetman

This paper explores the dance compositions that Gunild Keetman – protégé of Carl Orff – wrote for the Tanzgruppe Günther in the 1930s, and how we might apply them to our general music classroom teaching today. Keetman's early dance pieces written in collaboration with Maja Lex can be examined as models of larger suites for high school students to perform on concert percussion instruments. Since 2011 was the fiftieth anniversary of the opening of the Orff Institute, this session is a tribute to the creative and elemental process initiated by Carl Orff with Gunild Keetman in the 1920s. This session will introduce 4 pieces from the collection of Gunild Keetman, which she composed in the 1930s for the Günther Dance Troupe with choreographer, Maja Lex. Lex and Keetman both studied music and dance at the Günther School in Munich. Keetman studied composition with Carl Orff, the composer who founded the school in 1924 with the dancer and literary scholar, Dorothee Günther. After receiving their diplomas, Keetman and Lex taught at the school, and directed the music and dance of the school's professional dance troupe, the Tanzgruppe Günther. I have transcribed 4 pieces from Keetman's original manuscripts, orchestrated for present-day percussion instruments. They were performed by Velocity Percussion and Dance Ensemble from Jeannette McKee Middle School under the direction of Carla DellaPenna. These 12-14 year-old students performed the pieces with their own choreography at the American-Orff-Schulwerk-Conference in November 2011. My paper presentation will include brief video clips of each selection. These pieces come from two different dance suites. The Night of Hovering Thoughts was composed in 1935, whereas the Three Nightmares came from a 1934 dance suite. The 4 pieces all share a common theme of night thoughts, dream visions, and nightmare fantasies. The minor mode flavor of the musical language itself draws them together – all begin in the Dorian mode with a tonal center of E. This unusual Dorian mode adds a whimsical flavor to these night pieces, which helps to evoke mysterious images of dreams and nightmares. Actively involving teenage students in performing and choreographing these historical pieces offers students an historical model of artistic collaboration. Keetman's music opens a door to the serious study of musical composition while allowing the natural musical expression of teens to emerge in through the creative outlet of music and dance.

ABSTRACTS

Whitaker, Jennifer A.[1]; Orman, Evelyn K.[2] & Yarbrough, Cornelia[2]

1. University of North Carolina at Charlotte;
2. Louisiana State University

A Content Analysis of "Music Education" Videos Posted on YouTube

The purpose of this descriptive study was to determine information related to users uploading music education videos, general content of music education videos on YouTube, and specific characteristics of music education video content. A total of 1761 YouTube videos from a search using "music education" as the keyword phrase were viewed and categorized. Results indicated users posted videos under 907 different usernames, with postings under a single username ranging from 1 to 51. Users' self-reported country affiliation varied across 59 different countries. The number of countries represented in this sample indicates YouTube users from around the globe are connecting and interested in sharing music education content. Results relating to the content of music education videos revealed the most observed categories were performance (36%), followed by teaching (28%), public relations (27%), and industry (10%). The majority of performance videos contained vocal ensemble and solo piano performances. Western art music dominated the music genre category for performance videos (37%). Videos categorized as teaching were mostly tutorials (65%). Public relation video content was predominantly related to music outreach (36%) and advocacy (33%). Seventy-two percent of industry video content related to product sales. Participants across all video categories were predominantly adults, university age, or fit multiple age categories. Given the variety of countries represented and the large percentage of performance videos, YouTube may be a means of bridging geographical distances and allowing for a deeper understanding of music and performance practices from around the world. Results from this study indicate that the YouTube website is functioning as a forum for people interested in music education to "connect, inform, and inspire others across the globe" (YouTube, 2011b).

Whitcomb, Rachel

Duquesne University

The Role of Music in American Preschools: Teachers' Practices and Attitudes

The purpose of this survey study was to determine: (1) the nature of musical activities in preschools in an urban region of the United States, (2) the extent to which music is occurring in preschools, and (3) current teacher attitudes regarding the implementation of music in preschool instruction. Sixty-six preschool teachers participated in this study. Data were analyzed using descriptive statistics and qualitative methods to determine categories and trends. Ninety-eight percent of participants indicated they have included music while teaching, with 78% reporting that musical activities occur in their classrooms every day. Commonly reported musical activities implemented by preschool teachers were singing songs (100%), playing rhythm instruments (95%), moving to different sounds and rhythms (93%), playing pitched instruments (83%), and using imagination and creativity to express oneself through music and dance (74%). Qualitative data is currently being analyzed to determine additional results. Attitudes regarding music were favorable, with all respondents indicating that music should be included regularly in preschool. Commonly reported assisting factors for including music were in-service training in music instruction (94%), professional conferences (92%), demonstrations by music specialists (88%), and summer workshops (88%). Commonly reported inhibiting factors were a lack of training to teach music (48%), financial constraints for the purchase of musical materials (46%), and a lack of planning/preparatory time (42%). Preliminary findings indicate that preschool teachers support the inclusion of music in instruction, have included music in their classrooms, and would welcome professional development opportunities focusing on music. With this in mind, music educators can play a role in assisting preschool teachers by providing demonstrations of musical activities and collaborating with preschool personnel to ensure the inclusion of developmentally appropriate music practices in instruction. Ongoing data analysis will determine in greater detail the implications of the results of this study on the music education profession.

Whitcomb, Rachel[1] & Gruenhagen, Lisa[2]

1. Duquesne University; 2. Bowling Green State University

An Investigation of Improvisation in Elementary General Music Classrooms

Improvisational activities are considered vital to a comprehensive elementary general music education. Historically, the music education profession has shown support for implementing improvisation.

Despite this ongoing support, music educators have consistently reported challenges in implementing improvisation. This study utilized survey research to determine: 1. The nature of improvisational activities in elementary general music classrooms in the United States; 2. The extent to which improvisation is occurring; and 3. Teacher attitudes regarding the implementation of improvisation. A total of 148 elementary general music teachers responded to an online survey. Data was analyzed using descriptive statistics along with qualitative methods that support the finding and categorization of emerging patterns and themes. The most common improvisational activity reported was call-and-response/question-and-answer singing (97%), followed by improvising on unpitched (96%) and pitched (94%) instruments, improvising rhythmic patterns using instruments (92%), and individual students improvising (90%). Many teachers indicated they were most interested in the quality of improvisational process rather than with product. Discussion about importance of sequencing in preparing students for improvisation was prevalent in responses, indicating that structure, parameters, and a step-by-step process is necessary support at any developmental level. Regarding the extent to which improvisation is occurring in classrooms, results are mixed. While 73% of teachers reported that improvisational activities are included in music curriculum documents of school districts, 58% indicated they include improvisation between zero and 10% of instructional time. While some teachers put less importance and priority on improvisation than other musical activities, the majority perceived improvisation as necessary to the development of students' musical skills, as an important way for students to show their musical understanding, and as an empowering and creative process that produces more independent thinkers and musicians. In order to better understand the impact improvisation has on children's musical development and understanding, future research could include case studies of individual teachers, their musical practice, and the perceptions of their students in regard to participation in improvisational activities. It is hoped that this study will positively inform teachers, teacher educators, professional development providers, administrators, and policy makers about the nature of improvisation in elementary general music and the impact it may have on children's musical development and understanding. We hope that each of these constituencies will seek opportunities to further understand and collaborate to provide the best possible educational experiences and support for elementary general music teachers and their students.

Williams, Lindsey & Belgrave, Melita

University of Missouri-Kansas City

Facilitating Intergenerational Life-long Learning

The purpose of this session is to discuss importance and energizing nature of creating/facilitating opportunities for life-long learning at various points along the lifespan. Relevant extant research and studies underway will be discussed as a way to illuminate the events and experiences that lead one to start in music and continue the musicking process throughout life. Making music is a way to provide social, cognitive, and physical outlets for a population that is likely concerned with quality of life. Models will be provided for helping others to initiate, organize, create, and advocate for music ensembles aimed at providing not only music-making opportunities, but also providing both physical and cognitive activities required to make music.

Williams, Lindsey[1] & Trakarnrung, Somchai[2]

, 1. University of Missouri-Kansas City; 2. College of Music, Mahidol University, Bangkok, Thailand

Thai Pre-service Music Education Students' Perception of Their Future in Music Education and its Role in Society

In this era of global communication and cross-cultural interactions, there is a perceived need to broaden the knowledge base of music education by illuminating similarities and differences in music education approaches from two distinctly different cultures (Thailand & USA). The purpose of this investigation was to acquire a better understanding of the expectations of Thai pre-service music educations students for their future in the profession. Demographic data was gathered pertaining to influences regarding majoring in music education, regional upbringing, and previous music experiences as well as the future music educators' perception of the role of music education in Thai society. The survey examined common influences on the decision to major in music education, possible patterns of personal characteristics pertaining to expected professional employment, possible patterns of personal characteristics pertaining to participants' perceived role of music education in Thai society, post-degree expectations of pre-service music education students for entering the profession, and self-perception of

the role of music education in Thai society. Results provided a better understanding of the pre-service music educators post-graduation expectations as well as providing important information that may lead to revisions in music education curriculum. Immediate and future relevance of the data and areas for further research were discussed.

Wise, Stuart[1]; Greenwood, Janinka & Grimley, Michael

1. University of Canterbury

Students' Perceptions of Digital Technologies in Secondary Music Education in New Zealand

The music industry in the twenty first century uses digital technology in a wide range of applications including in performance, composition and in recording and publishing. This technology is transforming music and the way people approach many traditional music activities. The adoption and implementation of digital technology may have also challenged some of the basic conceptual frameworks that have underpinned many of the approaches to music teaching common throughout the world. The purpose of this research is to consider how the impact of digital technologies is perceived by students and what implications this may have for music education and provision of secondary teacher education programs in music. This paper examines quantitative and qualitative data gathered from students in four schools participating in a larger research project. Data collection techniques include interviews, observations and a questionnaire. The data were subjected to two stages of thematic analysis. Grounded analysis was used to allow the students' voices emerge. This was then followed by the application of four themes identified in the literature on how students may use and interact with digital technologies on a regular basis in the new millennium. Results from the quantitative data indicated students were very technologically aware and used digital technology in a range of activities both at home and at school. Data gathered showed students enjoyed listening to music and participating in practical activities in the music classroom. The data also showed that their least favorite activity was learning music theory. The qualitative data gathered from focus groups of five or six students showed students used their home computers for a range of activities including listening, learning new songs and writing their own songs. Students also described using social networking sites to share music and discover new music. Findings from this project show a high degree of technological awareness and skill in this group of students. Students are very familiar with using digital technology on a regular basis and use it regularly in a range of activities connected to music, be it listening, composing and performing. Implications for music education in the area of teacher education include being aware of just what is available on the Internet and how students connect with this material. Teachers need to find ways to connect with their students to help shape and guide the learning.

Wong, Paulina Wai Ying

The Hong Kong Institute of Education

Implementation of Community-based School Choral Mentoring Scheme: Towards a Collaborative and Reflective Approach in Choral Teacher Education

Choral singing is a key musical activity in Hong Kong Schools, having grown from modest beginnings into an important aspect of the informal curriculum. It is an extension of the classroom singing experience and serves as a platform for students to nurture their singing skills, enhancing musicianship and facilitating artistic experience through choral performance. It also attracts one of the highest participation rates for young people in non-formal cultural and artistic activities. Choral teachers must manage limited rehearsal time efficiently and effectively to complete numerous musical tasks and objectives in time for performance deadlines. Class music teachers in schools are given the responsibility to build, maintain and mange school choirs but few are properly trained to fulfill the expectations of this role. While teacher education institutions are responsible for the training of music teachers in Hong Kong, there has been no curriculum, which focused on the skills and pedagogy of choral conducting and directing. This paper reports the implementation of a community-based school choral mentoring scheme launched in the Hong Kong Institute of Education with funding support from Tai Po District Advancement Association, awarding scholarships to a group of selected student choral teachers in promoting quality choral education in both school and community from 2006-2009. The author served as the founding project coordinator, with the institute's music faculty and identified school choral teachers to work as supervisors and mentors to provide professional support for the student choral teacher awardees. The aim of this study is to investigate on how to support student

choral teacher's choral learning and teaching practice in a real school setting towards a collaborative and reflective approach. In this scheme the choral learning and teaching process of the selected student choral teachers were observed and reviewed by the institute's supervisors and school mentors. Student choral teachers were required to submit a reflective journal, to complete a questionnaire survey and to participate in a semi-structured interview to reflect on their experience at the end of each academic year. Student choral teachers highlighted that they were supported professionally by the institute's supervisors and school mentors in a collaborative manner. Findings from the study also reveal that through the mentoring scheme student choral teachers were provided with an opportunity to interpret, generate, interact and experiment with the choral teaching theory in a real school choral rehearsal setting. This could be seen as a process of knowing-in-action and reflection-in-action.

Woodward, Sheila C.
University of Southern California

Preparing 2-5 Year Old Inner City Children for Lifelong Musical Enjoyment

While the El Sistema movement sweeps through Venezuela and inspires musicians across the world, many of us not officially operating under the El Sistema banner find our existing work to be affiliated with its goals and outcomes. This presentation describes one such project supporting a local city orchestra in preparing inner city children aged 2 - 5 years of age for later admission to their youth orchestra program and for life-long musical enjoyment. The goals of the project are to nurture the holistic development of the child, to foster experiences of joy in music through positive communicative musicianship, and to develop essential musicianship skills. The anticipated outcomes of the project are that the young children experience music through a wide range of physical, cognitive, emotional, psychological, social, and spiritual development. We recognize that, while all human beings have musical potential (Gardner, 1983), it is the social factors that lead to its realization or suppression (Blacking, 1973). Based on theories of communicative musicality (Malloch and Trevarthen, 2010), the children are led to associate music with positive, accepting, sharing, supportive and nurturing relationships with adults and peers. Promoting a practice-based philosophy of musical learning (Elliott, 1995), we allow the children to develop essential musicianship skills involving vocal, instrumental, and movement performance while increasing skills in listening, imitation, exploration, improvisation and creative performance. The children learn through practicing a wide range of musical experiences related to rhythmic pulse, rhythm, pitch, melody, timbre, dynamics, structure, style, and expression. Furthermore, children develop skills in ensemble performance while also developing confidence in solo performance in the group setting. Acknowledging the Deweyan concept that, "no one was justified in managing others without their consent. And coercion only discouraged individual responsibility and creativity" (Woodford 2005, p. 2), we aim to entice rather than enforce participation. We foster individual experiences of music where children contribute themselves to the musical experience (Woodford, 2005; Rideout, 1994). We achieve this through encouraging unique individual responses and adaptations of musical activities. With minimal vocal directions or comments, the children are immersed in music, communication occurring through gesture and facial expression. By allowing children to genuinely express themselves, we expect a level of unpredictability and provide the means for children to surprise us (Bannan, 2005). We listen to the voices of children expressed through their songs (Bannan and Woodward, 2008; Woodward, 2007). We share with children the joy and companionship of music connecting with the human spirit.

Woody, Robert & Parker, Elizabeth Cassidy
Schwob School of Music - Columbus State University

Challenging Young Adults to Integrate Music-Making into Their Out-of-School Lives and Identities

More than ever before, people use music to express "who they are." Yet few graduates of formal music education continue to be music makers beyond their schooling years. Past research suggests that school music often fails to develop in young people the skills of independent musicianship, so they need not rely on an ensemble director, printed sheet music, and an externally imposed schedule in order to make music. This paper shares a recent research study that challenged first-year university students to carry out an individualized performance project outside of class. The primary data collection occurred over three months with 86 high ability students in their first semester at a Midwestern American university. Prior to the project's inception, participants completed a quantitative survey regarding their perceived

musical skills, the role of music in their lives, as well as what musical activities they were most comfortable with. While participants were actively engaged in the project, they submitted eight written assignments, which were analyzed qualitatively. Results indicate that participants drew heavily on their past musical experiences in order to move forward. The vast majority of them said they enjoyed singing and had experience playing musical instruments prior to entering university. Yet, there was little evidence that their music education experiences had made integrated into their lives outside of school. When these young people reflected on their past school music experiences, two aspects were highly regarded, yet unavailable in their involvement in the study's project: the influence of the music teacher, and the element of competition. The results of this study suggested possible keys for young people to transition into independent and participatory musicianship. Without the structure of a school music program, our participants showed considerable resourcefulness. They replaced the presence of a teacher by connecting with peer mentors around music, hence indicating a shift in what may be defined as "important others." Throughout their preparations and practicing, participants faced frustration and struggle, which often prompted them to examine themselves with fresher eyes, to see their potential as future music. School-like motivation might be expected because this project was a class assignment. However many of the participants seized the opportunity to extend the experience beyond a required assignment. Their music performances were not merely demonstrations of skills attained, but more of genuine expressions of their identities through music.

Wristen, Brenda

University of Nebraska--Lincoln

University Music Student Practice Behaviors: Implications for Pre-Collegiate and Collegiate Music Teachers

Lifetime prevalence rates of injury among musicians approach 90%. There is growing evidence that these problems are not confined to professional musicians. One study found almost 80% of freshmen university music students had already suffered a music-related injury during their pre-college training. Other studies have documented injury rates between 20% and 70% in music students. Practice plays a large role in the life of the musician. Additionally, practice behaviors, unlike factors such as genetics, are controllable. This questionnaire-based study examined the practice behaviors of 287 university music students at one institution in the United States. Since numerous previous studies on music-related injury have strongly and repeatedly implicated a sudden increase in practice time or intensity as a major factor in injury development, the relationship between practice behaviors and reports of physical pain was of special interest. Participants responded to multiple-choice items examining problematic practice behaviors identified in the literature and also completed inventories describing pain experienced both during music-making and while at rest. Simple frequencies were tabulated for each response, and relationships between practice time and pain were explored. This study found no significant difference between those who had suddenly increased in practice time in the three months prior to the study and those who had not with regard to pain severity. However, there was a significant difference in the number of painful sites reported among those who had and had not suddenly increased practice time. Most participants reported that their practice habits had a positive impact on their ability to make music. Seventy percent of participants had received specific guidelines for how to practice from their university vocal or instrumental teacher, and almost 60% of participants reported that their professors had addressed healthy practice habits. However, only 50% of participants reported having received specific guidelines for how to practice from their pre-collegiate teachers, and only 38% had received practice instructions addressing healthy practice. This study underscores the need for music educators, particularly pre-collegiate teachers, to provide specific and concrete practice recommendations based on sound pedagogical and health promotion principles.

Wu, Chaokuei

NanKai University of Technology, Taiwan

Implication of Developing Music Education for Senior Citizens: A Case Study in Central Taiwan

This paper deals with a pilot study of educational transform undertaken at NanKai University of Technology (NKUT) in central Taiwan, which has ambition to satisfy senior citizens' physical and mental needs. Based on adult learning theory, this study aimed to explore current adult education and in what way music education could be better developed for senior citizens within such context. A

qualitative study approach, with observation, interview and documents, was used to collect data from Australia and Taiwan. The findings show senior citizens education in this study is almost provided by private institutions or communities. However, the requirement of instructional equipment, environment or quality is still limited. Since NKUT has possessed well educational equipment, management and professionals, it, could provide more specific knowledge, skills and leisure courses such as music for senior citizens with slight reform of its academic structure and curricula. In addition, the low birthrate in Taiwan has impacted the progress of tertiary education. An academic reform suggested in this study could be an innovative way, not only for NKUT to succeed in educational marketing, but also to establish the first informal education for lifelong learning of senior citizens under formal educational system in Taiwan.

Wylie, Julie C.

Champion Centre Early Intervention Trust

Musical Journeys: The Art of Musical Play in an Early Intervention Multi-disciplinary Programme for Children with Special Needs

Music interaction and early intervention during the first months of life can bring about significant changes to the interaction patterns of the mother-child dyad. This paper describes how regular ongoing therapeutic musical play is used to help parent and child develop effective, loving communication, to be able to move together in synchrony and become sensitively attuned with one another as they develop regulation and attachment. In Christchurch, New Zealand, the Champion Centre professional multi-disciplinary therapy teams provide high quality early intervention programmes for children with a range of developmental challenges. The music program is based on the team's assessment and evaluation of each child's specific needs, strengths and vulnerabilities, in which musical play is used to influence positive developmental shifts and changes. Musical play provides the scaffolds of nurturing and predictability during a task and prepares for closure and resolution. It can be calming and reflective. It can also offer a safe and playful environment. The music specialist follows the child through musical play using narrative songs, constructing musical experiences that are ordered, predictable and engaging. Musical play promotes musicality, problem solving, task organization and task completion. Parents learn new music strategies that they can use in all their daily routines. Three case studies will illustrate how musical play regulates stressed systems, promotes anticipation, participation, perseverance and courage, enables the child to take pride in being the music leader, and develops meaningful interaction helping each child and parent communicate with intent and enjoyment.

Wyvill, Janet

Griffith University, Australia

Are Choral Conductors Born, Borrowed or Made? A Longitudinal Case Study Research Project Investigating Choral Conducting Expertise in Australia.

The impact of singing and choral music is seen as important in research literature. Yet there is little research on choral music education and the expertise of the choral conductor. This, combined with the lack of full time professional choirs in Australia, can impact on the understanding of the identity of the expert choral conductor and educator in this locale. Vital aspects of the relationship between the choral education and the quality of the choral conductors are therefore frequently overlooked. In a land where there is a dearth of formal choral conducting training, a small number of significant choral experts have emerged. This paper will present the preliminary findings from a five year longitudinal research study conducted with eight case studies of expert Australian choral conductors. A mixed method approach was used and the preliminary findings indicated diversity of the paths taken to achieve their goals. Three such pathways will be presented and discussed in this paper, with implications for choral conductors and educators beyond Australia. Investigations were also conducted into their career decisions to become a choral conductor. The research shows that all the experts involved within the case study made a conscious and deliberate choice to be a choral conductor. The influences and directions that appear common to each expert and the career decisions will be discussed along with the relevance and implications for choral conductors and educators internationally. This paper compared this to the accidental role many educators find themselves in as a choral conductor. The benefits of building knowledge in this area include the potential to make informed decisions about what is needed to be an expert choral conductor. This presentation will be an interactive spoken paper employing non-linear

digital presentational approach. This will allow the research presentation to follow a natural progression of the data with flow in non-linear directions.

Yang, Yanyi

Application of Music Psychology in Music Teaching

Both music perception and cognition are important for music learning. This article discusses how theories of music psychology could help teachers guiding young students to music appreciation.

Yeh, Yi-Lien

Graduate School of Education, University of Exeter, UK

The Attitude and Opinion of Taiwanese Piano Teachers on Creativity

Although many researchers have attempted to develop theories related to musical creativity, the issues as they relate to one-to-one instrumental teaching have received much less attention. Therefore, the aim of this study is to explore the attitude and opinion on creativity held by Taiwanese piano teachers. A questionnaire was used for data collection, and this included a creativity self-assessment test and the evaluation of the importance of different teaching targets, both with a five-point Likert-type scales and one open question. The sampling was undertaken using the snowball method, and involved 38 Taiwanese piano teachers who completed the questionnaire via the Internet. The Statistics Package for the Social Sciences (SPSS) statistical software was used to calculate by average and percentage in terms of the first part of the questionnaire. In addition, the qualitative information from open-ended questions was analyzed. The following results were obtained: 1) Half of the participants believe that creativity relies highly on the musical aptitude and their definition of the creativity tends to be ambiguous, such as imaging or making something new and different. 2) Compared with musical interpretation and creativity, performance technique was recognized as the most important teaching aim by most Taiwanese piano teachers. Only three teachers thought that musical interpretation was their first priority. 3) One fifth of participants expressed that musical improvisation and composition played a vital part in their piano teaching. 4) One third of Taiwanese piano teachers defined creativity as an alternative, a possibility based on some basic principles and a form of self-expression respectively. 5) Very few participants involved the concept of thinking process, value judgment, assessment and purpose of creating within their definition of the creativity. 6) None of the participants defined creativity from the perspective of critical thinking. To conclude, most participants attempt to describe their definition of creativity from diverse perspectives and keep the positive attitude towards the creativity. However, this research result may be limited by small-scale survey. Moreover, the gap between their attitude towards creativity and their teaching practice needs to be researched further.

Yi, Gina

A World through Sound: The Musical Experiences of a Child with Multiple Disabilities in an Early Childhood Music Class

With the intent of improving early childhood music education for children with disabilities, the purpose of this case study was to explore the musical experiences of a child with multiple disabilities: cortical visual impairment (CVI) and cerebral palsy (CP) in an early childhood music class. I observed the child in a class for children aged birth to three years, for four weeks of a 10-week program. The researcher also interviewed the teacher and the child's mother. Analysis of data revealed three main themes encompassing the musical experience of a child: engaging experience, exploratory experience and non-participatory experience. Additional emerging themes were awareness of mother, teacher adaptation, and role of caregiver. Certain facial expressions, vocal responses, and behaviors of the child were observed consistently during four-week observations and were identified and served as cues that she was responding musically. Due to child's disabilities, she participated less in structured movement activities and activities with percussion manipulatives than other children in the class. However, she was "attuned" musically, giving random, and purposeful vocal responses to music. Active participation of a caregiver and teacher's awareness of child's disabilities also was important factors that enhanced the child's participation in class.

Yin, Aiqing

Jiazhi Wang, School of Media Science

The Humanistic Promises Made by Music Aesthetic Education

This study explore human history of ideology and the educational practice from a historical point of view. Any research related to the existence and development of human being is always, to some degree, concerned with human worth of aesthetic education and concerned with its philosophical foundation. Through retrospection of music aesthetic education in ancient China and Greece, this part clearly states the view that the ancient Chinese and Greek cultures provide us with a good foundation and reasons for the current recognition and practice of humanistic issues in music aesthetic education. This study further analyzes "music" - the medium in music aesthetic education from the perspective of the reason for the need of music. This part explored the relationships of music and people, musical form and human form; thus, supporting the theoretical hypothesis of the promise that music aesthetic education gives to people. Based on this theory, it is against the principle of music aesthetic education to discretely interpret the entity of music, to learn music as a skill and instrument, and to remember musical knowledge and rules instead of experiencing music. This change of nature separates music and people. The impulse and creativity made by the merging of emotion and music have already been replaced by the practical needs of learning music for prestige and reputation. The main contributions of this dissertation suggest the idea of human beings as the most important target of music aesthetic education.

Yip, La Chi Rita & Ye, Ji Hong Gina Yi

Hong Kong Institute of Education

Cultural Inclusive Policy in the Music Education of Hong Kong and Nanjing

The fast growth of digital technology, transportation system, and wireless communication networks in recent years has dramatically increased the contact of people from different countries and regions. Accompanying this is the need to have better understanding of different cultures to attain harmony among all walks of life for a concerted effort to develop the earth. As an important part of culture, music facilitates the multi-faceted understanding and knowledge of countries and regions. Western classics, which have long taken an important portion of the music curriculum, gradually got more companies from local traditional music and popular music as can be seen from the music curriculum of many places. Excluding these, to what extent music from other parts of the world is included in the music, educational, and cultural policies of China is worth investigation. This paper will focus on cultural inclusivity in the music curriculum of primary and secondary schools in Hong Kong and Nanjing. Curriculum documents for various stages of learning from lower primary through senior high school levels would be investigated and compared. It will see how much cultural understanding may be brought about by the music curriculum. The depth and breadth of this cultural understanding would be analyzed and the transparency of purpose checked. There would be a review of the literature in an attempt to establish the basis for analysis of the curriculum documents. The inclusion of music from different parts of the world appears to be covered in relation to the domains of appreciation, performing, and creating, as well as cultural specific areas such as aesthetic sense, philosophical aspirations, and functionalities (context of the music). Implications for music education, teacher education, and policy-making regarding cultural inclusiveness would be deliberated to inform concerned music educators.

Zacharopoulou, Kyriaki

Department of Music Studies, Aristotle University of Thessaloniki, Greece

The Development of Affective Responses to Musical Dissonance

This study explored the developmental perception of musical dissonance and its connection to musical emotions. Musical dissonance is considered to be the result of cultural exposure, initiated by physiological mechanisms of the human auditory system (sensory dissonance). Previous research, including listening tests and neurological studies, has displayed newborn and young infants' preference for consonant music, a finding that supports the existence of robust innate hearing mechanisms in perceiving sensory dissonance. Since human babies could definitely have had already been acculturated even as fetuses to musical conventions, by listening to external sounds and music, analogous studies of newborn animals have also revealed the existence of such biological mechanisms. However, research on

older children is scarce, and has produced varied results concerning the development of the perception of musical dissonance. Moreover, the study of emotional connotations of musical dissonance in young and older children is limited to the examination of preference. The aim of the present study was to investigate the perception of musical dissonance by preschoolers and older children, and study their emotional responses in comparison to schemata of adult emotional behavior. An innovative approach was adopted, engaging children in a creative manipulation of multimedia stimuli. Seventeen preschoolers, aged 4-6, and twenty-nine older children, aged 11-12, were presented to nine combinations of pictures, videos and musical pieces. Visual stimuli were selected upon their capacity to arouse extreme levels of valence and arousal. The musical stimuli comprised of three short musical pieces and their variations, specially composed to communicate different levels of musical dissonance. Children were asked to pair musical stimuli to visual stimuli. Preschoolers were less sensitive in distinguishing between consonant and dissonant versions (less than chance performance), while older children performed very successfully, and their performance correlated highly with adults' performance. The findings of the present study provide important information on the developmental change of the affective responses to musical dissonance. The study suggests that while babies are born with neurobiological predispositions to perceive sensory dissonance, enculturation processes taking place during the age of middle childhood disrupt the development of this ability. Newly acquired culture-specific knowledge contributes decisively on perception of dissonance as a musical element with emotional connotations. However, children assimilate new knowledge and display a performance similar to that of an adult, only by late childhood.

Zafranas, Nikolaos

Aristotle University of Thessaloniki, Greece

Teaching Music in Multi-Musical Cultural Settings: Why Varied Stimuli Might Produce Improved Cognitive Test Scores

In geographical areas such as Greece, where different cultural traditions meet and coexist, a musical environment providing a complex mixture of everyday musical exposures is common. In most cases of formal music training, western musical systems prevail. However, there are music learning environments in Greece that merge traditional and/or church music with western musical systems. The traditional byzantine hymns may equally be part of such musical environments as music based on western musical systems. Recently, researchers in the cultural neuroscience of music have found that individuals exposed to two diverse musical systems show a more complex behavioral-neural relationship than monomusical individuals. Research has also shown that unexpected violations of chord succession rules were differently processed by musicians trained in two different musical systems than in western classical music experts. On a separate note, sustained musical experience in individuals has been found to confer cognitive, perceptual and biological advantages that lie beneath the hearing and encoding of speech in background noise. This research aimed to examine if children singing in both aforementioned music genres would show differentiated cognitive test scores compared to other children using a standardized test. Twenty-seven kindergarten and elementary school children, all first year members of a Greek community choir affiliated to an orthodox church, participated in this research receiving a one-hour choir lesson weekly during the school year 2010-2011. Six sub-tests from the Kaufman Assessment Battery for Children were administered. Results revealed that participants showed an above-average score based on their norm-referenced standardized scores. Implications of the above findings may point towards the beneficial impact of including musical material derived from different musical systems in music educational programs.

Zhao, Yanfang

Music Department, Arts College, Xiamen University, China

The Cultural Connotation of the Dulcimer: International Features and Chinese Characters

The author had done a research about the history and present situation of dulcimer in Europe and China. Dulcimer is a musical instrument that could be found in many areas of the world. In this paper, the author described the dulcimer's history in different countries, explored its existing condition, the changes and innovations after it had been bringing to China. The paper also illustrates the international features and Chinese cultural characters.

Zavalko, Kateryna

National Pedagogical Dragomanov University

Teaching Preschoolers to Play the Violin on the Basis of Innovative Violin Techniques

Effective ways of teaching preschool children playing violin are studied and discussed in this article, which is based on a generalization of theoretical sources and analysis of statistical data. To improve effectiveness of teaching preschoolers to play violin, a curriculum was developed to include lessons of violin and solfege. The project lasted through 2010-2011 academic year (Children's School of Music № 1, Cherkassy, Ukraine), covered five violinists 4-5 years old. Curriculum was developed based on the musical and pedagogical concepts of C. Orff, Z. Kodaly, E. Jaques-Dalcroze and methods of teaching violin G. Zilvey, S. Miltonyan, E. Pudovochkin. Each child attended two violin lessons a week (in small groups) and one lesson of solfege. Violin classes in a mini group allowed to keep children's interested in the work and prevention of the motivational crisis. Competition and desire to show themselves were primary motivations for children to achieve a good performance during lessons. In the process of mastering hand positions and initial skills of sound acquirement, we used the methods of co-separate musical acts, imitations. Since violin is a melodic instrument, we, from the very first lesson, developed the ability of a violinist to perform melodic phrases expressively. Each violin lesson consisted of the following elements: processing of educational material by the "Colourstrings" manual, music performance, playing a duet (with another child, with a teacher), elementary musical improvisation (melodies, rhythmic patterns), and games-exercises. The success of teaching children to play the violin largely depended on the skill of the teacher to stimulate the development of musical abilities in the learning process. In order to enhance the success of the develpment of their music abilities, the solfege course was designed for violin beginners. These lessons ensured mastering of the basics of musical literacy with a focus on playing violin while considering the logic of passing musical material on violin lessons. With the assimilation of the new material, we used violin: teacher illustrated new material on the violin; children played rhythmic patterns, picked out intervals and simple melodies by ear. A year-long violin course, based on the curriculum, allowed children to achieve significant results: enhance musical abilities, master playing violin within the first position, detache and legato strokes, basics of ensemble music-making. The effectiveness of training has increased due to: integration of innovative methods of teaching violin play; teaching children in small groups; designing solfege lessons for violin beginners. At the same time, this course requires extensive discussion and review of its effectiveness by means of teaching experiment.

Zhukov, Katie

School of Music, University of Queensland

Evaluating a New Sight-reading Course for Advanced Pianists

The paper reports on the trial of a new sight-reading curriculum for university pianists, based on the findings from a research project at the University of Queensland that developed new pedagogies for teaching of sight-reading skills to advanced pianists. Sight-reading of music is often viewed as an inborn talent rather than a skill that can be trained. Research into sight-reading has been fragmented, with few studies using similar approaches. The literature suggests that the size of accompanying repertoire, rhythm training and understanding of characteristics of different styles are some of the factors contributing to fluent sight-reading. These three areas formed the basis for new pedagogies that were evaluated against a control group in a large-scale study, showing improvement in sight-reading skills after training. The three approaches were bundled into a single sight-reading curriculum for higher education that is being trialed in late 2011- early 2012 in four tertiary institutions in small tutorials and studio lessons. The course consists of 10 weeks of materials, each week focusing on three areas: rhythm training, understanding of mainstream musical styles and duet playing. The content is intended for quick study only. The Rhythm training section focuses on application of basic rhythms in simple and compound time to simple melodic material, progressing to longer mixed rhythmic patterns. The aim of the Style section is to develop the analytical understanding and practical experience of characteristics of each style, in particular structure, harmony, melodic shape and typical formulas. The playing of pieces in Duet section improves horizontal eye movement and ability to count and keep the pulse. The repertoire for the course was developed by the researcher in collaboration with the participating staff. Staff and students have the opportunity to post comments on dedicated website throughout the course. This feedback together with a formal curriculum evaluation at the end of the first implementation and

input from International Reference Group will be used to refine the materials for the second trial. Students' perceptions of the impact of the curriculum on their sight-reading skills are being evaluated through questionnaires. A commercial release of the curriculum is planned for the end of 2012.

Zubeldia, Miren A.[1]; Diaz, Maravillas[2] & Eider, Goñi

1. Conservatorio Profesional Ataúlfo Argenta; 2 University of the Basque Country

Multiple Self-concepts and Adherence to the Music

The aim of this paper is to draw attention to an ongoing investigation that is taking place at the University of the Basque Country. Its main purpose is to determine the relationships between the multiple domains that make up the self-concept and the adherence behavior to music. The multidimensional and hierarchical conception of self-concept, namely the model proposed by Shavelson and Hubner (1976) which continues to stimulate multiple works of investigation, is now widely accepted by the scientific community. As for the relationship between self-concepts and adherence to the music, we have found no outstanding references. In this research we have focused on observable behaviors of adherence, considering that a good adherence attitude towards music does not always mean good adherence behavior. The tasks that define our list of adequate adherence behaviors include, among others, the daily practice devoted to the instrument, active participation in concerts inside and outside academia, or voluntary (not as part of the curricula) rehearsal in group. Frequency and duration are likewise specifying for all activities. To achieve this goal we have used the following tools: the Multidimensional Self-Concept Questionnaire (AUDIM) to measure the dimensions of the self-concept, developed from the Shavelson model and the various research based on it (Goñi, Ruiz de Azua and Rodriguez, 2006; Goñi, 2009; Fernandez, 2010), and the musical self concept questionnaire created from the MUSPI (Music Self-Perception Inventory) by Vispoel (1995). Data are collected from two different sources in Spain: a sample of Conservatory students and another of University students not receiving specialized musical instruction. We are currently in the process of analyzing data from the dimensions measured by the AUDIM (academic, social, personal and physical self-concept) and those obtained by our questionnaire of music self-concept. Likewise, we will observe the results taking into account the variables of age, gender, extracurricular activities, and adherence behaviors. As for the implications, we believe that the contributions of this research will enrich the knowledge in the field of psychology and musical performance as well as contribute to the improvement in the practices of educational institutions. Finally the results of this study may encourage intervention programs in the future, which should be aimed at improving the long and arduous process of learning to play an instrument.

SYMPOSIA
&
ROUNDTABLES
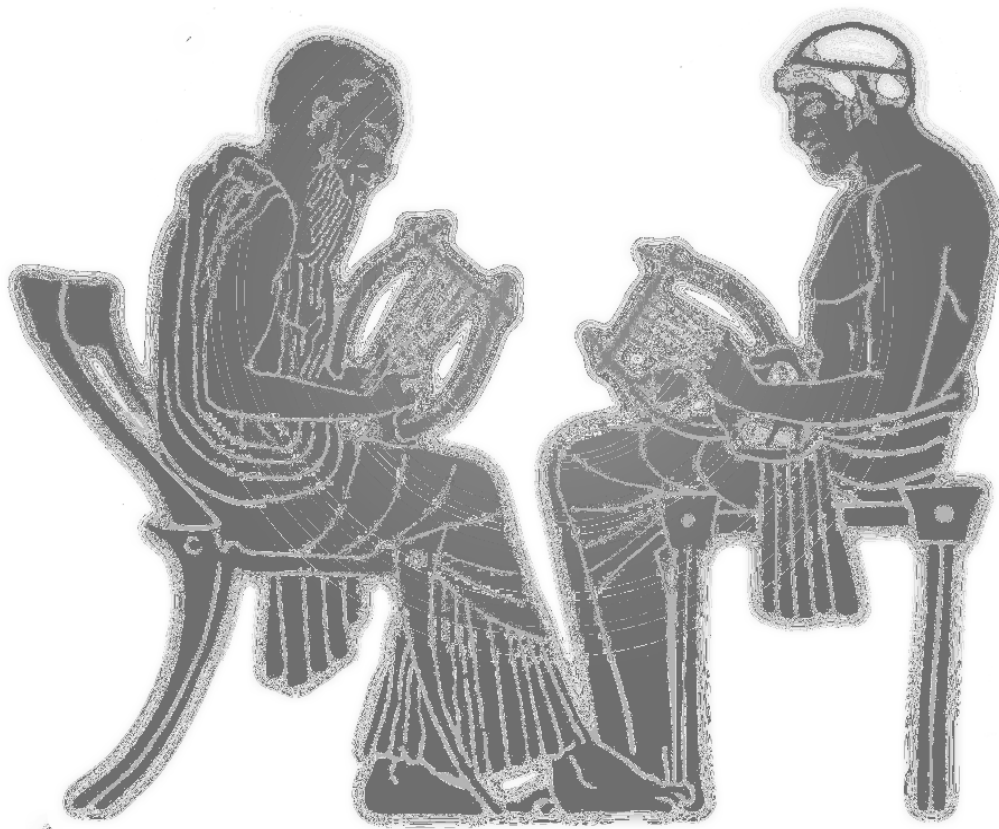
Ancient Greek Philosophy:
A Foundation of Music Education Across Cultures

Chair:
Marie McCarthy, University of Michigan

Discussants:
Wayne Bowman, New York University
Gordon Cox, University of Reading (retired)
Ana Lucia Frega, Music and Sonic Department, Instituto Universitario Nacional del
*   Arte/IUNA*

At the 2006 ISME Conference in Kuala Lumpur, the History Standing Committee (HSC) decided that for future conferences we would honor and highlight the music education history of the country that hosts the conference. We agreed that we would make every effort to include a session on the history of music education in that country. At the 2008 conference in Bologna, HSC sponsored a symposium on solmization, and organized a tour to Arezzo, both cases highlighting the contributions of Italian musician and innovator Guido d'Arezzo. In Beijing in 2010, one HSC-sponsored session focused on the influence and presence of Confucian philosophy in the history of music education in China. For the upcoming conference in Thessaloniki, the HSC proposes a Symposium on an important Greek contribution to the foundations of music education philosophy. The theme is Greek Philosophy: A Foundation of Music Education Across Cultures. The format chosen is a symposium that will include a major presentation with three invited respondents. Each respondent will address how Greek philosophy has influenced music education philosophy in her/his respective countries. This comparative approach to history will deepen understanding of how the ideas of Greek philosophers, particularly Plato, were disseminated to different areas of the world and will highlight the uniqueness of their application and interpretation in particular cultural contexts.

On the Origins of Pedagogy: Ancient Greek Theoretical and Philosophical Inheritance and Music Education, from Late Antiquity to the Early Modern Era

Théodora Psychoyou, Université de Paris-Sorbonne (Musique et Musicologie)

Understanding ancient sources today cannot rely on a mere transposition of terms from one period into another. During the period of Antiquity, the meanings of words changed and terminology evolved. Furthermore, the meaning of ancient sources and their inheritance cannot be understood without taking into account the impact of centuries of history of music, of education, and eventually of musical education. This paper discussed these 2 aspects, throughout the trajectory of main Greek sources and authorities in their reception from late Antiquity until the 17th Century. The Greek musical paradigm established a model not only for musical education, but for a wider range of activities, including pedagogy in general. This is linked not only to the fact that the word "music" itself covers, in sources from Antiquity (and until the modern era, in a certain way), a wider range than musical practice alone; moreover, everything is based on music in the Greek paradigmatic scheme, an audible or not audible music, and the sensitive expression of numbers (since the Pythagorean musical foundations). Harmonia is the model of order and equilibrium (Heraclitus, Plato). In that sense we can trace Greek musical heritage as a main model, for music and beyond, in the ordering of knowledge and its transmission in medieval and modern culture. And thus we can understand why music was a primary discipline of the Latin Quadrivium, and of the medieval scholastic and humanist education system: a cosmological model of harmonia, a model of political organization and of pedagogy. But even as scholars and philosophers of the 17th century proposed a new definition of disciplinary fields and eventually ejected music from the center of the system, the impact of this secular heritage according to which "everything is music", and that of the ancient Greek philosophical foundations still remains active today.

An Introduction to the ISME Commissions

Chair
Alice-Ann Darrow, The Florida State University

This session will include an introduction of the seven ISME Commissions: (1) Research, (2) Music in Schools and Teacher Education, (3) Music Policy: Cultural, Educational and Mass Media, (4) Early Childhood Music Education, (5) Education of the Professional Musician, (6) Community Music Activity, (7) Music in Special Education, Music Therapy and Music Medicine. Introductions will include the nature of these commissions within the ISME organization, their mission and purpose statements, their website information, the topics covered in the Commission 2012 Pre-conference Seminars, and how to participate in future Commission Seminars.

Beyond the Audition Approaches to Identifying and Nurturing Musical Potential in Young People

Session Organizer
Sarah Hennessy, University of Exeter

Over the past 3 years, a collaborative project has been developed in England to investigate and trial ways to identify young people with exceptional musical potential. The collaboration is coordinated by the charity "Awards for Young Musicians" and includes a recently established specialist music school offering innovative approaches to the nurturing of able young musicians in the south west of England; Exeter and Bristol University teacher training programs and a community music network (Music Leader Southwest). The project has brought together experienced and novice practitioners to explore and devise a robust set of criteria that school-based teachers and educators in other settings could use to identify musical potential in young people and consequently to learn more about what to do next. The project is evolving through continuing work in a range of primary and secondary schools as well as out of school settings. Observation through video recording of sessions and close analysis alongside other team members and teachers is providing a rich source of evidence for understanding qualities of musical engagement of individuals in class sized and often mixed ability groups. The project continues and is now aiming to focus more on how the ways of working developed in the project could be used as part of professional development for music educators more widely. The session will comprise linked presentations which combine theoretical and practical aspects to provide insights into the project's aims and practices, and to raise questions about implications for young musicians' learning and music educators' thinking and practice.

An Alternative Approach to Selecting and Supporting Young People with Exceptional Musical Ability

Lisa Tregale, South West Music School

South West Music School (SWMS) selects, each year, new intake of students through a 3-part process: Individual performance; one to one discussion with a mentor; and a creative group workshop. SWMS believes that this approach is fundamental to making sound judgments, enabling them to distinguish between young people who are technically proficient and confident in a conventional performance context from those who display genuine musicianship. So what do you do with a young person once they have been identified as gifted and talented? SWMS has developed a unique response. Once selected, SWMS works with their young musicians in a personalized way by providing a bespoke program of individualized learning, mentoring and intensive residential learning experiences. In this presentation we will present this unique model for music education in the UK and how young people identify their own developmental

needs and shape their entire musical program. We will present how musicians from all genres of music can collaborate in musical learning and understanding and how through our model we address the issues of geographical isolation and social exclusion.

Defining and Redefining Musical Potential and Abilities in Young People

Sarah Hennessy, University of Exeter

In England, while some children will be fortunate enough to be able to afford instrumental lessons, there are many who are not. Schools will often provide a wide range of opportunities for pupils to engage with music out of hours, but it remains a challenge to provide for children with exceptional abilities, especially in rural regions and areas of serious deprivation. The South West Music School and Awards for Young Musicians has a responsibility to address this challenge and, in this collaboration, are doing so through this project. Traditional approaches to identifying musical ability tend to focus on characteristics of performing usually associated with classical music education. The idea of talent has been most extensively researched and discussed within this context. Work by Sloboda and Howe (1991), Hallam (1998), McPherson(2002), and Williamon (2004) is all located in the classical tradition of one to one or small group teaching where acquisition of technical skill often dominates judgments. It is only more recently that, due to changes in curriculum and inclusion of more diverse genres and styles; and the increase in prominence of creative music making (as a goal in itself) that the debate about what constitutes talent or giftedness has broadened and thus become more complex. The project has also involved student teachers at 2 different universities; and has disseminated the outcomes of a variety of exercises and discussions on "what does musical ability look/sound like" to a wide range of professionals concerned with the training opportunities for young musicians. Aspects of this process will be explained and illustrated in this presentation.

Identifying Musical Potential in a Group Setting

Hugh Nankivell, Freelance composer/music leader

In this project, I have devised a new program of practical and analytical activities aimed at identifying musical potential within a group setting and following this up with an assessment of how this musical potential might be encouraged both within and without the group. I have used the same set of creative practical musical activities, when working with a variety of different ages within school (7-8 year olds; 12-13 year olds; 15-16 year olds) and mixed age groups within other organizations (SWMS – ages 8-16; Devon Music Collective Rock School – ages 12-22) in the Southwest of England. These include clapping games, call and response songs, percussion playing and song-writing. Through analysis of video footage of these sessions, we have identified certain individuals who show musical potential. In the symposium, I will lead a set of practical musical activities with the delegate group. We will then discuss the session and watch video footage of similar music-making from some of the examples of young people. Finally we will discuss how this observed musical potential might be developed both by the music leader who regularly works with that individual and what other options there are for the students to develop their skills.

ABSTRACTS

Can Active Engagement with Music Promote Well-being?

Chair
Susan Hallam, Institute of Education University of London

There is a growing body of evidence which suggests that active engagement with music can: 1. Promote the development of listening skills with positive consequences for language and literacy; 2. Enhance spatial reasoning with consequences for overall intellectual development and some mathematical skills; 3. Support the development of fine motor skills; 4. Where there are successful musical outcomes enhance self-esteem; and 5. Support the development of some social skills including team working. There has been less focus on the extent to which engagement with music can enhance general well-being. This symposium draws together 4 papers that explored the impact of active engagement with music on well-being. Paper 1 considered the responses of primary school children to engaging in playing specially designed marimbas in an Australian primary school setting and how apprehension about musical activity needs to be overcome for them to fully benefit from participation. The second paper drew on data from young people in Estonia to explore the extent to which school music lessons provided opportunities to engage with the therapeutic aspects of music. While school music did not appear to promote well-being, the young people were aware of the way that music could reduce stress through musical activities undertaken out of school. Paper 3 reported preliminary findings from research in the UK offering music therapy to disaffected young people, while Paper 4 reported the findings from a study of active engagement with music in older people demonstrating clear benefits in terms of health and well-being. Discussion will focus on how the wider benefits of music in terms of well-being might be more generally engendered in music education at school level and what can be learned about how to do this from music activities that do promote well-being. The symposium will last for 90 minutes.

Children, Marimbas, and Meaning

Susan Buchan, Victoria University, Melbourne, Australia

This paper discusses the findings of a study which sought to explore the responses of children to their involvement in playing specially designed marimbas (large Zimbabwean-style xylophones) and non-conventional "wacky" instruments in a primary school setting with an Artist-In-Residence. The study is conceptualized within the inclusive, holistic, and accessible approach to music education of the Orff Schulwerk. It is an approach, which particularly emphasizes the importance of the processes of musical interaction and engagement within the context of a learning community. A multi-modal research method was adopted in which children's responses were explored through the use of a variety of artistic means of self-expression including drawing, painting, poetry and writing. The results of the study revealed that children derived significant personal, social and cultural meaning from their involvement in music-making with the Artist-In-Residence. The results also revealed the prevalence of apprehension amongst children from a school situated within a suburb of low socio-economic status, about active involvement in music-making. The study concluded that in addition to promoting children's participation in making music of high artistic merit for presentation to others, there may be value in promoting approaches to music education which focus more on the processes of participation. Such approaches may be less likely to cause apprehension amongst children and may have benefits for children's development and well-being. The implications for music education of teaching approaches which place value on playing music in synchrony in a social context will be discussed.

Music Therapy for Youth at Risk: Research in the UK

Philippa Derrington, The Cottenham Academy, Cambridge, UK; Marion Long

This paper presents a systematic evaluation of music therapy in school with adolescents who are at risk of under-achieving or exclusion due to complex emotional and behavioral difficulties.

Funded by the Music Therapy Charity, the project focuses on the role that music therapy plays in shaping adolescents' well-being, and social and emotional development by reducing anxiety, increasing self-esteem and therefore enabling students to benefit more from learning opportunities in school. This multi-site project is being carried out at different educational settings where the experiences of adolescents have been recorded alongside other data from school, concerning attendance, incidents of challenging behavior and periods of exclusion. Young people's perceptions of their lives before and after music therapy were captured using semi-structured interviews and questionnaires at four points in time. Their teachers were also consulted. Key aspects of the intervention method are specific to work with adolescents, but the approach being mainly student-centered, reflects Rogers' (1961) approach offering empathy, congruence and unconditional positive regard, Alvin's model of improvisational music therapy (1975) and Priestley's model of analytically oriented music therapy (1975). This paper will feature examples of this music therapy approach, the methods that have enabled data collection from a "hard-to-reach" population and the project's findings prior to their publication. We will consider the project's key findings in terms of practical implications for schools and illustrate features of best practice and recommendations for future development.

Promoting well-being in older people through community music making

Andrea Creech, Institute of Education, University of London

The New Dynamics of Aging funded research reported here explored the role of music in older people's lives and how participation in making music enhanced their social, emotional and cognitive well-being. The research comprised three case studies, the Sage, Gateshead, the Connect Program of the Guildhall School of Music, and Westminster Adult Education Service, which each offer a variety of musical activities to older people. Data collection included questionnaires completed by older people prior to and following musical participation over a nine month period which included two measures of well-being, individual and focus group interviews, video observations of rehearsals and performance, and interviews with facilitators and relatives. Questionnaires were also completed by older people participating in other group activities. The findings showed that those participating in music responded more positively on a range of measures of wellbeing than those participating in other activities and that these benefits continued through the 3rd age into the 4th age. The participants identified social, personal, health and intellectual benefits. Particular issues arising from the research related to barriers to participation, accessibility and the need to provide training for those facilitating the activities.

Therapeutic Outcomes from Music Lessons: What Supports and Influences Pupils?

Marit Mõistlik, Tallinn University

The focus of this presentation is to analyze what associations are related with music lessons by (former) pupils, how they are connected with the role of music teachers and whether music teachers allow supportive and influential environments in their lessons from former pupils' perspectives which enhance wellbeing and active music making. It brings together data from two studies where semi-structured interviews were conducted and questionnaires administered. Sample A consisted of 20 university students (10 males; 10 females), ten of whom were actively involved with music and ten who were not. Sample B consisted of 227 13-14 year old pupils, 47% of them were boys (n = 107) and 53% girls (n = 120), from seven general education schools in the largest city in Estonia. Interviews revealed the central role of music teachers. Four profiles emerged which characterized musical behavior of the participants after leaving school. The results from the questionnaire showed that although 7th grade pupils' negative emotions relating to music lessons were greater than the positive, 83% of respondents claimed to use listening to music and 25% singing and music-making to relieve stress. Pupils discovered the therapeutic effects of music outside of music lessons. It seems that the health promotion opportunities offered by music are not yet fully attained in class music lessons. In the light of the results from both studies a model for a therapeutic approach to music education has been developed, the axis of which is the support of personal well-being through activation of innate musicality.

ABSTRACTS

Choral Education in Greece:
Perspectives from Primary, Secondary, and Tertiary Education

Chair
Miranda Chrysoula Caldi, Ionian University - Corfu

The study deals with Greek choral education in the 3 levels provided by the Greek educational system: primary, secondary, and tertiary education. It is a combined study on a nationwide basis by three University Choral Educators, who attempt to outline and compare the structure and function of the Greek choral educational system at the above education levels. Starting point for the design and realization of the study was the sharp increase in numbers of school choirs in Greece during the decade 1998 to 2008, in relation to the founding of the university music departments and the appointment music educators in Greek schools. The motivation of the presenters was strengthened by the fact that for first time in the history of Greek Music Education there was observed a de facto concerted effort of the school music teachers to implement the teaching of Western-style choral music in school. Similarly, there was in interesting change in the profile of students admitted to the university music departments, where a gradual increase in their choral education at school age was observed. The research was conducted at a depth of 3 years (2008-2011), during which collected data were compared and appropriate conclusions were exported. The data of the study were particularly important. First of all, this was the first attempt to record the actual situation of Greek choral education at a national level. Furthermore, a comparison of teaching strategies and music results of school choirs was succeeded. As a result, a series of measures and programs that contributed to the progress of Greek choral education system were applied/introduced, such as the Ionian University's Summer Academy for directors of school choirs, the publishing of books with guidelines for school choir directors, an increase of university activities and projects related to school choral education.

A Comparative Study of Choral Education in Three Types of Greek Middle Schools: Public, Private, and Music Schools

Maria Emma Meligopoulou, Aristotle University of Thessaloniki

Choral Music is taught in the 4 Music Departments of the Greek Universities. In 2 of these departments choral education is taught for 4 semesters as part of the basic curriculum. In the other 2 departments, students simply participate as choral members in the departmental choir, in the 1 department as part of the basic curriculum for 4 semesters, and the other as a non-curricular activity. In this comparative study, focus was placed on the pre-education of the students prior to their entering the University and secondly on the program of study during their years at the University, with an evaluation of the outcomes. There was also an evaluation of the courses in choral education for music educators with regard to their effectiveness in covering important aspects of choral training (i.e. correct vocal technique, conducting practices, repertoire, etc.) and possibilities for their successful application within the junior, middle and secondary schools. Videos and recordings of student projects relating to choral education and the application of these projects in Junior and Secondary education will be shown. The presentation concludes with possible suggestions for further development in these programs.

The Role of Choral and Collective Singing in Primary School Education in Greece

Maria Varvarigou, Institute of Education, University of London

Choral Education in Secondary Greek Schools has been officially upgraded in recent years. There are an increasing number of school choirs which have moved from "collective" singing to "choral" singing on a systematic basis that results to a higher artistic music level school choir. In the present paper, elements that distinguish the musical results of schools from the above three categories—which comprise the majority of Greek schools— are explored. From the collected data, it appears that the musical outcome of the school choir does not result from the type of

school (i.e., Private, Public or Music school) but rather from factors such as the teacher's professionalism, the school's infrastructure, the chosen repertoire and the location of the school. There were observed Music School Choirs which sang limited choral repertoire in unison whilst Public or Private school choirs located in different parts of the country sung a more sophisticated repertoire of a higher artistic level. The study underlines these differences and presents examples of different school choirs through videos and recordings of performances. The presentation concludes with suggestions for further development of Middle school choral education in Greece.

Claiming Semiotic Space by Composing: Pedagogical Perspectives on Creative Agency in Finnish General Music Education

Session Organizer
Lauri Väkevä, Sibelius Academy

Related to the Sibelius Academy based research project "Creativity, Agency, and Democratic Research in Music Education", this symposium involves spoken papers and related demonstrations that reveal a variety of perspectives on composing pedagogy. We approach the subject through cases from the Finnish music education field. The cases display various ways in which composing can be a natural part of everyday musical interactions between teachers and students in different settings. We are especially interested in "hidden" composing pedagogy, that is, composing pedagogy outside the established professional music institutions. We also suggest that composing can be examined as an informal field, in which people may find their musical calling without pedagogical guidance, and that this should be taken seriously when discussing the role of creative approaches in music education. It is also important to recognize different contexts in which this kind of informal learning can take place: one example is the online communities that provide open forums for transactions related to composing outside school music and music schools. Theoretically speaking, we consider composing as a central, perhaps even the epitome of, musical action, arguing that in its most extensive sense, composing pedagogy helps to build agency in shared social-cultural realm. From this standpoint, instead of merely considering composing as a musical skill, it should be seen as a primary way to empower people for creativity in a semiotic field. The symposium will also celebrate the book "Educating composers— pedagogical viewpoints to creative agency in music", to be published in Finland in 2012.

Introduction: Theoretical Points of Departure

Lauri Väkevä, Sibelius Academy; Juha Ojala, University of Oulu

This short introduction will clarify the theoretical tenets of the project, and outline of the book to be published as an outcome of the project. We will discuss the pragmatist semiotic perspective of composing and the standpoint of musical creativity as a form of social agency, and argue for a view that takes composing as an epitome of musical meaning making.

Composing as a Tool in Special Music Education

Tuulikki Laes, Sibelius Academy; Markku Kaikkonen, Special Music Centre Resonaari

Our presentation deals with the role of composing as a tool for learning and teaching among students with special educational needs. The general commitment to the principle of inclusion in Finnish school system is challenging music teachers to notice individual needs and demands of diverse students. Furthermore, new methods and tools are needed in order to allow children and adults with special needs to access to goal-oriented instrument tuition as a step further in the on-going democratization process of music education. Special music education is a rather new discipline and the number of professionals is constantly increasing. Yet, a deeper theoretical articulation of the domain is still deficient. The presentation discusses central features and challenges regarding the definition of special music education from the Finnish perspective. Along with conceptual and theoretical reflection, we present tools that aim at musical inventing, improvising and composing with special needs students, namely the Figurenotes© system and the Rhythm Education approach. Both are developed at the Special Music Centre Resonaari in Helsinki and are widely used in various contexts of music teaching and learning. Although composing is often a key to independent musicianship, artistic expression and musical interaction with others, a certain level of competence is usually expected from the student. We, however, argue for the teacher's responsibility to find ways also for students with minuscule abilities of abstract comprehension and communication to gain experience of self-rule in a musical context. At its best, composing will result as meaningful musical participation with all students.

Composing in a Music Theory Class: Promoting Meaning-making and Musical Participation

Anna Kuoppamäki, Sibelius Academy

Learning music theory is traditionally understood as mainly absorbing formal musical knowledge, like concepts, categories and terminology, rather than something that involves creativity and elements of play, such as improvising or composing. Likewise, it usually is taught apart from actual music making. However, particularly when dealing with young students at the primary level, the musical knowledge easily remains abstract and disconnected from skills when separated from practical context. In this presentation, music theory class is viewed as creative and interactive, laboratory-type of environment, in which musical knowledge can be explored and tested while making music together as a group. In such a pedagogical environment, collaborative composing can provide valuable tools for leading conversation about music and for practicing musical agency, both individually and collectively. Reflecting and sharing opinions while working as a group with compositional tasks, offers a space for making musical judgments and choices. It allows the students to develop personal appreciation, understanding and meaning, but also opens possibilities to see music from different perspectives. Examples taken from the context of Finnish music school music theory class demonstrate how learning music theory can be integrated with collaborative and creative music making, and how composing as an interactive and shared process may foster meaning making and musical participation among the students.

Fostering Musical Agency in the Comprehensive School

Hanna Nikkanen, Sibelius Academy; Mirja Karjalainen-Väkevä

Musical agency consists of musical skills and capacity to use them for social musical action. In this presentation, we consider composing as an activity guiding students to a dialogue with their musical context as active agents. On one hand, it is important to gain tools for joining the tradition and current musical practices. Knowing some widely used scales patterns and structures helps students to make their music sound "real" and to communicate by shared meanings. On the other hand, the concept of composing requires at least some new solutions to be done. It is therefore vital to encourage students to renew the tradition, break the rules and find new ways to rebuild musical ideas. In our presentation, we introduce two cases of composing in school context: one with after school rock bands formed by 9-10 year-old primary school students, and the other with 14 year-old secondary school students composing during their music lessons. Based on these cases, we sketch several roles for a teacher while balancing between reproduction of current musical practices and their creative renewal, and taking into account students' various starting points, their skills developing during the process, as well as student's ownership of the composition.

Learning to Compose within the Participatory Culture of New Media

Heidi Partti, Sibelius Academy; Heidi Maria Westerlund, Sibelius Academy

In this presentation, we will take a look at the participatory culture in terms of music making and learning. By drawing from two recent case studies of online music communities, we will show how the rapidly growing technology-related cultural changes enhance the democratizing of the culture of musical learning, in which composing one's own music is central. We will discuss how digital and virtual technologies enabled informal music communities are challenging the traditional conception of composing and dismantling established hierarchies between the roles of composer, performer, audience, or critic, as well as those between "professional" musicians and "amateurs" by favoring communication and an exchange of musical ideas independent of one's level of expertise. In most parts of the globe the world is now open for public self-expression in a way we have never experienced before. Recent studies reveal that both teenagers and adults are increasingly eager to share online something they have created themselves, such as their own artwork, stories and videos. Within the new media's emerging "participatory culture", evidenced in forms such as Wikipedia, Facebook and MySpace, people are able to create the contents of their own culture by themselves, blurring thus the boundaries between

consuming and producing cultural artifacts, as well as making a flexible use of technology in self-expression, socializing and learning. Importantly, within this participatory culture, members feel social connection with each other, and believe that their contributions matter.

Music Composition with Mobile Devices: Field Experiences of JamMo Software

Pirkko Paananen-Vitikka, University of Jyväskylä, Department of Music; Mikko Myllykoski

The internationally acclaimed annual Horizon report (2011) lists cloud computing and mobile devices as next 2 major technologies to make a step to the mainstream education within year 2012. We present a sequencer-based, mobile application JamMo, which is designed for game-based, collaborative and ubiquitous music learning environment for 3 to 12 year-old children. With JamMo, children can compose, listen and share music. JamMo games can be played in a standalone or group mode, which enables collaborative composition. Music sharing and feedback is possible through JamMo's community. In classroom settings, music teacher can manage and administrate children's composition processes through classroom management system. We describe characteristics of mobile music composition and classroom lesson planning in this presentation. Furthermore, we describe teacher's and children's experiences of JamMo use in different settings. The teachers regarded JamMo as a motivating and easy-to-use educational tool, which had positive effect on children's social interaction and learning. All children, including those with special needs, were musically creative with the software.

Musical Fingerprints: Developing the Pedagogy of Group Oriented Composing in General Music Education

Marja Ervasti, University of Oulu Finland

The purpose of this presentation is to explore aspects of relationships between sound, music, and other arts, or "sonic geography", in a pedagogical context of composing in Finnish comprehensive school and teacher education. The presentation will focus on meaning making in multi-layered arts-based education in situations where musicking occurs in groups by giving a portrait of multi-arts based "narrative" composing. In culturally sustainable music education, sound can be defined as audible time, music as place, and place as music. Sound and music can be seen as multi-layered and experiential phenomenon; they awaken various senses and intertwine in many ways with life and other phenomena of the world. Composing can be taken as an approach to musical understanding, in which one deepens one's artistic experience through creating music. When composing, students act as "sound innovators" in their own social situations, and music touches and moves them in profound ways. Composing can therefore be seen as a tool of art pedagogy for meaning making. However, in basic school education music is often seen from interpretative perspective instead of seeing it from the perspective of producing one´s own music material. In this presentation I will also introduce cases of compositional practices in teacher education where composition occurs in groups. My aim is to advance and deepen the pedagogy of group based composing in general and teacher education on curricular level.

Commission for Community Music Activity 2012

Session Organizer
Donald DeVito, Sidney Lanier Center

This session will revisit some of the themes explored by the commission for Community Music Activity (CMA) during the seminar in Corfu. CMA participants from across the community music spectrum will discuss ideas from three key themes. 1. Global Initiatives: Innovation and Collaboration in Community Music. This includes initiatives for the development of the Asian Pacific Community Music Network, initiatives to increase representation from Middle Eastern regions and initiatives to enhance participation from members in Low and Medium HDI countries. 2. Bridging Community Music Environments: Local and Global Applications, which asks, "What are some of the services, engagement initiatives or strategies that would be helpful in bridging diverse community music environments?" and 3. Community Music and the Future: New Era New Perspectives that asks, "In what way can or do community music researchers and practitioners collaborate to guide new perspectives in the field of community music?" Learn more about the CMA and community music practice throughout the world.

Composing for Young Musicians

Chair
Diana Blom, University of Western Sydney;

Discussants
Michael Raul Berg, CEIP Jacinto Benavente, Galapagar, Madrid
Sara Carvalho, University of Aveiro / INET-MD
Eddy K. M. Chong, Nanyang Technological University - National Institute of Education
Antonietta Loffredo, State Middle Schools (Italy)
Diana Blom, University of Western Sydney

At no point in history has classical composition experienced such a diversity of compositional styles as the beginning of the 21st century (Pieslak, 2005). This plurality can be seen as constituting both a challenge and offering an interesting and exciting range of sound possibilities for young musicians to engage with. The challenge can be choosing which styles and compositions to introduce to young musicians. The possibilities can be the opportunity for the young musician to be offered music of many styles and of many composers, allowing them to decide which they prefer. In this 90-minute symposium, 6 presenters from 6 countries discuss ways in which music educators, as performers and composers, teach, select and compose contemporary classical compositions for young musicians to enjoy. These include introducing recent classical compositional techniques and concepts through the commissioning of new works for programs of contemporary classical music specifically targeting participation by young listeners and performers; the careful selection of one piece of contemporary classical music which encourages performer creative thinking, leading, in turn, to student compositional thinking; and the primary teacher as composer encouraging the students to be composers too. Three composers talk of the thinking behind their works written for young musicians to perform – operas written for the vocal requirements of young singers of different ages; chamber works with titles and stylistic aspects to draw young musicians into the music; and an orchestral work with a storyline designed to communicate directly with young listeners, and research into this approach. Several themes emerge from the presentations: the use of themes and narratives to enhance communication and draw students' interest into new classical music; the young musician led to compositional thinking through the teacher at primary and tertiary level; and commissioning and composing for the different developmental stages of young musicians.

Cradling and Empowering the Human Spirit: Narratives on the Transformative Power of Music in a Time of Crisis

Chair
Sheila C Woodward, University of Southern California

By offering students experiences that allow for making intimate connections with the spiritual nature of music, we impact their perspectives on the value of what they do. An example of such an attempt was designed within a doctoral music education course. It aimed to contribute towards embracing a spiritual dimension of practice, recognizing the whole student functioning both as an individual and as a member of the community. This investigation of "Music in a time of crisis: Narratives of the transformative power of music" was introduced through exploring the critical roles that music played in comforting and empowering people during various recent crises across the world, such as those involving the attack on the Twin Towers in New York in 2001, the Indian Ocean tsunami of 2004, Hurricane Katrina in 2005, the 2008 earthquake in Bei Chuan, China, and the 2010 Haiti earthquake. Students watched Shoah Foundation video archives of interviews with survivors of the holocaust, as they explained their survival experiences related to music. Following training exercises in interviewing techniques, designing qualitative questions, empathy building and filming techniques, students ventured into the field, conducting case studies. They filmed oral interviews with selected individuals, investigating experiences of music in periods of crisis. These involved political and war scenarios, serious injuries and illness, the death of a loved one, and a range of other devastating hardships and tragedies. The students' films were added to an archive that students reviewed in groups, before writing narratives on their observations. Key findings reported in several of these narratives are presented by students in this symposium, each indicating the transformative power of music. In later reflections on their experiences, students recounted their changing perspectives regarding the spiritual nature of music in humanity and how they see these perspectives radically impacting their future performing and teaching.

"They Were Never Able to Make the People Quiet:" Nueva Canción singer Rafael Manríquez's Experience of Music during Chile's Crisis

Jonathan Patterson, Musicians Institute, Hollywood

On September 11th, 1973, Chile's democratically-elected Socialist President Salvador Allende was ousted by General Augosto Pinochét in a coup d'etat that began 17 years of military dictatorial rule responsible for over 3,000 Chilean citizens killed or disappeared (Gómez-Barris, 2005; Frenz, 2008; Collins & Hite, 2009), many tens of thousands detained and tortured (Power, 2009; Weber, 2000), and at least 200,000 exiled (Oñate Zúñiga & Wright, 2007). Pinochet's regime outlawed populist modes of expression that had been associated with Leftism and Allende's government, targeting music specifically with active suppression of the Nueva Canción song movement through censorship and violence (Neustadt, 2004; Jofre, 1989; Gutierrez, 1998). Music played a dramatic role in helping Chileans cope with this crisis both in and outside Chile, as a mode of solidarity, protest, education, expression, and healing (Gilda Waldman, 2009; González, 1989; Han, 2004: Oñate Zúñiga, 2007; Tumas-Serna, 1992). This investigation is a case study of the story of Rafael Manriquez (b. 1947), a Chilean Nueva Canción musician who was active in Chile at the time of Allende's election and during the coup. Rafael left Chile in 1976 and ultimately settled in Berkeley, California, where he became co-founder of Grupo Raiz, a Nueva Canción band that became a vibrant force for Chilean solidarity in exile in the 1970s and 1980s. In a personal interview, Rafael shares the powerful role music played for him individually and for the broader community during the ongoing political crisis. Implications are identified pertaining to roles of music in political struggles.

A High School Music Director's Use of Music in Response to a Student's Suicide

Richard A. Perez, University of Southern California

A child's death may deeply shock and hurt any community, especially a community that spends a significant amount of time together. The high school band is no exception. After a loss, feelings

of fear, anger, and grief may consume those who were close to the person who passed away (Gardstrom, 2004). This case study uses an oral interview exploring the experience of a high school marching band director and his students after the death of one of their members. This director had to cope with his own grief and with that of his band members. In the summer of 2007, just before marching band activities resumed, the body of the baritone section leader was discovered, having hung himself in his closet. In one example of using music to address the emotional needs of the group, the director chose to have them perform "An American Elegy" by Frank Ticheli, a piece composed in response to the Columbine shootings. The inspiration of the piece being connected with other student deaths seemed relevant, providing an opening for group discussion and expressions of mutual consolation in their grief. While coping with a student's death is a tragic and immeasurably difficult experience, this teacher was able to use music as an opportunity for teaching skills beyond musicianship. His students were able to make connections between music and life, to experience comfort and supportive bonds within a musical community and to recognize how music ministers to the soul. Broad principles for the profession are identified.

Music in Genocide: A Spiritual Rock for a Scattered Nation of Survivors

Garineh Avakian

The Armenian Genocide of 1915, known to be the 20th century's first genocide, irreversibly determined who the Armenian people are today as a minority culture scattered around the world. The Armenian people continue their world-wide struggle for survival as a people. During the time of the genocide, the Armenian people were fighting for freedom and political self-determination. "They sang in military formation, tapping out the rhythm with their guns. This was their song of hope; this was their song of the future, and their song of inspiration" (Douglas, 1998, p. 329). Khachadour Abovian stated, "If the Armenian nation were a mountain, it would have crumbled. If it were iron, it would have melted. If it were a sea, it would have dried up, but the God-loving Armenian nation stood up to all these and kept its identity" (Douglas, 1998, p. 495). These case studies investigate the role of music in the Armenian genocide. Family members of survivors are interviewed orally. They recall stories told of their families singing songs in order to diminish fear and to help them stay together as a family unit. The empowering role of music was recognized, bringing forth expressions of hope and pride during their suffering. They recall the many songs composed and dedicated to the Armenian Genocide and its survivors that formed part of their emotional and spiritual recovery. Implications are drawn on the potential value of music in offering emotional and spiritual strength and healing during times of extreme crisis.

Music in Healing the Pain, Isolation, and Anguish of a Homosexual Youth

Christine M. D'Alexander, University of Southern California

Music is shown universally to be a valuable tool in times of crisis, offering a powerful source of emotional relief (Zentner, Granjean & Scherer, 2008). Adolescence can be an excruciatingly difficult time for a young adult, and many are faced with a number of tribulations throughout those years (Craig, Tucker & Wagner, 2008). There is a global crisis of homosexual teens, in particular, facing multiple forms of harassment such as rejection, isolation, and discrimination resulting from prejudice and ignorance (Smith & Drake, 2001). Many homosexual teens find the process of "coming out" to friends and family about their sexual orientation very difficult and face significant distress due to a lack of emotional support from loved ones (Potoczniak, Crosbie-Burnett & Saltzburg, 2009; Smith & Drake, 2001). This research provides a voice to a 29-year old gay man who has personally experienced extreme difficulty in "coming out" to his friends and family. The central question of this case study is "How has music aided in coping through the crisis of sexual identity?" Through an oral interview, music as a coping and empowering device in crisis is explored. Details are reported on the power music experienced during this individual's period of crisis. He found music to be an outlet for coping and at times felt that it was the only source of help that he had during this critical time of crisis in his life. Implications on how music might play a powerful role in a personal and social crisis are suggested.

Music in the Survival of a Hodgkin's Lymphoma patient

Lisa A. Crawford, University of Southern California

Observations of physical and emotional relief experienced through music during periods of severe illness have been reported. Young (2009) describes the impact of participation in community-based singing on adults with cancer and uses of meditation and guided imagery as healing methodologies. Group or ensemble listening, playing, singing, and creating music are shown as useful in promoting healing (Kenny, 1995; Scott, 1987) and alleviating pain (Magee, 2007). O'Callaghan and McDermott (2004) reported that music helped advanced- or end-stage cancer patients and that participants felt that "...music...affirmed their "aliveness" resonating with an expanded consciousness in a context where life's vulnerability is constantly apparent...." (p. 151). This case study provides investigation into how music might affect humans during a physical health crisis. A woman experiencing cancer was orally interviewed on questions designed to clarify if and how music provided support or relief during her crisis. Twenty years after her first diagnosis, she remains chronically ill and consistently jobless. She feels that music keeps her present and connected to her body, and that she has been able to feel her physical condition improving because of this. She describes how she turns up the music and dances wildly in utter relief when finding time alone and how she uses music as a form of meditation to address her emotional pain and anxiety. She discusses her observations of other cancer patients listening to recorded meditations with music during their treatments. Implications are drawn on positive roles music might play in facing a crisis of severe illness.

The Treasure Waltz: A Story of Holocaust Survival

Holly Cook, University of Southern California

Music provides a mental and emotional medium through which traumas can be processed, grieved, and overcome in the healing process (Clements-Cortés, 2008; Krout, 2005; Rogers, 1918). The Holocaust is marked in the history of mankind as one of the most brutal periods of mass human suffering. Through oral interview, this case study investigates the role music played in the life of a Holocaust survivor. For Albert "Al" Marks, music was the underlying passion that gave him the will to live through the separation of himself from his parents, life in concentration camps, fleeing to the United States, and later returning to the camps. At the age of 13, Marks arrived with his mother and father at Auschwitz where Dr. Mengele, the "Angel of Death," motioned for his parents to go towards the gas chambers and Marks to go towards a work camp, the first of several where he endured unthinkable hardships. He would hum Hungarian folk songs and his favorite song, the Treasure Waltz, while marching to work or slaving in the tunnels. After the war, Marks went to a displaced persons camp where an elderly German woman offered him accordion lessons, his first formal music training. After fleeing to the United States at the age of 16, he took up piano and later began playing professionally, giving him the financial, logistical, and emotional means to go back to Ebensee and find his liberators, and to heal psychologically and emotionally. Implications are drawn on music in healing intense human suffering.

ABSTRACTS

Different Teaching Strategies in the New Creative Arts Curriculum in South Africa

Session Organizer
Annalize Hoek, Cornwall Hill College, South Africa
Chair
Zenda Nel, University of Pretoria

Since democracy in 1994, South Africa has been faced with the challenge to restructure education, training and development at all educational levels and sites. In 2012 the South African school system will officially enter a new phase with the implementation of new Curriculum and Assessment Policy Statement (CAPS), which is aimed at improving the quality of education. This symposium will focus on the Music Curriculum within the new Creative Arts Curriculum, which will be implemented in stages from 2012 to 2014: Grades R-3 and Grade 10 in 2012; Grades 4-9 and Grade 11 in 2013; and Grade 12 in 2014. Group work, ensemble playing, practical application of music theory and the use of music technology plays an important role in the implementation of the amended CAPS which aims to produce learners to be able to: 1. Identify and solve problems and make decisions using critical and creative thinking; 2. Work effectively as individuals and with others as members of a team; 3. Organize and manage themselves and their activities responsibly and effectively; collect, analyze, organize and critically evaluate information; and 4. Communicate effectively through means of an instrument/music technology. The presenters will focus on different strategies how to integrate a wide range of musical skills, such as music technology, performing and composing to make music lessons a positive and active learning experience.

Ensemble and arrangements for available instruments

Antoinette Hoek, University of Pretoria

The presenter is a part-time lecturer at the University of Pretoria, Chief National Examiner for Further Education and Training (FET) as well as moderator for the FET music examinations of the Gauteng Province in South Africa. Her main interests are to experiment with sound and the practical experience of music by means of group work, ensemble playing, theory of music, and music technology. She found through research and experience that many music teachers in South Africa lack the necessary skills and equipment to implement the amended Curriculum properly. The presenter has compiled many workbooks to assist the teachers in all schools in South Africa with the teaching of music theory, arranging and ensemble playing on available instruments. During the Symposium she will give an outlay of the amended National Curriculum for learners from Grades 8–12 (14–18 years) and the role that ensemble playing and music technology play in the Music Theory class.

Making the New Creative Arts Curriculum in South Africa a Positive Learning Experience

Annalize Hoek, Cornwall Hill College, South Africa

The presenter was appointed as Music Director of Cornwall Hill College in Irene, Gauteng in January 2012. She is an experienced music teacher with 12 years experience in London, United Kingdom. She was Head of Music at St Angela's Ursuline School in London, which is a Roman Catholic girls' school for ages 11-18. She has taught in all the key stages in secondary school, and has often experienced the implementation of new curriculums in the UK. The study of Music in Creative Arts aims to develop the ability to perform a variety of vocal and instrumental music in group and solo context. In addition learners are exposed to the written and aural language of music through reading and writing music. Furthermore, the subject aims to develop the ability to create new music through improvising and composing, using both conventional and non-conventional compositional techniques. The content also enables learners to become informed listeners by actively listening to a variety of music ranging from Western through indigenous and popular music. This presentation will highlight different ways of how to integrate a wide

range of musical skills, such as music technology, performing and composing in the new Creative Arts Curriculum in South African.

The Implementation of the New Creative Arts Curriculum in the Primary Music Classroom

Kobie Pretorius

The presenter is Head of Music at Leewenhof Akademie, a private Afrikaans school on the East Rand of Johannesburg. He is an experienced teacher and is actively involved with music technology in his classroom. At Leewenhof Akademie all learners have the opportunity to learn a variety of music instruments such as piano, violin keyboard, guitar, recorder, marimbas, djembes, drumming and voice which give them the opportunity to take part in different group activities. This presentation will highlight the implementation of The New Creative Arts Curriculum in primary schools and the challenge that teachers have to effectively implement it in the classroom. Demonstrations of how to actively involve learners in the class will include video clips, sound examples and example lessons taken from real class situations at his school.

ABSTRACTS

Establishing a Working Agenda for the Music Technology SIG

Session Organizer
Fred Joseph Rees, Indiana University Purdue University Indianpolis

The Music Technology Special Interest Group (SIG) is a newly established forum for this growing field. There is little question that technology is ubiquitous in world cultures, but also suffers in the music profession from being sidelined as secondary to our artistic and educational pursuits. The SIG's members are committed colleagues in music technology with a range of expertise in its development and implementation. Unlike most ISME SIGS and Commissions, its role should be to infiltrate (constructively) all other special interests with knowledge appropriate to them for using music technology in today's world. In this capacity, the Music Technology SIG is not interested in being yet another silo of special interest with members who may or may not care about what is going on in other SIGs or the ISME general conference. Rather, its membership possess a combination of knowledge relevant to other SIGS/ Commissions at their disciplinary level plus expertise in the development and employment of music technology that are pertinent to them. Although this first meeting of the Music Technology SIG will conform to the submission requirements for papers as a segregated interest group, it is expected that it will play a more diverse role in future ISME meetings. The purpose of this symposium is to flesh out the meaning and structure of the Music Technology SIG that should be sustained not just for ISME conferences but also throughout each academic year. Music technology does not just surface for ISME conferences. It is in use continuously and subject to constant changes as new tools and resources surface, sometimes weekly. Therefore, this Symposium, while likely raising some recent developments in new technological resources, is primarily focused on establishing its agenda for the future.

Functional Communication and Collaborative Leadership in a Work with Children's Choir

Session Organizer
Tuomas Erkkila, University of Oulu

Tapiola Choir, according many professionals perhaps Finland's globally most renowned children's choir has been performing since 1963. In the early 1970's critics launched term "Tapiola Sound", to become like a brand for the choir – a description, but not only for the musical sound. What do they mean then? It is possible to see that Tapiola Sound is a concept that describes all activities of Tapiola Choir, having strong emphasis in musical and educational aims and achievements. In the round-table will be discussed how much and which type of collaborative elements between the conductor and the choir exist. The concept of Tapiola Sound, and this round-table discussion (symposium) will be approached by Johnson's five principles of collaborative leadership. The aim of the round-table will be to discuss about functional communication and collaboration between a conductor and a children's choir, using Tapiola Choir as one practical example. In addition to that, it will create a clear picture of the research area, where co-operation in education and leadership is connected to the framework of the children's choir in a manner most likely never done before. The session will be a successful one when participants gain an interactive moment of talk about the functionality in communication connected to Johnson principles in this theoretical approach. The ideal learning outcomes of the round table would be the atmosphere, which allows active, general discussion and assessment. The huge challenge in the everyday challenge in the act of conducting children's choir is to be perceived, due to the highly heterogeneous group of individuals. What is the secret of those conductors who can change this challenge for a victory?

Functional Communication and Collaborative Leadership: Case Tapiola Sound

Tuomas Erkkila, University of Oulu

I observed Tapiola Choir one full year recording each rehearsal, participating in a few weekend "training camps" and all performing tours. My aim was to get fully involved into the exceptional cooperation, which clearly exists between the conductor and the choir. Cooperational leadership in the round-table is approached by 5 principles of Johnson brothers. These are positive interdependence, interactive communication, personal responsibility, interpersonal and small group social skills and group processing. According all I have seen, cooperation between the adult conductor and the children can be extremely natural, genuine, thoroughly understanding and fruitful. And when succeeds well, the reward for each other is not only the successful performing, but also a joint process of growth. The special feature for a conductor working with a children's choir is connected to the heterogeneous group. For example, the children and youth singing in Tapiola Choir are within the age range of 8–18. Everybody having any pedagogical work experience understands, in how individually developmental process these children are. A teacher in schools hardly ever faces this same issue this harshly. Despite this, there is only one common way of communication that the conductor can use, at one time. This communication is strongly both verbal and non-verbal, both musical and non-musical. How can a competent pedagogue win this problem? There are many levels in this communication, and it looks like to be truly mutual way of acting. This functional communication that I have seen is in my opinion strongly based on enough of experience, and the strong demand of social intelligence. It can happen, when an adult can fish out the huge capability of the child group, when the mutual respect is utterly authentic, and so frightfully typical affectation is totally out from the interaction.

ABSTRACTS

Global Perspectives on Active Music Making through Orff-Schulwerk

Session Organizer
Daniel C. Johnson, University of North Carolina Wilmington

The purpose of this session is to provide ISME members interested in the Active Music Making Special Interest Group (SIG) with international comparisons of Orff-Schulwerk programs. The focus will highlight experiences and insights about Orff-Schulwerk as practiced by teachers in the United States, Australia, Costa Rica, China, and the Czech Republic. Panelists will present data and experiences from both teachers and teacher-educators, inviting attendees to pose questions and make comparisons among these different settings. The motivation for this session is to offer perspectives from an international panel of experienced teacher-educators to further the goals of this SIG. Panelists will draw comparisons among different iterations of Orff-Schuwlerk from multiple countries and cultures. They will also highlight the culturally specific ways teachers use this music education pedagogy and share experiences from active music making teacher workshops. This symposium will be 90-minutes, divided into 4 presentation sections of 15 minutes each followed by a 5-minute question-and-answer session (one per panelist). To conclude, the symposium co-chairs will moderate a 10-minute discussion regarding future directions for active music making pedagogy. This session will further the SIG and ISME goals of fostering global and intercultural understandings of music that lead to greater cooperation among the world's music educators. The panelists will explore the strong intercultural and international ties between Orff-Schulwerk and other active music making pedagogies (e.g. Dalcroze, Kodály, Gordon, etc.). This session will also afford music educators a chance to examine their own music education practices with the intention to enhance students' lived experiences of music through active participation. By having music making be a vital part of their music education, teachers and teacher educators can share solutions to common problems and develop innovative approaches to music fundamentals.

International Teacher Education in Orff-Schulwerk

Daniel C. Johnson, University of North Carolina Wilmington

In this portion of the symposium, I will describe my experiences working with teachers in workshops for one active music making pedagogy (Orff-Schulwerk) in 3 different cultural contexts: America, Costa Rica, and China. I will explore several themes based on how culture mediated the teachers' reactions to: the active music making approach, specific classroom activities, the "language barrier," movement as music instruction, improvisation vs. rehearsal preparation, and individual competition vs. group cooperation. All 3 groups of teachers generally responded well to the active music making approach. While some American teachers did not fully embrace it at first, nearly all the teachers came to appreciate the underlying philosophy. Although there was no traditional "language barrier" in the American workshops and the other workshops were presented with simultaneous translation, the way Orff-Schulwerk treats the elemental musical aspects of language was new for many teachers. While improvisation was more of a challenge for many American teachers, the Chinese and Costa Rican teachers had fewer reservations. Almost without exception, American and Costa Rican teachers focused on cooperation and collegiality. Their primary motivation was self-improvement. Chinese teachers were cooperative but also had a competitive attitude toward each other. While this type of motivation did not detract from the music making, it was a noticeable difference. To conclude, I will share 3 different sets of lyrics, which the teachers wrote and performed for the same melody. These musical examples illustrate the way active music making is like a wildflower that grows beautifully in many different lands.

Orff-Schulwerk and Community Music Outreach

Susie Davies-Splitter, Welcome to Music, Australia

The literature highlights that a large percentage of primary and secondary school students around Australia miss out on or receive a poor quality music education. This is due to pre-service teachers not having adequate access to proper training within their undergraduate

courses; not enough time provided for music in the curriculum; inadequate resources; lack of professional development provided for practicing teachers; lack of accountability and supportive partnerships with music organizations and inadequate status of music in some schools. It was also found that there is a big difference between the levels of provision in the State and Catholic system compared to that of the independent school system. The National Review of School Music Education (NRSME) suggested that as few as 23% of primary state school and Catholic school students could access a meaningful music education: whereas 87% of independent school students had the benefit of meaningful and ongoing music learning. Despite evidence from teachers, principals and government policy makers in Australia that school music education is valuable and essential, pre-service teachers continue to receive inadequate training within undergraduate degrees. In this portion of the symposium, I will discuss how through the presentation of Orff-based community music and outreach programs at the Australian Catholic University in Melbourne, pre-service teachers can build confidence in creative music and movement education and successfully implement this into their future classrooms.

Orff-Schulwerk in Eastern Europe

Jarmila Jarka Kotulkova, International School of Prague

To understand the impact of the great political changes in Eastern Europe during the last decade of the twentieth century is to understand how pedagogical concepts developed. For the first time in many years, teachers in this region were able to search for better learning processes, such as Orff-Schulwerk. In this portion of the symposium, I will chronicle the development of Orff-Schulwerk as an active music-making pedagogy in Eastern Europe affecting two generations of music teachers. Beginning in 1995, the head of Orff Forum intended to concentrate on ideas from the Schulwerk to promote active music-making and life-long learning of teachers in post communist countries. Since then, representatives of Central and Eastern Europe met to share their experiences, to educate themselves, to create new cooperative projects, and to found new Orff Associations. Teachers from Austria, the Czech Republic, Poland, Slovenia, Hungary, Slovakia, Croatia, Romania, and Germany have inspired each other in music and movement for all age levels. Concert programs presented by the Prague Symphony Orchestra are an example of a special project Orff teachers have undertaken. Teachers from the Czech Orff Society (COS) present workshops for children between 4 and 12 years to complement the orchestral performances. The special orchestral outreach project "Music to Touch" connects COS teachers with children attending classical concerts offered the special dramaturgy with joyful activities. Children use creative activities focused on music, dance, and speech to discover, recognize, explore, experience and create melody, rhythms, colors and form of the music.

The Genesis of Orff-Schulwerk

Judith W. Bond, University of Wisconsin Stevens Point

This portion of the symposium will explore the genesis of Orff-Schulwerk and implications for current active music making practices. The Schulwerk was conceived within a particular society and culture, to address musical needs and traditions felt at a unique time in history. From this perspective, I will explore issues that can inform current teaching practices, such as: How did this philosophy spread beyond the environment where it was conceived? Why has it continued to motivate, delight, and enrich music educators and their students throughout the world? How has the approach evolved to meet needs in other societies, times, and places? What kinds of changes are occurring as music teachers committed to Orff-Schulwerk need to adapt to the fast-paced world of the twenty-first century? As one who was drawn to Orff-Schulwerk from the first experience, I am deeply committed to the Schulwerk philosophy as the foundational approach which informs my teaching. I am curious about these questions, especially in regard to how teachers and students from diverse backgrounds may or may not value the traditional Orff-Schulwerk theories and approach to teaching and learning. Like Orff-Schulwerk, each of the "active music making" pedagogies has unique characteristics, offering an opportunity to explore perceptions and beliefs from diverse perspectives. In this part of the symposium, participants will be challenged to think about the qualities, which draw one to a particular methodology, pedagogy, or philosophy of music teaching.

Hausmusik Brazil: The Family Recitals

Session Organizer
Salete Maria Chiamulera Bohler

This Symposium presents a set of research about Hausmusik – Family recitals, in the model of "Hausmusik: Transforming the living room of our homes in a Temporary Stage for Art" – an "interaction space" and an artistic-family sharing, as established on the site hausmusik.com.br. This interactive musical practice has theoretical referendum on studies of "The Public Space" and "The Private Space" by Hanna Arendt (1906/1975) and on the ideas of Michel Foucault (1926/1984) concerning "The Power" and its "Forms of Reproduction". "In this context of sharing, the private sphere enters the public arena (Arendt) in a protected context – the intimacy of a family. In turn, in a public space – the theater – the audience's musical experience is only aesthetic, divorced from personal aspects. For the performer, often this is a difficult time, because the advent of recording established ideals of perfection mostly unattainable in alive performance, where the micro-physics of power manifests itself (Foucault). In Hausmusik, the interactivity among people turns the moments to be intimate, something that belongs to the subject and that is inserted in his family context " (Chiamulera, 2009). This Seminary brings together a group of six researchers, music teachers beginning with the experiences of interactive educational and musical practice that is being held in Curitiba, since 2008. Each study deals with Hausmusik in different approaches: in an historical and educational perspective of interacting in our community in the early twentieth century; in The Brandão Family, a case study, remarkable example of this practice in Curitiba; in the playing of piano chamber music; in recorder collective practice (Resonances Group) and 'indoor" activity of the guitar. Hausmusik may signify an effective activity of permanent musical education.

Hausmusik: The Brandão Family

Valentina Chiamulera; Rosa Maria Chiamulera

The music in Curitiba was practiced inside the family since the second half of the nineteenth century. It was almost mandatory as recreation and education in the evening presentations with all the family together (Roderjan, 1969). This article presents the Brandão Family constituted by the parents, Hélio, violist, and Ophelia, pianist with their seven children – Maria Alice, cellist; Maria Esther, violinist; Eunice, flutist; Maria Luiza, violinist; Hélio, cellist and bass player, Renato, pianist, Zélia, transversal flutist. Besides these instruments, each one of the family plays several other instruments. This family is known in Curitiba (Brazil) as an example of character forging and musical education at home, an example of the essence of Hausmusik for decades. The performance of the family stretches from the years 1940's until the present. The research has as reference interviews and the book "Living History of an Ideal"(1996), by Helio Brandão. Brandão was the founder of the Student Concert Orchestra (1946), whose essays on Sundays, were "an extension of music practiced at home". (Brandão, 1996). In 1954, the first child was born. In 1974 the family already formed a choir and a chamber orchestra accompanied by flute and piano. Later on, they acted professionally in Brazil and abroad. Thus, the enjoyable and spontaneous experience of Hausmusik contributed to the professional careers of these musicians, some of them also teachers of their instruments and dedicated to the musical education of new generations.

Hausmusik: The Family Recitals in Curitiba (Paraná/Brazil)

Elisabeth Prosser, Unespar/Escola de Música e Belas Artes do Paraná

This article discusses Hausmusik in Curitiba (Brazil), emphasizing its instrumental value in musical training, from an historical and educational perspective. There, in the early 20th century, were a Lusitanian-Brazilian aristocracy and different immigrant groups, mostly Germans, Poles, Italians and Ukrainians (Linhares, 1953; Victor, 1996). Among these, aside farmers and workers, were also traders, teachers, artists and intellectuals, who formed an educated middle class (Carollo, 1993). Both cultivated Hausmusik as a social, cultural and

educational practice (Prosser, 2004). Families and friends gathered to share information, culture and music scores brought from Europe with difficulties (Devrainne, 1924; Itiberê, 1869; Roderjan, 1969; Stresser, 1912). An offshoot of this was the natural involvement of succeeding generations. Thus, Hausmusik became the privileged place of non-formal musical education. As a result, countless new musicians, composers and teachers have latter changed the city's and the country's course of music history. Some of these families are: Itiberê, Devraine-Frank, Frank-Graf, Stresser, Jucksch, Morozovicz, Gomes, Chiamulera, Seyer, Brepohl, Brandão, Müller-Seraphim, Savitzky. Many musicians today are those families' second or third generation. In this research, we aim to build a "bridge" between past and present, addressing models/directories, format/frequency of those evenings. Our goal is to demonstrate through analytical/comparative processes and documentary practices, how this practice can still be effective in music education.

Hausmusik: The Guitar in the "Indoor" Musical Experience

Geraldo Henrique Torres Lima

This work proposes reflection on the experience of guitaristic training with the repertoire as a mediator in a process of teaching that recognizes musical experiences "indoors". By exploiting some musical elements, knowledge is added up to what is brought by students at a non-formal learning (Correa, 1999; Libaneo, 1996; Marques, 2008). This informal apprentice is an agent of phenomenon that establishes socio-cultural relations. It is understood that experimentation and the repertoire research equal to what characterized his previous training, respecting the cultural diversity of the environment (Ilari, 2007). The guitar is associated to the Brazilian urban popular musical expression along the Fifties, setting new musical practice that appears associated with changes in habits and customs of these times, which can be described by the sociology of music (Souza, 2004). As a means to fulfill the experience of each student, the chamber music recitals scheduled at Hausmusik - Curitiba, Brazil - proved to be effective for the release of particular experience of those involved, with remarkable aspects of affectivity and informality of the residential meetings. They evoke the family learning environment where musicians began to learn. As example we quote the solo guitar by Garoto, by Canhoto, by Villa-Lobos, by Dilermando Reis and Pernambuco, as well as the Bossa Nova by Jobim, Donato and João Gilberto. These practices are compatible in chamber music recitals in the family, as a cultural and alive practice. Hausmusik contributes to self-motivation to young musicians as a tool of transition from informal learning to professional performance.

Hausmusik: The Piano in Chamber Music at Family Recitals

Reneè Rebello, Faculdade Internacional de Curitiba

This article focuses on the participation of the piano in a chamber music groups at recitals inside the family. The figure of the pianist in a chamber group performance represents a central point of convergence, helping other musicians in the follow up (Carter, 2005; Daverio, 1997; Kaemper, 1968; Loesser, 1954). This work deals with some aspects of the "public stress and 'first sight reading', required abilities and a specific skill in a piano performance at group practice (Guevara, 2009; Keilmann, 1972 ; Lima, 2006; Sloboda, 2008). At home, these required characteristics are "carried on" with more flexibility. The practice of piano playing at Hausmusik presentation offers an array of self-motivation and overcoming efforts. Hausmusik became a support experience for pianists and a laboratory of shared learning in the group. Playing, "making music at home", "the family around the piano" (Grout, 1997) is a moment of interaction between the "composer, the performer and the listener". This paper is related, collected, and organized some testimonies of the pianists from their participations in the Hausmusik. For the musician, it represents the encounter with his music, his recreation, where opinions of others does not interfere with the act of "making music" once it is achieved in a family environment, free of criticism and judgments.

ABSTRACTS

Hausmusik; The "Resonance Group Experiences-Recorder Player Free Ensemble"

Angela Deeke Sasse, Escola de Música e Belas Artes do Paraná/Pontifícia Universidade Católica do Paraná

This article deals with aspects of permanent education of recorder students at different levels of learning and the artistic practice in private environments as documented in the Project Hausmusik, Series 2008, 2009, 2010 and 2011; and from the participation of the "Resonance Group experiences – Recorder Players Free Ensemble". The emphasis here is the approach of Hausmusik as an efficient opportunity of the musical education, as an accessible experience, in the field of the continuing and "local" education. (Jarvis, 1992; Oliveira, 2009; Peter, 1966; Tough, 1966). The aim is to observe the effectiveness of these recitals in family for the development of the "Resonance Group". "Hausmusik was the best experience I ever had in seven years of practice", one student reported. From this and other sayings, we infer the strength and the effectiveness of the recitals at home, as a tool of musical development. Also, musical and pedagogical aspects (Sloboda, 2008) from the recorder group practice are mentioned. The diversity of the repertoire is also reported and reinforced; focusing on the repertoire of Brazilian popular music arranged for flute by composers such as Chico Buarque, Caetano Veloso, Dorival Caymmi, Gilberto Gil, Luiz Gonzaga, among other composers, who wrote directly to the recorder; including Brian Bonsor and Mátyás Seiber.In conclusion, the group acting out in the Hausmusik provided positive results for the musical performance of the participants. Hausmusik, in this context, emerges as an instrumental and effective experience for continuing and alive music education.

Healthy Aging through Music

Chair
Rineke Smilde, Research Group Lifelong Learning in Music & the Arts,
Prince Claus Conservatoire

In the western world, the general ageing of the population and its implications for health and well-being is more and more a research topic. And rightly so: predictions show that the percentage of persons over 65 years old will rise within the European Union from 20% in 2000 to over 30% in 2050 (Zaidi, 2008). Increasingly, research is conducted on the possible positive contribution of listening to and making music to healthy ageing, be it physical, mental or social (Staricoff, 2004). In this 90-minute symposium, after a short general introduction by the convener, three different research projects focusing on healthy ageing through music will be presented in individual presentations. The three presentations together cover a broad domain of musical activities, including instrumental learning (group and individual) by older adults, creative musical workshops with older adults, and musicians working in interactive music workshops with people living with dementia and their care staff. The presentations will offer insight into content as well as research methods and will discuss preliminary findings of the research. Special attention will be paid to the relevance of the emerging research results for the learning and teaching of our future professional musicians. Staricoff, Rosalia Lelchuk. Arts in Health. A Review of the Medical Literature. Research Report 36. London: Arts Council England, 2004. Zaidi, Ashgar. Features and Challenges of Population Ageing. The European Perspective. Policy Brief March (I). Vienna: European Centre for Social Welfare Policy and Research, 2008.

Creative Workshops with the Elderly

Evert Bisschop Boele, Prince Claus Conservatoire, Hanzehogeschool Groningen

On the basis of extensive work on the nature of creative music workshops an explorative qualitative research project has been carried out in which creative music workshops have been piloted with five different groups of older adults in the North of the Netherlands. The pilot projects were deliberately chosen to be very heterogeneous. They ranged from single sessions to a series of 5 sessions, from groups between 5 and 15 participants, with one or more workshop leaders, in urban as well as rural settings. The main goal of the research project was to obtain insight in the specific aspects of creative music workshops with older adults as compared to the more general overall features of creative music workshops. Attention has also been paid to perceived effects of the workshops as well as to the context of offering creative music workshops (e.g. centers for day care or residential homes). In the presentation, the project will be described, the findings will be presented and the most important questions for a sequel of this explorative research project will be discussed.

Healthy Aging through Instrumental Music Learning

Rosie Perkins, Royal College of Music

Working from the premise that learning a musical instrument in older adulthood may have implications for healthy ageing, this paper reports on the Rhythm for Life project running in the UK. Specifically, the presentation aims to consider the practicalities of learning and teaching instrumental music in older adulthood, and the implications of doing so for subjective wellbeing. Established in 2010, Rhythm for Life provides free programs of instrumental music lessons to adults aged 50 and above. Designed for beginners, the project adopts a learner-centered approach to facilitate music learning on keyboard, guitar, recorder and djembe drum. Taught and guided by specially trained conservatoire students, adult learners choose between individual or small-group lessons, each of which make use of specially-designed teaching resources. In a concurrent evaluation phase, the impact of the music lessons on mental wellbeing is explored both quantitatively and qualitatively. In this paper, the results of 20 qualitative interviews conducted with both small-group (n=11) and individual (n=9) learners will be presented, exploring their experiences of learning music in older adulthood, and the felt

impact on their wellbeing. Implications for practitioners, researchers and policy makers, in both music education and health contexts, will be discussed.

Music and Dementia

Rineke Smilde, Research Group Lifelong Learning in Music & the Arts, Prince Claus Conservatoire

Research into the practice of Music for Life, managed by Wigmore Hall and Dementia UK in London, will be detailed in this paper. The aim of Music for Life is creating interactive music workshops for people with dementia and their caregivers in residential care homes. Throughout one 8-week project with a group of 8 residents and 5 members of care staff, 3 professional musicians aimed to build new relationships using musical improvisation as a catalyst. The project focused on communication in a broad sense, and musicians and care staff work together as a team, using a range of verbal and non-verbal approaches to support individuals and the group as a whole. Individual and group involvement of both residents and staff is encouraged; staff participation, enjoyment and reflection are seen as vital components of the work. The motivation, observation, and insights of care staff will determine the longer-term effects of the work. The research investigated the question of what kind of learning takes place for the musicians and what is required for their learning and development within this practice. One particular 8-week project in the UK has been researched, field notes were taken upon observation, narrative interviews were held with the musicians and the staff development practitioner and they also kept a reflective journal throughout the project. The paper will highlight outcomes of the data analyzes, in particular with regard to the learning processes of those involved, musicians, care staff and residents. The role of situated learning and transformative learning will be discussed.

Improvisation Pedagogy and Musical Authenticity

Chair
Patrick K. Freer, Georgia State University

Most music teachers would probably agree that improvisation is a worthwhile activity and that we should include it within our curricula and concerts. And yet, improvisation perhaps constitutes the skill area that many music teachers address most superficially – when it is addressed at all. Many music teachers and conductors have not personally engaged in improvisatory experiences beyond rudimentary exposure to jazz improvisation during college course work. As a result, improvisation is frequently relegated to the purview of jazz specialists. This niche approach is particularly understandable when emphasis is placed solely on the performance of repertoire composed within non-improvisatory traditions. There are many theoretical and practical guides detailing developmental and pedagogical perspectives regarding improvisation with potential application to music instruction in schools. However, few of these resources address the most basic of problems: how to approach improvisation within music classrooms rather than as an imposed curricular focus emanating from outside the life of music classrooms. This symposium will explore this and several related problems, positioning them within the structure of music pedagogy, rehearsal, and performance. Acts of improvisation with and for others historically preceded the preservation of musical intent through notation. Improvisation remains predominant within musical idioms centered upon communal interaction, individual expression, and the transmission of musical ideas through modeling and imitation. As such, improvisation has strong ties to musics emanating from global popular and folk traditions, and it has been a core component of Western music of several periods including, especially, the Baroque and modern eras. It is toward a future-oriented conception of music instruction that the presenters in this symposium will offer suggestions for pedagogy and performance. If music instruction is to be principally concerned with developing the skills of individual students, then improvisation's focus on personal choices and musical skills would seem to be a logical enterprise.

Improvisation Pedagogy and Musical Authenticity: Framing the Issues

Patrick K. Freer, Georgia State University

Improvisation is a musical act shared between individuals and within groups encompassing most of the world's musical traditions. Improvisation is frequently missing from the music presented at school concerts or taught within rehearsal halls and classrooms of North America. Though this may be attributed to a lack of agreement about the very definition of "improvisation", tensions imbue improvisation's relationship with Western classical music performance and education. Such tensions exist between much of large-ensemble literature's requirement for uniformity and improvisation's requirement for individual spontaneity; the non-improvisatory canon of Western literature and the burgeoning influences of global music; the precision of tradition-bound quality standards for Western-style musical performance and the perceived imprecision of quality standards for improvisation; and the role of the teacher-conductor as authoritarian director versus authoritative mentor. These tensions exist despite the potential benefits of improvisation. Among these benefits are improvisation's immediate accessibility to people without regard for their facility with standard musical notation; the capacity for improvisation to accommodate an individual's musical abilities and limitations; the influence of perceived improvisational success on musical persistence; and the opportunity for improvisation to build upon an ever-changing musical milieu. These tensions and benefits are explored here for how they might be resolved within the existing, standard structures of school music rehearsal and performance. The ensemble warm-up procedure is given as an example of how current theory and research may inform the resolution between standardized non-improvisatory practice and the flexibility required of improvisatory music making.

ABSTRACTS

Improvisation Pedagogy and Musical Authenticity: Choral Music Education

David Neal Hirschorn, Georgia State University

This presentation will discuss theoretical and pedagogical lessons from a study that explored the development of musical self-efficacy and musical self-image in 35 young adolescent choral musicians engaged in a 16-week vocal improvisation program. Data was collected through a survey, qualitative interviews, written reflections, and participant and teacher/researcher field notes. This presentation will focus on 3 features of this study: participant experiential language defining the musical and social challenges of vocal improvisation, self-analysis of teacher/researcher identity tensions related to the experience of teaching vocal improvisation, and pedagogical lessons related to vocal improvisation with choirs. Participants defined the musical challenges of vocal improvisation as consisting of immediacy and uncertainty (Burnard, 2000). Immediacy was described as the spontaneous, real-time nature of improvisation. Uncertainty was defined as the relationship of the singer to an unknown musical end. The social challenges of vocal improvisation emerged as participants struggled to present aspects of their creative selves within the social structure of the choir. This was viewed as both a source of support and anxiety. As participants gradually overcame these challenges, they were able to articulate the ways improvisation supported their musical/creative needs and desires. Qualitative findings included a self-analysis of teacher identity tensions that emerged as two ostensibly dichotomous goals were pursued: creative engagement and high quality choral performance. Findings also revealed pedagogical lessons, stages, and effective strategies for teaching and learning, including: auditory readiness, creative exploration, simultaneous group improvisation, interactive improvisation with peers, and improvisation within choral repertoire.

Improvisation Pedagogy and Musical Authenticity: General Music Education

Katie Carlisle, Georgia State University

General music in middle school settings is a discrete entity from large ensemble performance structures (Burnard, 2005) that offers a unique perspective of improvisation for young adolescents. This perspective sets aside jazz as a focal point of improvisation: its complex structures and store of vocabulary make improvised musical conversation very difficult while fail-safe jazz exercises do not tap into the independence and spontaneity necessary for improvisation. This perspective maintains: 1. The generative nature in young adolescents needs to be developed (Regelski, 2004); 2. The improvisation process begins with bodily experience occurring before musical understanding and students' gestural and prosodic schemas need to be developed (Dolan, 2005); and 3. Young adolescents require multiple opportunities to experience themselves as originators of musical expression, what Peters (2009) describes as the marking of unmarked space and the crystallization of the creative impulse. This presentation will describe middle school students' experience of this perspective of improvisation within a performing arts integration project entitled Inspire. The project resulted from a relationship between a K-8 public school in the southeastern United States and a nearby research university. The presentation of data findings briefly will describe and discuss students' experiences of ongoing warm-up improvisation activities designed to develop their gestural and prosodic schema, generation of musical expression, and creative impulse. Implications for approaches to improvisation with young adolescents will be discussed.

Improvisation Pedagogy and Musical Authenticity: Lessons from Artist-Level Jazz Improvisers

Martin Norgaard, Georgia State University

The study of advanced practitioners can be used to design instruction on all levels (Bruner, 1977; Duke, 2005). In particular, beginning students should learn to think in a way that resembles the thinking of advanced practitioners. Could this philosophy be used to teach musical improvisation inspired by the thinking of artist-level jazz improvisers? What is involved in the thinking of artist-level improvisers? If the study of technique and music theory fails to develop some components of this thinking, as some have suggested (Berliner, 1994; Kenny & Gellrich, 2002; Pressing, 1988; Sarath, 2002), is it possible to identify these components by studying

artist-level improvisers? This session outlines the main results of a qualitative study in which artist-level jazz musicians viewed notation, and listened to audio, of their just completed improvisations, as they were asked questions in a directed interview about their thinking. In all of the interviews, artists described making sketch plans, which outlined one or more musical features of upcoming passages. The artists also described monitoring and evaluating their own output as they performed, making judgments that often were incorporated into future planning. Furthermore the artists described not controlling individual note choices but instead relying on automatic unconscious learned procedures to control motor movements. Exercises in which beginning students are free to think about sketch plans and monitoring and evaluating their own output will be suggested. These exercises rely on students' existing repertoire of motor movements allowing them to think on a higher architectural level resembling the thinking of advanced improvisers.

INA (ISME National Affiliates) Symposium

Mapping Music Education in Different Countries: The Role of Music Organizations in Promoting Music Education

Session Organizer
Graça Boal-Palheiros

Abstracts Editor:
Graça Boal-Palheiros, School of Education Polytechnic Institute of Porto
Regina Murphy, St Patrick's College, Dublin City University
12 presentations from ISME National Affiliates related to this topic.

INA Representative for Australia: Australian Society for Music Education (ASME)

Amanda Watson, Department of Education and Early Childhood Development, Victoria, Australia

The Australian presentation will focus on the support provided to music educators and professional musicians by professional music education associations. There are many that are classified in this category and they are organised as formal groups, registered as incorporated associations in the relevant Australian state or territory. They operate with elected voluntary committees of management and provide professional learning activities (such as, conferences and workshops), publications, learning and teaching support materials (many now available on the internet), advocacy and professional advice for teachers and employers. Some are based only in a state or territory or operate at a national level. Others have a national executive with state and territory branches and in some cases, sub-branches. Some are affiliated with international organizations. A number describe themselves as peak bodies, primarily with an advocacy role. Only a few groups receive any ongoing government funding, although tagged monetary (sometimes competitive) grants are available. There are approximately 40 organizations that fit the definition of a professional music education association in Australia and they represent instrument groups, instrumental music and classroom music teaching, music education methods and approaches. The Australian Society for Music Education (the INA representing Australia) is an example of a professional music education association, structured with a national executive, state and territories chapters and with affiliation to the International Society for Music Education.

INA Representative for Austria: Association of Music Teachers in Austria (AGMÖ)

Hubert Poell, Agmoe

The System of Music-Schools in Austria - An Overview of Concepts and Perspectives: Music schools in Austria have a mission: Every child and every young person should have the chance to discover his/her own musical qualification in his/her environment. In order to succeed, each state in Austria has a well defined education mandate. However, the different states have different systems and ideas (apparently some have none) for putting this education mission into action. Some schools are subjected to the law of school organization of the federal government, some to the law of private schools, whilst other schools do not have any legal basis at all. Some music schools are financed by the state, others by their communities. Some get their money exclusively from membership dues. In all, 200.000 pupils receive lessons in almost 417 Austrian music schools. The musical education covers different grades starting from the age of two. The higher grades finish with an exam on the main instrument and in theoretical subjects. An urgent aim is to enact the so called 'Public law for public music schools'; this means getting legal cooperation between compulsory schools and music schools, guaranteeing suitable rooms, finding qualified teaching staff and ensuring sufficient consideration of music in an all-day schedule for teaching and learning, and instrumental practice. This presentation provides an overview of the actual situation and some possible perspectives.

INA Representative for Canada: Canadian Music Educators' Association (CMEA)/ L' Association Canadienne des Musiciens Éducateurs (ACME)

Theodora Stathopoulos, Formation Artistique au Coeur de l'Éducation (FACE)

What is Canada's National Level Approach towards Music Education? The Council of Ministers of Education Canada (CMEC) recognizes all four arts disciplines—dance, drama, music and visual arts—as equal. However, since education is a provincial jurisdiction, policies regarding the role of the arts in schools are the responsibility of the provincial Ministries of Education. Therefore, all provincial governments have policies and guidelines with regard to the teaching of all four arts and some enforce mandatory music education. Canada has ten provinces and three territories. For the provinces of Alberta, British Columbia, New Brunswick, Newfoundland & Labrador, Nova Scotia, Ontario, Prince Edward Island, and Saskatchewan and for the Yukon Territory, music education is compulsory in elementary schools. Conversely, in the provinces of Quebec and Manitoba, music education is not mandatory. There are national associations that support a wide spectrum of music education delivered in different settings. These include the Canadian Music Teachers Association (private teachers), Canadian Band Association, Orff, Kodaly, Suzuki, Choral, Orchestras Canada (in support of community youth orchestra programs), the Coalition for Music Education in Canada, and the Canadian Music Educators Association. This presentation will focus on the successes and the challenges in music education in the large, multicultural, bilingual country of Canada.

INA Representative for Greece: Greek Society for Music Education (GSME)

Katerina Papazoglou, Greek Society for Music Education

Music education in Greece has been a focus of interest for the last two decades. One important step has been the introduction of music programmes at five universities as well as three departments at the Technological Education Institutes. Except from the tertiary level and the school system (where music is an obligatory subject for primary and secondary schools), quite a lot of music education is catered for by a large number of private music institutions/ conservatories. Of note is the contribution of non-profit music organisations to the enhancement of music education in contemporary educational settings. The role of these music organisations is quite crucial in supporting music teachers, considering that they often experience feelings of inadequacy in their teaching mission and isolation from the rest of the educational community. The most vital and active music education organisation is the Greek Society for Music Education (GSME). Founded in 1997, GSME is a scientific non-profit organisation that embraces music educators from all levels and promotes music educators' professional and personal growth through seminars and workshops, conferences and educational programs. The organisation has contributed significantly to the enrichment of the Greek music education bibliography through its publications (books, journals, newsletters and its website). GSME is also an ISME National Affiliate since 1998. Other associations that focus on specific areas include the Greek Association of Primary Music Education (GAPMET), the Greek Orff Association, and the Greek Kodaly Society, that contribute with seminars and publications.

INA Representative for Ireland: Society for Music Education in Ireland (SMEI) Cumann Oideachas Ceoil na hÉireann

John O'Flynn, St Patrick's College, Dublin; Patricia Flynn, St Patrick's College Drumcondra, Dublin Ireland

The presentation will focus on three aspects: First: an introductory section outlining: a) historical contexts of provision for music education in Irish schools and university systems; b) organisational culture, community projects and music education from the mid-twentieth century to date. Both sub-sections will draw on Marie McCarthy's (1999) comprehensive history of music 'transmission' in Ireland, in addition to more recent sources. Second: current challenges facing music education systems in Ireland. Primarily, this section will address experiences encountered in the new economic constraints, in addition to recent government directives to promote literacy and numeracy 'standards' and which may impact negatively on the

status of music in Irish education. Third: recent initiatives in the provision for instrumental and vocal education. This part of the presentation will highlight, amongst others, a national project entitled 'Music Generation', aided by philanthropic funds provided by the rock group, U2. The role of SMEI in the wider music education sphere in Ireland will also be outlined.

INA Representative for Italy: Italian Society for Music Education (ISME)

Elisabetta Piras, Italian Society for Music Education

Thinking about music education in Italy is very difficult in this particular historical moment. Political and economic changes have lead to a crisis that involves culture in its deepest sense. Music education has suffered as a result of many elements, among them being the evident loss of economic resources and the lack of an adequate music education in many curricula, especially in the secondary schools. Despite this, there are many initiatives, often private, and various associations that continue to enhance music education in many contexts, both formal and informal. SIEM continues to work in all parts of Italy, often in collaboration with other organizations, and thus it is possible to have an informed idea of the efforts behind these kinds of initiatives, as well as detecting the more significant aspects of the State commitment in this topic.

INA Representative for The Netherlands: Dutch Association for Music Education (GME/ DAME)

Margré van Gestel, O.K! Sing and Play; Michel Hogenes, Dutch Association for Music Education

Music as a school subject is compulsory in elementary schools and in the first years of secondary education. Music education was, and still is, under pressure. Due to the recent budget cuts for culture and arts there is less money available for teacher education in arts and music. There is also less money for music schools and arts centres provided by the government. Although the budgets have been cut, there are still new initiatives to develop new ways of teaching music. Stimulation budgets are available for special projects in music education. However these projects are mostly short-term projects and most of them do not provide music instruction in a structural way. There are quite a few organisations promoting music education in the Netherlands from preschool (Music on the Lap) to elementary school (Gehrels Music Education, Kunstfactor) and secondary education (VLS). Organisations such as Gehrels Music Education have members who pay a membership fee and receive journals. All organisations have their own websites and publications. The websites contain information for parents and teachers and one can download songs, lessons and articles. They also organise conferences and seminars to inform members and non-members, and work together to advocate music education.

INA Representative for New Zealand: Music Education New Zealand Aotearoa (MENZA)

Errol Moore, University of Otago

The Organization of Music Education in New Zealand: Music education is embodied in the in New Zealand Curriculum under the umbrella of one of four Arts disciplines. The curriculum includes levels and appropriate outcomes for children across respective age bands. As the curriculum reads, "Music is a fundamental form of expression, both personal and cultural. Value is placed upon the musical heritages of New Zealand's diverse cultures, including traditional and contemporary Māori and musical arts." Current challenges reflect recent Ministry of Education and political shifts toward achieving higher levels of numeracy and literacy amongst students, a reduction in the significance attached to music education teacher development, and for many learners, limited exposure and challenge relative to the quite expansive and inclusive curriculum. Current strengths include growth in practical music making in primary and early secondary school levels using marimbas and ukuleles, and diversity in secondary schools' music programs that include multiple formal and informal genre in teaching and performance programs. With the shift in government curriculum priorities, Music Education New Zealand Aotearoa has become the mainstay of teacher professional development, which is largely

dependent on contributions from esteemed colleagues. Examples of excellent work are readily available and will be explored in the presentation.

INA Representative for Norway: Norwegian Association of Music Educators (NAME)

Hans Ole Rian, Norwegian Association of Music Educators

The Culture School Report: A study of the Music and Culture Education in the culture Schools in Norway:
This study is a part of the work by the 'Culture School Committee' which was appointed by the Minister of Education in December 2009 and submitted its report on the 7th of September 2010. The study was conducted among 291 of the country's cultural schools with the help of the Norwegian Council for Culture Schools. The aim of the study was to provide an overview of cultural activities for children in the culture school, the working situation for the teachers and the headmaster, and to give an overview of subjects offered in the schools, including the special talent programme, and other projects that take place in cooperation with various services, organisations or key figures. The study also sought to establish the implications of the government's removal of the earmarked funds in 2003 and the effect this has had on the operations and budgets of culture schools.

INA Representative for Portugal: Portuguese Association of Music Education (APEM)

António Vasconcelos, Portuguese Association of Music Education; Graça Boal-Palheiros, School of Education Polytechnic Institute of Porto

In music education, tensions exist between education on the one hand and the production of musical performances on the other, and between the practical conditions for making arts and the social conditions of accessibility to them. Music education is not confined to school, nor to the virtual spaces created by the technologies. It takes place within society, families, neighborhoods, local cultural centers and communities, within which different experiences and meanings interact. Some characteristics of contemporary artistic activity are individualization, differentiation and pluralism. Practices are often far from both their historical traditions and the musical life in which different institutions participate – public, private and third sector. Pluralism has implications for the development of educational and artistic practice, which in turn is based on the ways in which different actors – the State, society, the market, and educational and artistic institutions – conceptualize that practice. In this presentation we hope to map music education in a changing context. Music is part of the curriculum of basic education (years 1 through 9), being compulsory in years 5 and 6, and optional in years 7 to 9. In primary education, music is rarely taught by the generalist teachers, but recently is also offered as an extra-curricular activity. Children study music systematically in local music schools and conservatoires, most of which are private schools, partially funded by the government. Instrumental tuition is also offered in some general schools. Informal music education has had a very significant impact in young people's lives. A growing interest for music has fostered numerous musical projects, from the traditional philharmonic bands in villages to the recent replicas of El Sistema, in disadvantaged urban areas. During the last decades, private institutions such as the Gulbenkian Foundation, Apem and other music associations have definitely contributed to develop music education in Portugal, by promoting musical activities and music teachers' education.

INA Representative for Spain: Spanish Society for Music Education (SEM-EE)

Ana Álamo, Spanish Society for Music Education

In Spain, within formal musical education, we find conservatories, universities, and compulsory education in elementary, middle, and high schools. There are also private schools which offer official degrees, via national agreements or exams abroad. Conservatories offer elementary and professional degrees. There are new schools which offer integrated musical education along with the elementary and middle school education. The high degree is equivalent to a university degree and has four specialties: composition, interpretation, musicology and pedagogy. ECTS

credits are used since the European educational reform of Bologna. At the university, until the Bologna reform, the music specialty was part of teacher education, but it has currently disappeared. Music studies are now focused on degrees of musical history and sciences, musicology and doctorates. The new degree of music only exists in a private University of Madrid. In some universities, there are also non-formal music education modules in non-music degrees. In Nursery, Primary and Secondary education (elementary and middle schools), Music is a subject with increasingly more school books and materials, which are playful, and excellent works and recordings, which improve classroom learning. At the universities, there are a number of research studies in these areas. Regarding non formal education, and subsidised by the government, municipal music schools usually treat music in a more amateur way, without awarding degrees, although they often provide studies prior to conservatories or high schools of education. Besides these schools, the most extended system in non-formal education are the private schools, which are very numerous and diverse in Spain. There are also organisations and societies which make real efforts, even study programmes, seminars and practical and theoretical courses to improve musical education in a non-formal way, as well as specialised journals which inform about musical education matters and investigation articles. SEM-EE is the Spanish subsidiary of ISME, and is in charge of promoting and developing contacts between investigators and musical educators, as well as promoting activities related to musical education in Spain.

INA Representative for the United States of America: The National Association for Music Education (NAfME)

Scott C. Shuler, National Association for Music Education

Because NAfME's mission is "to advance music education by encouraging the study and making of music by all," and public schools are the primary means of reaching and delivering music education to (virtually) all students in the U.S., NAfME continues to focus its advocacy efforts on public policy and funding. However, it welcomes members from all sectors—public and private—and supports them through professional development, resources, and student activities such as festivals. NAfME also supports the broader artistic community by advocating for public funding and policy that promotes amateur and professional activity in all of the arts. NAfME recently launched three major outreach initiatives designed to strengthen music/arts education. The first, Music Education Groundswell network, utilizes technology to identify and empower citizens to become better-informed and more motivated music education advocates at the federal, state and local levels. Our second initiative convenes sister organizations in music education, the other arts, and non-arts content areas to identify issues of common interest and coordinate policy advocacy. Our third, more internally focused IN-ovations initiative attracts more secondary students into school music programs by offering electives that often cross barriers between formal and informal music making, while simultaneously addressing external policy issues that discourage student participation.

Indigenous African Resources for Developing Musicianship

Session Organizer
Emily Achieng' Akuno, The Kenya Polytechnic University College

This symposium aims at discussing developed guidelines and procedures for the appropriation of indigenous African music resources in the classroom. Motivation The music industry in Africa is shifting, from a western based and driven enterprise, to having a very Afro-centric agenda. Most decision-makers on what and how to learn music have not been adequately exposed to the potential and suitability of indigenous music for formal music education. The quantity and variety of music released from Kenyan production houses demonstrate that practitioners are still more comfortable with Western than African music styles. The only way to give African music a sure footing is through the classroom. Research carried out points to the effectiveness of this category of music for teaching, and hence the symposium team's desire to share these findings. This symposium presents information gathered through practice by culturally informed researchers, and includes tested resources and relevant principles. The growing output of postgraduate training in music (education) in East and South Africa includes research-based doctoral degrees. The findings of these researches are yet to impact classroom practice because the class is more often influenced by government policy statements than research findings. Notwithstanding, there is need to disseminate and discuss these findings, and in the process learn from scholars who may face similar challenges. We have endeavored to look at elements in cultural music as resources for learning and teaching music. These presentations bring to the fore findings and projections in using indigenous material, processes and practices for a musical and holistic education in the contemporary classroom. The presentations cover diverse music genres and music making forms. Indigenous resources are a valuable asset today where globalization is seen as a threat to cultural autonomy and individual learner identity. Music material embodies concepts and practices that define and describe its makers and users. The continued use of this material in modern education will ensure that this culture is preserved through the practice of its elements. Learners need to be grounded in the principles and practice of this music so that they can make informed choices about its position and use.

Achieving a Socio-Cultural and Contemporary Music Education through Zilizopendwa

Donald Otoyo Ondieki, Kenyatta University

"Zilizopendwa" is a Kiswahili word that means "those that were loved" or "the loved ones". The term has been coined to refer to the "Golden Oldies" in the Kenyan music industry. The term Zilizopendwa has consequently been used to collectively refer to a genre of music with distinctive regional styles informed both by local traditions and idiosyncratic synthesis of outside influences. The article is informed by results of analyzes that revealed the structural, melodic, rhythmic and harmonic attributes in the genre. This has led to the identification of features of Zilizopendwa that are practical for use in education. The presentation focuses on principles that guide the application of this song material in the classroom in order to engage learners in activities that result in the acquisition of socio-cultural knowledge, while developing skills that facilitate interaction with contemporary music. The song material generates both the concepts and the mode of delivery for identified learning outcomes.

Aural Musicianship Training Using Indigenous Material

Cleniece Mbeche

Aural musicianship is an important aspect of Music Education. One of the purposes of music education is the creation of an environment in which the human potential is nurtured to bring forth and understand the musical experience. Music is a phenomenon that is experienced through the ear so the basis of all instructional programs should be the cultivation of an acute musical ear. This is developed when emphasis in music is focused on auditory discrimination and analysis. The ability to discriminate aurally between sounds leads to aesthetic sensitivity and growth. This enables one to respond to music aesthetically, intellectually and emotionally, thereby gaining meaning from the musical experience. Several studies carried out reveal that students in secondary schools in Kenya

perform poorly in aural musicianship. This paper seeks to discuss ways in which indigenous material can be used in aural musicianship training. It examines the aural component of the Kenya Certificate of Secondary Education (KCSE) syllabus at all levels, suggesting how aurals can be taught based on the music learning theory and using indigenous material. Practical examples for classroom use are provided. The author presents a way forward on what needs to be considered for teaching aurals successfully so that students assimilate music concepts and develop the inner ear.

Development of Musical Creativity through Indigenous Kenyan Music Resources

Evelyne Mushira

The development of musical creativity takes place through approaches that are consistent with musicianship. This presentation identifies call-and-response, in its various occurrences, as a procedure that characterizes indigenous Kenyan music-making. Its application, either as a compositional or performance technique, reveals a tri-path that results in spontaneous expressions of musicality. On the whole, such behavior is suggestive of a process that successfully mediates the internalization of requisite musical concepts and skills. It becomes therefore necessary to ask: do principles underlying the procedure of call-and-response in indigenous Kenyan music provide a pedagogic pathway for the development of musical creativity in contemporary classroom settings? Based on field findings, this presentation demonstrates the viability of the call-and-response structure as a pathway for the development of music creativity. It shows how the (call-and-response) musical communication bridges the interaction between instruction and learning, and how it is subsequently optimized in the classroom. The paper asserts that call-and-response has substantial pedagogic value which remains untapped and argues that when call-and-response procedure is during instruction, learning becomes practical an interactive rather than theoretical. Finally, the presentation briefly outlines ideas on curriculum design and implementation, emanating from the same principle.

Indigenizing Curriculum Delivery Procedures

Emily Achieng' Akuno, The Kenya Polytechnic University College

Much has been said about (for and against) labeling rote-learning procedures that are characteristic of indigenous African music learning practices as informal. Debates on the word to use for the process of teaching and learning do not deny the existence of a very clearly articulated and systematic way of teaching, or the well-understood content of the learning program. Indigenous music making, both its material and performance structures, allude to a content and process of learning that, due to its proficiency in producing society-accepted musicians in the indigenous economy, can and should be revisited to provide if not solutions, then interventions for modern music learning in multicultural societies such as Kenya. An analysis of selected music styles will provide procedures inherent in these songs. These procedures are then articulated as methods of curriculum delivery that are deemed suitable for the school music curriculum.

Indigenous Music Resources and Jazz Procedures in Developing Improvisation skills

Nolwazi Ndamase, Walter Sisulu University

Improvisation, being one of the most prominent characteristics of jazz, has its origins in indigenous African music practices. The composition of a song is a spontaneous occurrence and as it develops it is also improvised. The paper investigates improvisation in South African jazz as explained and portrayed by selected women jazz musicians. The inventiveness of some of these women jazz musicians is incredible. Naturally women are improvisers in almost everything they do. They are therefore able to adapt their inherent gift of improvisation to the music they perform. They also learn to improvise through listening to music around them. The improvisation is executed equally well on instrument as in voice. The paper analyzes improvisation as a concept of indigenous African musicianship. It then interrogates the application of improvisation as a process in jazz performance, viewing it as an offshoot of indigenous African practices that is now adapted in a different context. The paper concludes by exploring the application of improvisation for music education at tertiary level.

Informal Practices in Vocal Development among Black South African Classical Singers

Wycliffe Omondi Obiero, University of Stellenbosch, South Africa

The purpose of this study was to determine and describe how vocal skills in classical singing can be developed through informal learning practices. It arose out of my experience as a classical singing student through formal training, and my encounter with young black opera singers in South Africa, who, with no tangible formal training in classical singing, were able to sing varied operatic arias that require well-developed vocal skills. Whereas, after several years of training in classical singing, I still felt that I was a long way from achieving vocal security, these young singers, whose only and closest experience in classical training was through choral singing, seemed to be at ease with their vocal skills. Through interviews and observation of learning practices employed by these young singers, the study generated findings that it seeks to explore as methods of vocal pedagogy in classical singing. It further interrogates the possible implication of these methods to formal practices in classical voce training.

Negotiating Space for Indigenous Kenyan Music Practices in the Contemporary Classroom

Rose A. Omolo-Ongati, Maseno University, Kenya

Most of the attempts made by music educators in Kenya to recontextualize indigenous music for classroom use have resulted in only the sonic component of the music being transferred into the classroom and used to teach elements of music such as pitch/tone discrimination, rhythm and harmony rationalization and form. The practices of the music have been largely ignored. Most African cultural music manifestations command 2 levels of perception and analysis: the surface level and the deep level. In ignoring the practice of indigenous music while transferring the sound to the classroom, music educators only perceive and teach the surface level impressions of the music, ignoring the deep level that is derived from the philosophical humanizing conceptualization of the music. The purpose of music education informs its methodology of delivery of content, pedagogical approaches and procedures, learning activities and resources, assessment visions and prescriptions and the caliber and expertise to deliver the content. The purpose of music in a culture and the music genre style and type should therefore inform the method, approach, systematic procedures, chronological sequence of delivery of content, with creative aspirations derived from the society's worldview and practice of the music. This paper discusses the modalities and logistics of negotiating space for holistic indigenous Kenyan music practices in the contemporary classroom.

The Development of Relevant Musical Resources for Early Childhood Music Education in Kenya

Elizabeth A. Andang'o, Kenyatta University

Learning resources can be defined as educational materials, games and learning aids that facilitate acquisition of knowledge and skills. Musicianship as a concept entails knowledge, skill and artistic sensitivity in the discipline of music. Learning resources are therefore the means through which musicianship is acquired. Musicianship as a concept tends to sound 'advanced' when applied to early childhood musical development. In this paper, the term is used rather generally to denote the enjoyment of music, engagement of the senses and the cultural interaction resulting from the performance of music. The underpinning thesis of the entire presentation is that the acquisition of musical skills and knowledge is influenced greatly by a particular's culture's way of internalizing and expressing music. Learning resources should therefore be collected, designed and presented in ways compatible with a culture's unique ways of knowing and its philosophy of life. In this regard, a discussion on the state of indigenous Kenyan learning resources in the current society is included. The paper therefore: 1. Provides a background on how children performed music in the past in selected indigenous Kenyan societies; 2. Identifies different learning resources that were used in children's musical performances; 3. Discusses the changing trends in early childhood music in Kenya at the present time; and 4. Proposes a way forward in the development of musical resources that are relevant for early childhood music education in the present time and the future.

Instrumental and Vocal Teacher Education:
The AEC "Polifonia" Project

Session Organizer
Mary Lennon, DIT Conservatory of Music and Drama

Discussants:
Geoffrey Reed, Royal Northern College of Music
Tine Stolte, Prince Claus Conservatoire, Hanze University, Groningen

This symposium sets out to present the outcomes of the AEC (European Association of Conservatoires) "Polifonia" Working Group on Instrumental/Vocal Teacher Education in Europe and to provide a forum for discussion and exchange of ideas on this important aspect of music education in the wider global context provided by ISME. The Erasmus Thematic Network "Polifonia" project, which began in 2004, has studied various aspects of professional music training in Europe, and involves more than 60 organizations in professional music training and the music profession in 30 European countries. The Working Group on Instrumental/Vocal Teacher Education formed part of the second 3-year project cycle (2007-2010), which was coordinated jointly by the Royal College of Music in Stockholm and the European Association of Conservatoires (AEC). Instrumental/vocal teacher education is a field with much fragmented and scattered specialist knowledge, and one in which differences in national systems and traditions seem to be especially pronounced, leading to low levels of mobility. This situation, allied with the demands and implications of the Bologna Process and the rapidly changing roles and contexts within instrumental/vocal teaching, provided the rationale for the project, which highlights the importance of international collaboration and the need for dialogue within the profession. The Working Group was given the following objectives to: 1. Develop a set of learning outcomes for instrumental/vocal teacher education; 2. Update descriptions of the diverse national systems for instrumental/vocal teacher education in Europe; 3. Explore recent changes in the instrumental/vocal teaching profession and the implications for teacher education; 4. Organize 2 conferences; and 5. Produce a handbook on instrumental/vocal teacher education. The group will report on the project and its outcomes, with particular emphasis on the set of competences developed for instrumental/vocal teaching, and will facilitate discussion on the emerging issues and on future pathways for instrumental/vocal teacher education.

Integrating Music and Language: Exploring Pilot Teachers' voices in the European Music Portfolio

Session Organizer
Laia Viladot, Universitat Autònoma de Barcelona (UAB)

Discussant:
Kari Veblen

Language learning is a major priority across Europe not only to facilitate workforce mobility, but also to support social cohesion and understanding in the increasingly multilingual and multicultural national populations. Consequently, policy-makers are currently making great efforts in this direction. On the other hand, support for music education is still lacking. It takes many different forms in European schools, albeit on account of the different musical traditions in each region, differences in the syllabuses or because initial teacher training (with the option of specializing in music or not) varies from one country to another. In this respect, the promotion of a joint, unifying vision of the possibilities that music offers in the school context is of growing interest among academics and practitioners. One of the initiatives taken along these lines has resulted in the Comenius Multilateral Project European Music Portfolio: A Creative Way into Languages (EMP-L), part of the Lifelong Learning Program, which aims to support language learning and intercultural and musical development in primary school learners by integrating elements of music pedagogy in language lessons. The first step has consisted of identifying those basic elements shared by the two disciplines, such as (inter)cultural awareness and the processes of perceiving, listening, imitating and creating. Key academics and practitioners in seven countries from both disciplines are working together to find innovative ways to teach foreign languages through musical activities in order to foster children's creative expression and stimulate their thinking and imagination. This symposium takes a holistic view of EMP-L Pilot Teachers' experiences, which are presented in four papers. Each paper reports on findings from piloting implementation in four countries with different educational conditions. All the partners designed the evaluation following common rules with an eye on the educational traditions of every country and in touch with teachers' involvement, time availability and their possibilities for cooperation. Following the presentation, participants are invited both to discuss some of the challenges of including integrated curricula in schools and to reflect upon the possibilities and difficulties of teacher training in a European context.

From a European Project to Collaboration between Music and Foreign Language Primary Teachers in Catalonia

Laia Viladot, Universitat Autònoma de Barcelona (UAB); Albert Casals-Ibáñez, Universitat Autònoma de Barcelona

European Music Portfolio: A Creative Way into Languages (EMP-L) is a Comenius project with an ambitious goal: to improve foreign language learning in primary schools through musical activities. In the Catalan and Spanish educational contexts this entails intense collaboration between the two kinds of specialists involved: music teachers and foreign language teachers. In order to foster joint work between them, the directors of the EMP-L in Catalonia (Spain) set up a pilot teachers' working group called EMP-Cat. EMP-Cat started working in January 2010 and it now counts on 12 pilot teachers led by music and foreign language teacher trainers from the EMP Spanish partner. The group has spent this time selecting, analyzing and developing interdisciplinary activities and materials, most of which have been tried out in schools thanks to the collaboration of music and foreign language teachers. During the two-year trial period the strong motivation and commitment of the participants in the EMP-Cat, from the stand point of professional development, has become more and more evidence, with increased collaboration among teachers from both disciplines and a growing interest in the application of activities developed using a creative, interdisciplinary model. Furthermore, products and specific experiences have emerged that enable us to conceive the group as a useful intermediary for the transfer of knowledge between the EMP-L and Catalan schools.

ABSTRACTS

Integrating Music and Language: Creativity through Curriculum Innovation – Teachers' and Children's Perceptions of Integrating Language and Music

Patricia Driscoll

There has been a widespread expansion of language learning in primary schools in Britain and across Europe over the last twenty years (Eurydice 2008; Nikolov 2009) and schools have found a range of innovative pedagogic approaches to teach it. One such approach is integrating languages with other curriculum areas (Cummins,1998; Lyster, 2007). The Comenius Multilateral European Music and Language Project (EMP) designed by academics and practitioners aims to support language learning and musical development in young learners by combining elements of music pedagogy in languages education. This paper reports on the findings of a small-scale study conducted in two case study schools with teachers who are participating in the EMP. Teachers' and children's perceptions of selected EMP activities are presented and contrasted with their views of teaching and learning music and languages as separate subjects. Research and policy literature in music and language inform the entire research process and the discussion on pedagogy. A mixed-methods research design was used combining both qualitative and quantitative methods. Teacher's views were gathered with an in-depth semi-structured interview. A questionnaire was administered to children with follow up focus groups interviews. All data was coded and analyzed using thematic categories. The findings indicate that fusing the objectives of two disciplines is not without its challenges particularly in relation to progression. However, integrating subjects has the potential for engendering children's creative thinking and positive attitudes to the subjects and learning in general. The findings also suggest that the greater the teacher's subject knowledge the greater the potential for creativity.

Noticing what We Have in Common and Making the Most of it: Language Didactics Meets Music Didactics in Switzerland

Francoise Haenggi, University of Applied Sciences Northwest Switzerland, School of Education, Primary English Department

Language needs time, lots of time if meaning is to be constructed and learner's pushed towards independence in their learning. In recent years, big steps have been made in multilingual Switzerland to ensure that learners can start learning a second national language as well as English from age 9-11 onwards. This early exposure to languages is, on the whole, welcomed but has led to a greater need at primary school time efficiently. In the languages, more emphasis I snow places on consciously developing the skill of learners to notice and make connections between their languages. This atmosphere of connecting is currently being extended to music as well. What do music and languages have in common and how can our learner's sensitivity to languages and music profit from this two way cross-curricular noticing and making connections? The challenges and hopes faced by language and class teachers in Switzerland are illustrated by experiences with portfolio and self-assessment work of learners, experiences that have been taken into account in the development of the European Music Portfolio.

Issues in Facilitating Group Music Making in Educational Contexts

Session Organizer
Andrea Creech, Institute of Education, University of London

Although most musical genres involve communication and collaboration in groups, there has been little emphasis in instrumental music pedagogy on how facilitators may most effectively support this (Sawyer, 2008). This symposium aims to address some issues relating to facilitating group music making in educational contexts. Facilitators and coaches of musical groups play a key role in fostering effective outcomes for music learners. The interpersonal qualities, teaching strategies, skills and knowledge of the facilitator/coach have been found to be more important, in some cases, than the content itself. Effective facilitators support music learners in working towards musical goals and engaging with creative, enriching musical experiences. Facilitators also play a key role in establishing social environments that are conducive for effective learning and participation. For example, Hallam et al. (2011) reported that the benefits of participation in music were optimal when facilitators applied differentiation strategies, acknowledged participants' prior experiences, established egalitarian, mutually respectful relationships with participants, had credibility as musicians, were highly organized and when they made extensive use of specific, constructive feedback. This symposium will explore these issues and consider how facilitators and coaches of ensembles in educational settings may maximize the potential for creative, collaborative and effective learning in groups. Paper 1 will explore issues in facilitating secondary school-aged pupils in practical music-making, focusing on the strengths and difficulties arising from an approach that aims to encourage autonomous learning. Paper 2 will explore the relationship between individual learning and learning in groups, focusing on what music conservatoire students might learn from their colleagues in drama studies. Paper 3 focuses on issues relating to the assessment of popular music, jazz, folk and classical groups in higher education. Finally, Paper 4 will look at how facilitators of music groups are themselves trained, evaluating apprenticeship approaches as compared with collaborative approaches.

Facilitating Collaborative Learning in Choral Conducting Education

Maria Varvarigou, Institute of Education, University of London

For many years the training of choral conductors took place in apprenticeship environments situated in formal or informal communities of practice. A master-apprentice model of teaching and learning still prevails in music conservatoires, which traditionally prepare performing musicians such as conductors, singers and instrumentalists. In contrast, choral conducting education in university contexts in the UK, despite being in short supply, occurs in cohorts of learners. This offers an opportunity for new methods and approaches to teaching and learning in choral conducting, such as collaborative learning as opposed to a master-apprentice model, to be tried out. The role of collaborative learning in small groups during a choral conducting education module is explored in this paper. The module was offered at a Masters level and was taken by learners enrolled either on a Professional Graduate Certificate of Education (PGCE) in Music or on an MA in Music Education. It combined face-to-face practical workshop and on-line activities. Learners' reflections on the module revealed that peer feedback, opportunities for observation of the tutors' and other colleagues' conducting practice and opportunities for reflection on their own practice during the face to face sessions and on-line gave them the opportunity to develop a variety of musical skills and confidence in choral conducting. The paper concludes with suggesting teaching approaches that are believed to support effective choral conducting education and examines them through the lens of the theoretical framework of Cognitive Apprenticeship.

ABSTRACTS

Issues in Facilitating Music Making in Small Groups in the Secondary School Classroom

Susan Hallam, Institute of Education University of London; Andrea Creech, Institute of Education, University of London

Making music in secondary school class music lessons may require that students work in small groups. This can present challenges for students and teachers. This paper aims to explore those benefits and challenges. Data were collected over a three year period from six case study schools adopting the Musical Futures approach which requires students to engage in independent small group work facilitated by a teacher. Questionnaires were completed by 28 music staff and 733 students supported by interview data. Teachers indicated that the approach led to higher levels of attainment, more students continuing with music when it was no longer compulsory, greater enjoyment of lessons and increased motivation. For the teachers the work was exhilarating and rewarding but the workshop format was also exhausting. Considerable resources were also needed. The students reported liking the practical aspects of music making, the autonomy that they had in group work, the social aspects of music making, the positive feelings which accompanied music making, the content of what they were learning and the skills, knowledge and variety and the fact that music was different to other lessons being less "boring". However, they raised many issues about the group work including the advantages and disadvantages of working with friends, the types and nature of the difficulties experienced in working in groups and how they overcame them and, if they could not, how the teacher intervened. Many wanted more support from teachers. The implications of the findings for music education are discussed.

Learning in Groups: Musicians Working with Drama Students

Biranda Ford, Guildhall School of Music and Drama

Advanced music education differs from tuition in other arts in its emphasis on individual learning, whether through the one-to-one lesson or personal practice. However, collaborative work is the norm in the music profession, and along with the recognition of the importance of contextual learning for enabling employability, the one-to-one mode of learning has recently been questioned. A fruitful avenue for exploration has been other performing arts where students are taught in groups. This paper draws on empirical research of several collaborative projects with music and drama students at a conservatoire, where musicians adopted the pedagogic methods of drama students. An analysis is made of interviews with music and drama students to compare students' reported experiences of preparing to perform. The findings indicate that the group teaching of the drama students was instrumental in embedding a set of positive attitudes towards creative development, performance and audience which the musicians also benefitted from. This paper concludes with a consideration of how musicians can benefit from group learning.

Process and/or Product? The Assessment of Small Ensemble Performance in Higher Music Education

Jane Ginsborg, Royal Northern College of Music

Several university music departments and conservatoires in the UK have addressed the issue of the assessment of small ensemble performance (SEP), as distinct from solo performance. Existing approaches are informed to varying degrees by the findings of developmental and educational psychological research on peer learning, which raise, in turn, the question of whether this likely to be more effective when peers are at the same or different levels of ability. Two of the aims of a 2-year project investigating the teaching, learning and assessment of SEP in classical, folk, pop music, and jazz (Ginsborg & Wistreich, 2010), involving the participation of students as well as staff, were to ascertain the extent to which process and product is assessed in SEP, and whether marks and feedback are awarded to groups and/or individual performers. A questionnaire survey was undertaken on-line, to which responses were received from staff at 19 universities and seven conservatoires. The assessment of process as well as product was reported by only 35% and the ensemble as well as its individual members by only 56% of respondents. On the basis of these results, and follow-up discussions with students and staff, a range of methods for assessment will be proposed. It is hoped that these may prove useful for music educators at other institutions.

Learning Instruments in Primary Schools: Facts and Findings from the Program "An Instrument for Every Child"

Session Organizer:
Thomas Busch, University of Bielefeld;
Chair:
Ulrike Kranefeld, Universität Bielefeld

Instrumental tuition within primary schools has been debated much. However, in several countries this hands-on approach of music learning within school settings has not become the rule yet. This symposium uses the example of Germany to shed some light on the process of establishing such a music program for every child, and discusses some findings of research on the program`s outcomes, effects and quality. The school-based program "An Instrument for Every Child" has received much attention in the discussion among German music educators and the political administration. It may be considered one of the largest music education initiatives in Germany ever, supporting students in many hundred schools in several federal states. The program aims to give all students in primary schools the chance to learn an instrument and fill school children with enthusiasm for music, from grade 1 to grade 4. The long-term goal is to improve the basic conditions for cultural and arts education in Germany. In 2009, the German Federal Ministry of Education and Research (BMBF) has also set up a research program to evaluate the initiative "An Instrument for Every Child" in the federal states of Hamburg and Northrhine-Westphalia for 4 years: Within this program, eight comprehensive interdisciplinary research projects are conducted in 13 sub-projects by a network of ten universities in Germany and Austria, bringing together the expertise of music educators, musicologists, psychologists, educational scientists, and neuroscientists. Amongst others, the research program focuses on individual support for the participating children, teacher cooperation, transfer effects from learning music, participation in culture and arts, as well as on the program`s effects on music preferences and emotional and cognitive development. Bridging practice and research, this symposium will provide an overview of the program. "An Instrument for Every Child", and then present some findings from some of the corresponding research projects. It will also elaborate on and discuss the chances of inter-university cooperation and interdisciplinary research in a research network.

Researching Primary School Kids' Instrumental Involvement: The SIGrun Project

Andreas Lehmann-Wermser, University of Bremen; Claudia Jessel-Campos, Universität Bremen

During the last decade programs of instrumental instruction for primary school children have become increasingly popular. Some of them have been generously financed by public funds as hopes and expectations for students' enhancement are voiced. A research project financed by the Federal Ministry of Research and Education and conducted by researchers from the Universities of Bremen and Hamburg focuses various aspects. Effects of transfer on cognitive accomplishment are analyzed as well as the development of music preferences, structures of cooperation between various teachers in the program and patterns of cultural participation using both qualitative and quantitative data. While general information about the SIGrun project will be given research on the development of cultural participation will be presented in more detail. Analyzes of pictures drawn by the children, photographs taken by the parents, diaries and interviews reveal that the children participate in various sections of "culture" in various ways. In order to look for distinct patterns the analyses is triangulated with quantitative data collected by other sub-projects within SIGrun.

Videography as a Tool in the Evaluation of Instrumental Tuition in Primary Schools

Ulrike Kranefeld, Universität Bielefeld

Several research projects within the research program connected with "An Instrument for Every Child" make use of videography, and evaluate it in a qualitative or quantitative way. This

contribution concentrates on the application of videography as a method to research on learning instruments in primary schools with examples from some of the projects in the above mentioned research program. In one part of the GEIGE research project on individual support within instrumental tuition in primary schools, the focus is on how teachers convery decision-making competencies when children choose musical instruments within the program "An Instrument for Every Child". At the micro level, methods of presenting instruments in classroom are analyzed and related to instrument preferences that pupils have developed. In a part of the BEGIn research project patterns of instructional design are evaluated in a quantitative way. Thirdly, another project examines how teachers deal with heterogenous groups, how they themselves construct heterogenous structures within the learning group, and how teachers and students interact in this construction. It also discusses which attributes of heterogeneity may be relevant from the perspective of music education.

"An Instrument for Every Child": A Music Education Program in German Primary Schools

Birgit Walter

"An Instrument for Every Child" is a music education initiative for the Ruhr district in North Rhine-Westphalia (Germany). All first-year schoolchildren in the entire region should be given the opportunity to learn to play a musical instrument. This offer is designed to complement music lessons at school and is aimed explicitly at all primary school children, irrespective of their background or the social environment they come from. In order to ensure that different groups can be integrated, there are various reductions and exemptions from fees for children from families with a low income. The instruments are loaned out free of charge. Each music college offers a variety of different instruments from Europe and other parts of the world. The schoolchildren discover at least 16 different instruments in their first year at school. The children try out the instruments and also recreate some of them in order to be able to understand the principles of how sound is produced. The lessons include exercises on timing and rhythm as well as singing and dancing. Music college teachers work with their primary school colleagues in tandem to teach a school class. The children learn to play their musical instrument, which they have chosen beforehand, from their second school year onwards. The instruments that are given to them are loaned for the purpose of teaching and practicing at home. Music college teachers teach small groups consisting of 5 children on average. Even in the first few hours of lessons, the children begin to make music together. From the third class onwards, the teaching of the instrument is complemented by performances in the "Ensemble Kunterbunt" (a jumbled-up ensemble). Once a week, children from different year groups practice performing as a school orchestra. The key thing here is to provide musical training as well as the experience of having shared objectives and targets outside of traditional school lessons. At the end of each school year, the children perform a major end-of-year concert in front of parents, relatives and friends.

Predictors of Drop-Out and Continuance in the Program "An Instrument for Every Child – the BEGIn Project"

Thomas Busch, University of Bielefeld

At times of intensive educational policy debates on the issue of equal opportunities, the target of providing each child with the opportunity to learn to play a musical instrument, presents a particular challenge. This contribution assesses the formal fulfillment of this demand in terms of principal participation in the project. A representative panel design has been chosen for the exemplary analysis of the conditions and effects underlying group-based instruction of musical instruments, and reasons shall be identified for a drop-out effect. In the presentation patterns for successful participation in the program will be presented and predictors that may contribute to drop-out will be identified.

Music Curricula around the World: Recent Changes and Challenges from Australia, Cyprus, Greece, and England

Session Organizers:
Natassa Economidou Stavrou, University of Nicosia, Cyprus
Smaragda Chrysostomou, University of Athens, Greece

Music curriculum changes have been the vehicle for establishing transformation in perception of music teaching and learning and the role of music in and outside schools. Current trends in curriculum development emphasize curricula that are open-ended frameworks and allow space for flexibility and negotiation, for both the teachers and the pupils. In addition, current trends in the fields of music and music education point towards the need for change in approaches, contents, repertoire and methodologies. New curricula for Music were recently developed in all four countries participating in this symposium (Australia, Cyprus, Greece, England). How are these new curricula frameworks for negotiation by pupils and teachers more so than before? What are the innovations, if any, in each curriculum? In what ways do these new curricula differ from the previous ones? What were the needs that led to the change? What are the similarities and differences that can be detected between the four curricula? What are the challenges and prospects for music education? These are some of the questions that will be discussed during the symposium by each participant. Rounding up the session, the discussant will address the general and common issues developed by each presenter and each country.

Australia: A National Approach to Arts and Music Education

Lynne D Morton, Belmont High School and Surf Coast Secondary College

In Australia, there is a new national curriculum, which is currently being implemented across a range of curriculum areas. Initially, this was developed in Science, Mathematics, English and History. The Arts are to be part of the second "wave" of the Australian curriculum, and will encompass learning across Dance, Drama, Visual Art, Music and Media. This paper will provide a broad overview of the curriculum and scope and sequence documents, particularly as they relate to music. Through discussion of the underlying philosophical framework of the document, it will be possible to see how this document is intended to be implemented, and ways in which context will be incorporated in any interpretation of the curriculum. The symposium questions will be used to structure the response, in order to enable symposium participants to draw comparisons between the developments in Australia and in other countries.

Designing a National Curriculum in Music: The Cypriot Perspective

Natassa Economidou Stavrou, University of Nicosia, Cyprus

Cyprus has recently undergone a wide educational reform, part of which was the design and development of new National Curricula in all school subjects. Creating a humanitarian and democratic school for all children, nurturing creative and reflective individuals with highly developed critical thinking, cooperative and interpersonal skills were considered as priorities of the reform. This paper explores and discusses the major changes in the new Cypriot Music Curriculum, focusing both at the changes in regards to current issues in curriculum development, as well as in current perspectives and approaches to Music teaching and learning. Curriculum openness and negotiation, child-centered curriculum, active and cooperative learning and the development of creativity were principles that guided the work of the group of academics and practitioners that designed the Unified Music Curriculum for ages 4-16. In addition, music technology, the introduction of informal learning practices, authentic music assessment, collaboration between schools and community, as well as the cultivation of attitudes through the activities of performing, composing and listening were only some of the innovations in the Cypriot Music Curriculum. The paper also discusses the challenges and threats that an open and negotiable curriculum framework creates for teachers, who are now given the freedom to organize their daily music lesson plans based on their student's needs and on their own professional identities as musicians and music teachers.

ABSTRACTS

Music Education in England: Conflicting and Prevailing Ideologies and the Future for a Social Just Form of Music Education.

Gary Spruce

At the time of writing this abstract, the structurally and philosophically fragmented music education community in England awaits the outcomes both of a review into the national curriculum, which will determine whether or not music remains a statutory part of every young person's education, and the publication of the National Music Plan, which may radically change the structures and funding mechanisms for the music education which takes place outside of the classroom. Music curricular, systems and structures are rarely if ever value neutral. They almost invariably promote a particular ideological view of what high status musical knowledge is, what musical practices and skills are of value and worth promoting (and those that are not) what defines musical development and consequently what children need to do demonstrate it, and the relationship between the teacher the learner and what there is to be learnt. In this paper, I will outline the changes that have taken place to music education in England framing these changes in terms of the ideologies and philosophies of music education that have prevailed and those which have not. I will consider the consequences of these changes for teachers and young people and for the idea of a socially just model of music education.

National Curriculum for Music in Greece: Unified Arts or Autonomous Art Subjects?

Smaragda Chrysostomou, University of Athens

Greece is currently undergoing a major educational reform with repercussions on all levels and all aspects of the educational process. New national curricula were developed for all subjects, despite the fact that the previous national curriculum (2001) was not assessed in a systematic and methodical way. In music there are currently two strong proposals that will be piloted in 180 schools around the country. The basic difference between them is elemental and structural and can be found by answering the following questions: How unified are the arts? Is there a significant difference between an activity in visual arts, in music or in dance that can justify the autonomous status of each subject? Can these activities be interchangeable? Will pupils reach the attainment targets in "arts" regardless of the type of activity they choose? This paper will elaborate further on the basic philosophical and practical differences between the two proposals and will discuss the consequences for Greek music teachers both in primary and secondary education. The exchange of experience and applications from Australia, Cyprus and United Kingdom during the symposium will facilitate the discussion and the development of a valid proposal.

Music Education and the Global Creative Economy

Session Organizer:
Peter Gouzouasis, The University of British Columbia

Discussant:
Daniel C Johnson, University of North Carolina Wilmington

The United Nations (UNCTAD, 2011) has recently reported that creativity, knowledge, and access to information, referred to as the Creative Economy, are powerful engines for promoting global economic growth and development. The Creative Economy comprises advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, R&D, software, toys and games, TV and radio, and video games (Howkins, 2001). In this era of rapid technological transformation, there is a clear need to better grasp the complex interactions among economic factors, music culture, and music technologies. Musicians are at the heart of the engine now recognized as the Creative Economy. For example, video games, richly infused with music and sound effects created by musicians and sound engineers, will likely triple in global exports from $8 billion to $27 billion over the next 6 years. Digitization and the convergence of digital technologies have changed the ways that economists look at creative "products" such as music, graphics, and animation. One may question how music curricula, worldwide, are being formulated to address such potentials. Artistic content such as music can be viewed as a commodity, and our profession has the potential to harness such powerful perspectives and greatly impact radical changes on broad curricular levels beyond the scope of our profession. However, at present, while music and music technologies is core to the Creative Economy, music is not necessarily considered core to the K-12 curriculum in countries around the world. Our symposium presenters will shed light on the possibilities for music and music education in the 21st century. The focus of the MayDay Group at ISME Thessaloniki Symposium will be to discuss the following central questions related to music technologies and music education: 1. What is the state of awareness of music education researchers and practitioners on the United Nations Reports (2008, 2010) on the Creative Economy, as well as the informative writings of the past decade (see Howkins, 2007; Robinson, 2001; Venturelli, 2000)? In other words, do current practices in music education and music technology sympathize and synchronize with expectations for the Creative Economy? 2. How does music in general, and music education specifically, play a role (if at all) in contributing to the Creative Economy? and 3. On a related level, should music curricula in secondary and post-secondary schools reflect the needs of the global job market? Can a contemporary perspective of musicking expand the role of music in education?

Music Education from the Perspective of Aesthetics

Chair:
Xie Jiaxing, China Conservatory

Participants:
Chen Fen, China Conservatory
Mao Yu, China Conservatory
Si Wei, China Conservatory
Xu Zhen, China Conservatory
Yao Zijin, China Conservatory
Zhang Ruonan, China Conservatory
Zhang Xiaowen, China Conservatory

Since the rise of the emphasis on praxial music education, aesthetics seems to have been neglected as an outdated subject. But the aesthetic appraisal in music education, the cultivation of aesthetic taste and the central role of aesthetics in music education are still indispensable. Upon the basis of an endorsement of praxial music education philosophy, this symposium attempts to explore aesthetic issues in music education from various aspects. Examples from the Beijing Traditional Music Festival and the course "music appreciation and critique" given at the Chinese Conservatory are expanded into the following subtopics for discussion: 1. The aesthetic character of the traditional art of music—critique and analysis of operatic concerts at the third Beijing Traditional Music Festival; 2. Looking at students' music appreciation from the perspective of an aesthetic of reception; 3. Integration of aesthetics in the teaching of music appreciation; 4. The hermeneutic character of musicological analysis; and 5. Performing aesthetic analysis in music appreciation.

Music Paedeia for Today's World (Conference Plenary Session)

Chair
Paul R. Lehman, Professor Emeritus, University of Michigan,
Ann Arbor, Michigan, USA

Panelists' full papers will appear in the Conference Proceedings

And Still I wander…. Deconstructing Western Music Education through Greek Mythology

June Boyce-Tillman, University of Winchester UK

This presentation will use the Greek myths of Psyche and Eros and Orpheus to examine the musical constructs that have underpinned Western music education. Psyche becomes separated from Eros and in some versions of the myth is still wandering around Europe looking for Eros. It will see this as a metaphor for the loss of soul values in the European Union. It will use this as a metaphor for how the soul values (Psyche) of music were lost at the Enlightenment (Damasio 1995); the relationship between religion and politics (Foucault/Gordon 1990) in Western states has perpetuated the loss of this dimension and it will interrogate the term spirituality in contemporary culture as a helpful route into the reuniting of the material dimension of music (Eros) with the liminal (Turner 1969/74) dimension (Psyche). It will look at the value systems that underpin various musical traditions (Subotnik 1996) including the ecological consciousness found in the myth of Orpheus. The healing dimension has been rediscovered in the development of music therapy (which has constructed itself outside of music education), although the relationship with the natural world has yet to be rediscovered (Abrams 1996, Boyce-Tillman 2010). It will compare the Western construct of music with those of other cultures (Ellis 1985). It will offer pedagogic strategies to restore these lost dimensions through a holistic view of musicking, using a phenomenographic model of music (Boyce-Tillman 2009).

Music Education and/as Artistic Activism: Music, Pædeia and the Politics of Aesthetics

Panagiotis A. Kanellopoulos, Department of Early Childhood Education, School of the Humanities, University of Thessaly, Volos, Greece

This paper discusses the relevance that the ancient Greek notion of Pædeia might have for today's music education, arguing that a link between the two might be created through a particular conception of the politics of aesthetics (as put forward by Jacques Rancière), and that if this is so, then music education might be cast as a form of artistic activism. Pædeia, the situated process of cultural education and character building, is at the same time a process of creating a dialogue between cultural forms handed down by tradition and the individual's place in it. Pædeia might then be understood as a process of shaping a voice, that is, a culturally and politically situated identity. It can therefore be argued that, from the perspective of democratic politics, Pædeia might ultimately be apprehended as the process of educating the political subject.

Music as Ethical Practice: The Contemporary Significance of Ancient Greek Insights

Wayne D. Bowman, New York University

From our proud place in the early twenty-first century, it is tempting to dismiss ancient Greek accounts of music as naïve, parochial, or simply wrong. We all know about Plato's musical conservatism, his prudishness, and his unkind words about music and musicians. Yet, behind these lay a conception of music as a profoundly influential sociopolitical force with strong links to individual and collective identity. And no small part of what worried Plato was that musicians seemed wholly oblivious to these forces. Music was, for him, no innocuous diversion, no mere aesthetic indulgence. It did not consist in the skillful execution or appreciation of pleasing patterns of sound with supposedly "intrinsic" value. It was a potent ethical and educational resource whose power could be used well or badly abused. Music was not for contemplative

appreciation; it was a central part of the action. After centuries of philosophical, musical, and educational "progress," our grasp of these profound insights appears more tenuous than ever. Infatuated with efficiency and technical rationality, we have gravitated toward training rather than education; meanwhile, 'aesthetic' accounts of music have led us to neglect of the profound links among musicking, character, identity, and community. Our understandings both of music and of education are urgently in need of repair, and a crucial part of that project involves recovery of their nature as fundamentally ethical and ethically-guided practices—as rich resources for exploring the crucial question: What kind of person is it good to be? These orientations alter profoundly what we conceive musicking and educating to be, the reasons they are important, and how we should go about engaging in them.

Personhood and Music Education

David J. Elliott, New York University

"Paedeia" goes beyond common meanings of education. In ancient Greece, paedeia included the idea of educating students toward the fullest development of their human nature. But what does "human nature" mean? Put another way, what does it mean to say that our students are "people" who need and deserve some kind of "development" ? Is a person the same as his or her brain, her body, her conscious awareness, her soul, or something else? In short, what is "personhood"? The premise of this discussion is that before we can address basic questions about the "why-what-and-how" of music education we need some reasonable sense of what personhood encompasses and what it means to be a person (whether a child, adolescent, or adult) acting both individually and collectively in his or her social-cultural world. My purpose is modest. I attempt to sketch a basic concept of personhood as the first step toward answering one of the most fundamental questions facing anyone who makes, listens to, or teaches music: What is the relationship between music and people's emotions? My presentation unfolds in four sections. First, I summarize key dimensions of personhood. Second, I discuss the emotional dimensions of personhood. Third, I sketch a concept of the processes that cause human beings to respond emotionally to music and to use music to express human emotions. Last, I outline some educational implications of my concept of personhood and musical emotions.

Music Paedeia for Today's World

Paul R. Lehman, Professor Emeritus, University of Michigan, Ann Arbor, Michigan, USA

Music education today rests on solid philosophical foundations that are well established in our literature, though not entirely free of controversy. However, the lack of awareness or acceptance of certain basic principles on the part of some education decision-makers and some segments of the public still prevents many young people from enjoying the benefits of music instruction inherent in true paideia learning. This presentation will deal less with the philosophy of music educators than with the philosophy of school administrators and the public as it affects music education. Most of us support the premise that every student should have access to music instruction in school, but when we look around we see too many schools that offer weak music programs or none at all. Why is this? What has happened to the concept of paideia? How do the various philosophical views of today's society relate to these issues?

Narrative Inquiry in Music Education: The Pursuit of Resonant Work in Music Education Research

Chair
Margaret S. Barrett, The University of Queensland

Discussant:
Sandra L. Stauffer, Arizona State University, USA

Narrative inquiry has been a methodological choice within a range of disciplines for several decades. Within music education, narrative inquiry is a relatively recent phenomenon. A distinguishing feature of narrative inquiry is its commitment to a researcher ethic that we have come to term "resonant work". Rather than a particular set of methods and techniques, narrative inquiry that reflects a "resonant work" ethic can be distinguished through a commitment to research processes and products that are responsible, rigorous, respectful, and resilient. We do not suggest that narrative inquiry is a "methodless" method: rather, that through consideration of the features of "resonant work" a research framework that is both supportive and reflective of the unique lives of research participants and their narrative ways of knowing may be developed. The purpose of this 90-minute symposium is twofold: 1. Provide an overview of the key elements of "resonant work" in narrative inquiry in music education; and 2. Through the presentation of 4 examples of narrative research provide some insights into the ways in which narrative research has been undertaken in the field of music education. Through the individual presentations the symposium presenters will also outline the opportunities for insight that narrative research offers to a range of problems and issues in music education, and point to future possibilities for narrative research in music education. The Symposium builds on the work of recent international conferences in Narrative Inquiry and provides opportunity for this work to be further disseminated to music education communities.

Because I Stay So

Jeananne Nichols, University of Illinois Urbana-Champaign
Narrative engagement transgresses the boundaries of traditional research methodology. The typical linear research process, beginning with questions, then data collection, followed by analysis, and ending with writing the research text, can be a one-way train, hurtling reliably towards a fixed destination, but also ill-fit to explore a vast, complex landscape or the unexpected nooks and crannies of human experience. To grow from sight seeing tourist to seasoned sojourner, the narrative researcher is responsible to "stay" with both the storyteller and the story, willing to allow the passage of time to infuse the research process and writing with an understanding that can only come through extended engagement. Using "Music Education in Homeschooling: Jamie's Story" as well as other critical stories of music learning, I will examine the role of time as one aspect of the narrative ethic as I discuss the fluid, non-linear on-going process of engaging participants, gathering their tales of experience, and rendering these self tales into written prose that honors their intentions. Narrative work that is grounded in the researcher's commitment to "stay" yields valuable insights for music educators interested in who is learning music and how to music education practice might be more responsive to these students.

From Biography to Narrative Inquiry: The Sonata-Form as a Metaphor

Graça Mota, College of Education, Polytechnic Institute, Porto, Portugal
In this presentation I shall outline the dual developmental processes of a research project and my own movement towards narrative inquiry as a methodological choice. The aim of the research project was to document and analyze the selfhood of 2 young women as they constructed their way in life through their strong relationship with music. While the use of narrative inquiry was not an initial intention, the richness of the data collected over a period of eight years and the growth of a strong relationship between myself as researcher and the research participants moved the methodological focus from a biographical study to one more concerned with relationships and relationality. Coming to narrative was a developmental writing

process. The unfolding of the data revealed its strong potential as a particular form of entering and sharing meanings, reminding me of Jerome Bruner's approach to narrative within the perspective of cultural psychology, and his thoughtful insights into the world of "self-making" and "self-telling" while addressing the nature of selfhood. My involvement in the conversations with these 2 young women brought to light that, being myself an academic and a musician, analysis of my own reflections was a necessary acknowledgement that experience. Through the writing process the theoretical literature became a means to weave and give consistency to the narrative, rather than appearing as a separate entity. The choice of the sonata-form metaphor became a powerful means of presenting the reader with the troubles, tensions and conflicts of these unfolding life stories.

Resonant Lifework in the Southern Highlands: Preserving, Transforming, and Broadcasting Historic Narratives Through Music

Nathan B. Kruse, University of North Texas

This narrative overview stems from the musical, social, and contextual findings in a study of folk music practices in the Blue Ridge Mountains of North Carolina, USA. The fabric of this discussion is woven from inferences derived from ethnographic research techniques that illuminated the resonant lifework of three members of an Appalachian folk music community. A narrative framework was used to describe the motivations surrounding mountain music traditions and to chronicle the musicians' perceptions of their own learning. Salient issues of identity, motivation, and community were re-storied by means of vignettes that depicted the inherent meanings and social implications of being a folk musician. More important, however, is the way that narrative inquiry can be used as a methodological tool to preserve, transform, and broadcast musical experiences. This session will include a discussion of how various data sources were used to create a composite storyline that incorporated various locales and participants into one metaphorical entity. Narrative analysis, the use of metaphor, the implementation of literary devices, and ethical considerations also will be discussed in relation to the content of the study. Portraying life occurrences through song and storytelling is a vital component in perpetuating human experience. Consequently, narrative inquiry can be a fitting methodological choice for researchers, particularly in settings that rely on music to re-story and disseminate resonant lifework into a modern world.

Storying the Musical Lifeworld of Jeremiah Jones

David Cleaver, University of Southern Queensland

The research story, "Jeremiah Jones and the Musical Crusade" as an example of resonant lifework, highlights various qualities and meanings that make up the musical life of a dedicated music student. Illuminations are presented in order to support the case for further understanding of the ways that music is both 'used' to structure life and as a component in personal identity formation. Developing further understanding of these matters is seen as vital for the future of music education. The narrative framework involved the construction of a storied research text from a synthesis of the meaningful connections, hidden significances and themes gleaned from a series of interviews with Jeremiah, the participant, and also from the researcher's observations of him in musical performance and daily life situations. Narrative methodology, takes the view that narrative accounts are windows into "lived experience". Storied text production involves the interpretations of the collected "lived experience material", which are then subjected to an aesthetic treatment that includes the addition of personal experience, heartfelt recollections, imaginative and fictional components and literary devices. This process of "storying" serves to support and model a "narrative mode or way of thinking" which is juxtaposed against a paradigmatic construal and logical text, which I argues, cannot fully serve the rich, meaningful qualities that they are trying to represent. In this presentation, I will discuss the interpretive research process (as evidenced in interactions between participant and researcher) and the narrative framework by using examples from the chapter.

New Perspectives on Teaching and Learning the Art of Improvisation

Session Organizer
Kathleen A. Camara, Tufts University

What experiences lead to the development of improvisational skill? What role does the development of community within a group ensemble play in promoting successful collaboration in creating improvised music? What are youth perspectives on the development of improvisational skill and what roles do family and cultural musical contexts play in the development of improvisational skills? How does one best teach improvisation to those who have had little musical training in improvisation? The four papers presented in this symposium will provide new perspectives, based on current theory, research and practice, on the development of trans-stylistic improvisational skills. Concepts of socialization, development, enculturation, formal and informal learning will be explored. The paper, Learning To Speak Music: Improvisation Through Informal Learning, builds on the idea that improvisation is learned through informal means, where communication of musical ideas, impulses and gestures is based on experiences in living and listening to music. The paper, "Negotiating 'Self', 'Other' and Mutual Exchange: Music-Making in the Jazz Small Group", examined the personal-social aspects of music-making as a collaborative process. The paper, "Getting Out of Your Mind's Way - Youth Perspectives on Improvisation", used a phenomenological approach to explore young musicians' concepts of improvisation in order to provide insight into the processes of learning. The paper, "Improvisation in the Core Curriculum: A New Approach to Music Theory and Aural Skills for a Diverse Musical World", described a formal learning approach using an innovative integrative curriculum characterized by explicit teaching, sequential learning, and trans-stylistic improvisation. Each of the presentations will explore key issues related to the teaching and learning of trans-stylistic improvisation within a variety of world music genres and in the context of group ensemble experiences. A discussion among the presenters and the audience will follow the presentations.

Improvisation in the Core Curriculum: A New Approach to Music Theory and Aural Skills for a Diverse Musical World

Ed Sarath, University of Michigan

This talk provides an overview of an improvisation-based musicianship course that fulfills 2nd-year core curriculum music theory and aural skills requirements for classical music majors at a leading US school of music. Predicated on the principles that learning is enhanced through creative, hands-on, integrative approaches to knowledge and skills; and today's musical world calls for a highly diverse skill set, the class utilizes a variety of types of improvisation to realize these aims. Trans-stylistic improvising provides a "user-friendly" entryway for classical musicians just beginning their improvisatory journeys. Contemporary modal improvisation engages students with pitch and rhythmic constraints. Jazz improvisation introduces a rich tonal spectrum that aligns directly with the same general tonal trajectory, proceeding from diatonic to non-diatonic (secondary dominants, modal mixture, altered chords) materials, that is found in conventional musicianship sequences. Here, however, all harmonic content is always covered first through keyboard realization, where students (regardless of principal instrument) learn a pattern that is notated or represented through chord symbols and/or Roman Numeral functions in one key and work it out in all keys without the aid of notation. Writing follows keyboard work, and students also create their own compositions. Units on figured bass realization at the keyboard and species counterpoint (both approached with improvisatory aspects), and a variety of approaches to aural skills are also included.

Learning to Speak Music: Improvisation Through Informal Learning

Christopher Sommervelle, University of Melbourne, Artistic and Creative Education

The process of music improvisation has often been likened to speech (Dowling 1999; Gordon, 2007; Johnson-Laird, 2002). Although both are prodigiously complex tasks, they usually require only our surface consciousness of the process. The way most humans learn speech is through aural recognition skills: hearing sounds, making sense of them and copying them. In this way a small child is able to master formidably complex rules of grammar and pronunciation without knowing how. It

has been shown that our ability to make sense of music occurs in a similar way through our ability to distinguish "musical syntax" (Gordon, 2007; Koelsch & Siebel, 2005; Snyder, 2000). Yet there is a widespread inability of many formally trained musicians to improvise: that is, to create music the way a child improvises speech. This may be partly because the way we learn music is vastly different to the way a child learns language. Most formal music education happens via the visual process of reading notation and technical and theoretical instruction. Very little training happens via aural modeling. In contrast to this, the main learning practice of informally trained musicians is modeling: copying real music by ear (Green, 2002). This approach has been shown to develop high levels of aural skills and a concomitant ability to improvise. This paper explores the literature on informal learning and research into music cognition and modeling to suggest why copying music by ear is a proven, effective and enjoyable way to teach and learn the art of improvisation.

Negotiating "Self," "Other" and Mutual Exchange: Music-Making in the Jazz Small Group

Anthony D.J. Branker, Princeton University

Throughout their quest to develop as creative performers, jazz musicians are constantly striving to acquire a personal sense of self-expression. In the process, they do so by cultivating their own sound and approach, creating their own improvisational vocabulary and concept, and by developing the ability to tell their own unique stories in a way that, in the ears of listeners, will separate them from those who have influenced their growth. In such a scenario, the creation of individual voice can be viewed as a way to reflect one's musical identity, as well as a manifestation of how one has come to conceptualize the practice of music-making. However, what happens when individuals with different philosophical stances come together to create in a small group setting? Can they find ways to constructively explore their differences in order to collaborate? Do they conceal certain aspects of who they are, so they can "fit in"? Or do they remain committed to who they believe they have become? This paper will examine what it was like for college jazz students working in self-directed small groups to be individuals with their own identity and voice, yet engaged in a collective experience. What did this look like to them? Was it difficult to be an individual working within a group setting? Did they feel as though they had to sacrifice their musical identities for the sake of the group? In addition, would the sharing and exchange of musical information with peers impact one's sense of musical self?

"Getting Out of Your Mind's Way": Youth Perspectives on Improvisation in Contemporary Music Ensembles

Kathleen A. Camara, Tufts University

Using data from a longitudinal study of 9-18 year-old students from underserved communities who participate in 30 after-school contemporary music programs throughout the U.S., this paper presents a developmental analysis of youth perspectives on how one learns to improvise within the context of contemporary music ensembles. Student descriptions of their experiences will address how students learn to communicate through music; how they learn to blend improvisations within the genre and style of a musical piece; how they consolidate their formal knowledge and skills into an integrated subconscious process; their perceptions of what knowledge is needed in order to improvise; their understanding of the implicit and explicit systems of rules used to develop an improvised instrumental or vocal segment within ensemble playing; student perceptions of how implicit knowledge becomes automatized into improvised music; how members of an ensemble support an improvised "solo"; the strategies used by young improvisers to develop their skills; student perceptions of competence in improvisation and obstacles to learning how to improvise; best practices for teaching improvisation and how teachers make the intangible processes of improvisation tangible. Finally, the paper will examine how family and cultural music traditions are related to improvisational skills; and how teaching and learning that focuses on aurality, orality, and music literacy provide unique contributions to the development of improvisational skills. Using transcribed responses from interviews with students and ensemble teachers, observational data, and video of practices and performances from 50 youth ensembles, the varied developmental paths leading to improvisational expertise will be described.

New Research on Senior Citizens' Participation in Music

Session Organizer:
Lisa J. Lehmberg, University of Massachusetts, Amherst

Senior citizens are increasingly becoming an important component of global society. Recent data indicate that world life expectancy has increased from 52.5 years in 1960 to 69.41 years in 2009, and continues to increase (World Bank, 2011). In addition, opportunities for music participation are expanding for senior citizens in many parts of the world. Research on senior citizens' participation in music suggests that music can be beneficial to older adults and have a positive effect on their quality of life (Lehmberg & Fung, in press). Furthermore, research on older adults holds a strong potential value for all age groups. Senior citizens' participations in music could be reflections of music education during their earlier years or their beliefs about music that have been cultivated throughout their lives and within their cultures. Their music participation may also contribute to the music education and/or music participation of members of their families, community, culture, and society. The purpose of this 90-minute symposium is to present and discuss new research from the Republic of Korea and the United States on senior citizens' participation in music. Three research studies will be presented, followed by a brief discussion and the opportunity for attendees to ask questions and make comments. Research studies to be presented include the following: 1. Developing teaching strategies using the Dalcroze method for seniors [in South Korea], 2. The contributions of senior citizens' musical experiences and learning processes to quality of life: A case study of a senior citizens' church choir [in the United States], and 3. Case study of a bluegrass group in a retirement community: Musical learning, participation, and quality of life [in the United States].

Case Study of a Bluegrass Group in a Retirement Community: Musical Learning, Participation, and Quality of Life

Victor Fung, University of South Florida

This study investigated senior citizens' musical experiences, participations, learning processes, and their contributions to quality of life in a bluegrass group established in a retirement community. Membership varied from 20 to 40 depending on time of year. Participants were non-homebound and were capable to play a musical instrument in a group rehearsal. Ethnographic fieldwork was conducted in the group's activities for a 9-month period. The group could be characterized as open and informal. One was free to attend its weekly rehearsals, as a player or in the audience. Members might bring-in songs for the entire group. The following themes were evolved from the data: 1. Most participants had played an instrument when they were at school age but mostly outside of school. Some have been playing music continuously. The vast majority had stopped but regained the joy of playing an instrument later; 2. Informal learning had a significant role in their music learning. The vast majority did not read music. They learned music by listening carefully and by trial-and-error. Circles of friends might gather to help each other, and occasionally some might take private lessons; 3. Participants had sustained their membership in the group, because they believed in many benefits of music participation, such as health, socialization, and elation; and 4. Music has become, or has always been, a big part of their lives, contributing to their quality of life. Other activities they enjoyed were volunteer work, spending time with families, as well as other musical and non-musical hobbies.

Developing Teaching Strategies Using the Dalcroze Method for Seniors

Soyoun Won, Dalcroze Research Center of Korea

Eurhythmics of Emile Jaques-Dalcroze is a unique teaching method emphasizing feeling, understanding and expressing music. In Korea, most research utilizing Eurhythmics has been conducted on infants, children or elementary students. Little research has been conducted on Eurhythmics programs for senior citizens. According to the National Statistics Office, Korea has become an aging society as the ratio of people aged 65 or older was 7.2 percent in 2000. This figure rose to 8.3 percent in 2003. As a result, various programs for senior citizens in dancing,

music, Hangeul, Japanese language and Taekwondo have been created and developed. Music is a pleasure for the senior. As seniors get absorbed in music, their physical and mental functions are improved. Music naturally expands their physical activities, stimulates their brains and increases their concentration, intelligence and imagination, playing an important role in preventing and treating Alzheimer's disease or depression (Aldridge, 1994). Recent research shows that people who continuously engage in stimulating activities are able to maintain their cognitive abilities and intelligence (Younghwa, 2007). This research is aimed at combining Dalcroze Eurhythmics with social education for the continuously growing senior population and developing and introducing guidelines to be applied for senior citizens. Furthermore, this research suggests the possibility of Eurhythmics as a music program for the senior in Korea by revealing the details of counseling with learning targets for people in their 70s and 80s and proposing practical plans of 8-week Eurhythmics lessons for them.

The Contributions of Senior Citizens' Musical Experiences and Learning Processes to Quality of Life: A Case Study of a Senior Citizens' Church Choir

Lisa J. Lehmberg, University of Massachusetts, Amherst

The purpose of this qualitative case study was to investigate senior citizens' musical experiences and learning processes, and the contributions of these to quality of life. Participants included senior citizens who were members and former members, as well as the current director and a previous director of a church choir in a retirement community in the Southeastern United States. All were aged 50 or older. Themes that emerged from semi-structured individual interviews included the following: 1. There was a strong relationship between choir members' participation in music in younger years and their participation in music in older adulthood. All choir members had enjoyed membership in school or church choirs in younger years; 2. The learning processes of participants appeared to be related to musical group and/or type of music participation. These processes were mainly teacher- or conductor-directed, and had remained relatively stable across participants' lifetimes; and 3. Membership in this particular choir was of high importance in the perceived quality of life of study participants. The choir felt like a second family to participants, serving as a network through which they received psychological support and friendship, as well as a medium through which they expressed their spirituality with like-minded others. In addition, members enjoyed the opportunity to perform a variety of music with quality musicians and directors.

Non-formal Music Education in Music Schools Network of the Federation of Musical Societies of Valencia

Session Organizer
Remigi Morant Navasquillo, Universitat de València

The Federation of Musical Societies of Valencia (FSMCV) is a nonprofit organization that seeks the union of its member associations in order to promote, publicize and dignify the hobby, teaching and practice of music. This organization also aims to empower the association and civil society to provide a means of development and cultural articulation. FSMCV represents 536 musical societies that bring together a music schools network with 60,000 students and numerous choral groups and/or other instrumental ensembles with over 40,000 non-professional musicians. The objective of the 30th World Conference on Music Education ISME in Thessaloniki is not only the musical culture in the context of teaching and learning, but also their social environment. The mission of ISME is based on building a global community of music teachers and promoting international understanding and intercultural cooperation, as well as promoting music education for people of all ages and in all situations. In the same way, FSMCV advocates musical and cultural association movement as a tool that has made music as the central feature of the idiosyncrasies of the Valencian people with a strong boost for music schools as vehicles for comprehensive training of people throughout of his life. Therefore, we propose a symposium "roundtable" format which would address the following topics for 60 minutes, leaving another 30 minutes for the conference: 1. The FSMCV, as an entity that promotes the hobby, teaching and practice of music. Its high performance symphonic band (Banda Federal) as an "output" or example of its educational purpose; 2. Priority action plans of the FSMCV: the need to promote and communicate music education research, internationalization projects and international cooperation with Latin America; 3. Valencian music schools, their origins and characteristics, a training plan for their teachers and management teams for continuous improvement; and 4. Educational projects for music schools, non-formal educational centers that have diverse vocal and instrumental ensembles.

Educational Project in Valencian Music Schools

Manuel Tomás Ludeña, Conservatori Professional de Torrent

Valencian Music Schools are an educational and cultural event of great magnitude, fully incorporated into the associative phenomenon of the Valencian Musical Societies, and are responsible for implementing and developing the education project of these entities. By definition, these music schools are aimed at the articulation of education offerings for the entire population regardless of their abilities, interests, and/or ages. In our country, these kinds of schools apply a different educational project that applies at the official conservatories of music, which attempt to ensure qualification of future professional musicians. In addition, our music schools have a long tradition, going back to the late 19th century, and have been responsible for training the musicians who play in our wind ensembles (bands) since then. But, we especially want to emphasize the contemporary relevance of this educational model, for knowledge societies, as it enables learning throughout the life of a large number of citizens offering opportunities for practical music education to large segments of the population. One of the backbones of these schools is the practice of music in group, coming to join symphonic bands as our "Federal Band". Now, changes, adaptations and innovations in their educational project are necessary to maintain the validity of this model. This will require an upgrade to their educational methodologies, improving school organization and publishing curriculum materials without forgetting the initial and continuing training of teachers. All this, understanding the reality in which they live, in order to ensure economic and social sustainability for this associative movement.

ABSTRACTS

International Activities: A Priority to Promote Music Education Projects

Pedro M. Rodríguez Navarro, Vice President de la Federació de Societats Musicals de la Comunitat Valenciana (FSMCV)

The FSMCV considers necessary to promote and communicate music education research in different areas as a way to ensure the development of music education in an educational, social, and cultural process addressed to people of all ages and social status. In this way, internationalization represents a main way to promote educational, cultural and music learning projects worldwide. FSMCV´s international activities began in 2008 with the signature of an agreement with the Ministry of Culture of Colombia. This agreement has provided training plans addressed to musicians, teachers, band conductors and school managers as well as an exchange of methodologies and results among researchers and exchange of musical repertoires. This agreement currently continues and has been funded by the Spanish Agency for International Development Cooperation (AECID). A similar agreement is been developed with the Ministry of Culture of the Dominican Republic. On the other hand, FSMCV has participated in two Iberoamerican Congresses on Culture: Medellín (2010) and Mar del Plata (2011), in an initiative for peace in Palestine, 2011; since 2005 in European projects for adult education, Grundtvig-VII EU Framework Program- and Later Life Learning in Europe (2011-2013). FSMCV also maintains contacts with similar organizations across Europe through the International Confederation of Music Societies (CISM). Finally, a "roundtable" was conducted by FSMCV at the First Regional Panamerican Conference for Music Education ISME in Tabasco, Mexico, 2011. Our participation in this kind of initiatives is also a firm commitment to internationalization process to develop music education from a cooperative way.

Music Schools Network of the Federation of Music Societies of Valencia

Remigi Morant Navasquillo, Universitat de València

We analyze the network of music schools in Valencia, its origins, its historical development, its characteristics and strengths and weaknesses based on a research carried out for a doctoral thesis in recent years. We are talking about a collective of more than 500 music schools serving 60,000 future musicians of all ages and social status. This is a non-formal training network emerged at the source by the need to train new musicians for wind bands. Each music school depends on a musical society, a non-profit association that ensures its continuity and improvement. Each school has different vocal and instrumental groups, music bands, choirs, big bands, folk instrument groups, etc., with a very diverse student body. As educational centres outside the official system, they teach for all ages and have important economic problems for their livelihood. Without the structure provided by the Federation of Music Societies of Valencia would be impossible their economic viability and continuous improvement. It is also important to note that teachers in these schools do not have access to the training offered from the central educational administration. All this has motivated the development of an investigation that has produced conclusive evidence of a defining characteristic of Valencia, a great community of socially organized musicians in which musical culture is an indisputable sign of identity. The proposal that emerges from the findings of that research is a training plan for teachers and management teams to ensure continuous improvement in the field of music education.

The Role of the Federation or Musical Societies of Valencia in the Promotion of Musical Education

José Francisco Almería Serrano, President de la Federació de Societats Musicals de la Comunitat Valenciana (FSMCV)

The Federation of Musical Societies of Valencia is a non-profit organization whose primary objective is the promotion, dissemination and upgrading of the hobby, teaching and practice of music, promoting associations and civil society by providing a means of development and cultural articulation. The FSMCV was founded in 1968 and brings together 536 musical societies, implemented in 98% of the municipalities of the territory, with 50,000 musicians in their artistic groups and a social mass of 200,000. All these musical societies manage a music school, with a total of 60,000 students and 4,000 teachers. Since 2006, the Network of Schools

FSMCV (XEMFE) was established as a plural unit that allows to promote musical education as a social base and backbone of our associations and defend their interests. Thus, in collaboration with institutions of Valencia, this network of schools provides the entire population of Valencia an offer of non-formal music education highly accessible and without any discrimination. The FSMCV works with the Valencian Government to redesign our model of non-formal music schools and ensure sustainability. We are also collaborating with the University of Valencia to encourage creativity and research in teaching methodology for music education. Our young symphonic band, also named "Federal Band", is a high-performance artistic group made up of 120 young musicians. We consider this band as the main "output" from our education system and leading exponent of the combination of education and musical culture.

One Vision, Many Mirrors: Creating an International Music Learning Community

Session Organizer:
Beth Bolton, Temple University

Five early childhood music educators (Brazil, Korea, Israel, Italy, United States) created a collaborative music learning community for the following purposes: to help one other become better teachers; to become more informed about the learning process in children and adults; to improve teacher-education; and to foster musical interaction and communication in our teaching. Members communicated frequently using email, Skype, and social media to share their ideas and experiences. Members of the cohort are musicians, early childhood music educators, and teacher-educators in their respective cultures. They share a common interest in the learning/teaching process and a common vision about the value of early childhood music education, as noted below. Children and parents, and the society in which they live, can benefit from early childhood music. Our teaching includes the following elements: 1. Rich music experience, interaction, and communication; 2. Social enjoyment of music. 3. Music from the culture and composed music; 4. Variety in tonality, meter, style, timbre, and interactive social experience; and 5. Development of music understanding and comprehension through audiation. Common repertoire served as a starting point for discussion. Three songs created by a colleague in music education were selected. All agreed to use the songs in their early childhood music teaching. Initial discussion included the following questions: How do teachers and musicians learn music? How do we share music with others? How do discussions with colleagues shape our own learning and teaching? The purpose of our symposium is to share the results of our collaborative experience with one another and with audience members and to engage the audience in meaningful dialogue about the importance of teachers helping teachers.

One Vision, Many Mirrors – Brazil

Ricardo Dourado Freire

The early childhood music program I direct started in 2002. Since inception, approximately 4.000 children from birth through age 5 have enjoyed music classes in the program. The theoretical framework is based on Gordon's "Theory for Newborn and Young Children", strongly influenced by teaching principles advocated by Beth Bolton. The structure of classes acknowledges the observation of Bloom´s taxonomy of Learning Domains, including the affective domain, psychomotor domain, and cognitive domain that include rhythmic and melodic dimensions. Classes are organized with a strong participation from parents, who are encouraged to engage in the activities to help stimulate children. The lesson plans are organized in four stages supported by research: 1. Warm-up; 2. Relaxation and Concentration; 3. Production; and 4. Reflection, and the process of planning is done by the team of teachers who discuss common goals before choosing specific songs to apply. Teachers work in duos or trios and use strings instruments to provide harmony, a variety of percussion instruments to show rhythm, and recorders to provide additional timbre experience and to serve as a pitch reference for the singing voice. This symposium will provide a chance to share the pedagogical practices and results of using a common repertoire and teaching goals in different countries. The opportunity to develop an international community of teachers is an excellent chance to observe teaching techniques in different cultural settings and benefit from the strong aspects that each culture has to offer.

One Vision, Many Mirrors – Israel

Michal Hefer, Jerusalem Academy of Music and Dance, The Wingate Institute for Physical Education and Sports

The early childhood music program I direct was established in 2001 in Israel. The program is offered in a private child developmental center and is one of the major programs in that center. The program presents an approach for musical learning for children ages 3-9 who attend music classes with their parents once a week. The curriculum is based on research and benefits from

the teaching practices of colleagues in Korea, Italy, Brazil, and the United States. The main objectives of the program are to expose children to complex music (in terms of rhythm, melody, and timbre) and to assist development of audiation – inner hearing and musical aptitude (Gordon 1997) and whole body movement (Cohen, 1980; Laban, 1971). Music classes provide the following experiences: 1. Opportunities to hear and sing songs composed especially for the curriculum and traditional songs from Israeli culture; 2. Harmony singing provided by parents; 3. Recorded music to encourage musical "mirror" movement; and 4. Play with small percussion instruments and props that encourage musical interaction During the symposium I will present audio and video examples of children and parents participating in music classes in Israel and I will discuss how participating in the international music learning community has shaped my learning process and my teaching.

One Vision, Many Mirrors – Korea

Joohee Rho

The early childhood music education program I direct was established in the Republic of Korea in 1997. At present, more than 2500 children experience music education from teachers trained in my program. Children may experience my program in music centers, kindergartens, and child-care centers in Korea. Storytelling has become an important part of the program and music educational plays have recently been performed successfully at theaters to benefit young children and their families. The program is based on music learning theory and the child-centered and play-based educational philosophy. Repertoire is selected from a variety of sources and consists mostly of composed songs. Children ages 0-6 attend classes once each week with their parents once a week and are guided to increase musical sensitivity, audiation and music aptitude. Children ages 3-6 may participate in piano group lessons based on the program's philosophy and methods. Several techniques are used to encourage musical interaction: props, the free-flowing movement, CD recordings, music play with storytelling, and musical instruments such as small percussion, melody chimes, Q-chord, etc. Recently, the importance of multicultural music education has been emphasized as important in Korean cultural education. This collaborative project and the symposium will offer an interesting opportunity to review the theory and practice and to learn how repertoire is learned and taught in other cultures. During the symposium I will present audio and video examples of children and parents participating in music classes in Korea and I will discuss how participating in the international music learning community has shaped my learning process and my teaching.

One Vision, Many Mirrors - United States

Kerry Filsinger, Temple University

The program in which I teach was established in the early 1980s at a major American university. The program is based on the principles of audiation and child development, with special attention to fostering social interaction through music. Children from birth to 4-years-old attend classes with a parent once each week. Each class features a lead teacher and one or more assistant or apprentice teachers. Assistants provide greater opportunities for interaction between a child and a musician-teacher, harmony singing within the class, complex tonal and rhythmic music, and observation of multiple music and movement models. Repertoire features composed and traditional songs in a variety of tonalities, meters, timbres, styles, and tempos. Contrasts between sound and silence present opportunities for children to respond to music. Tonal and rhythm patterns foster musical dialogue among all participants. Movement presents an opportunity for music response and creativity. Use of props, small percussion instruments, and games encourages musical response. Teachers help parents use music at home by building: 1. Awareness of children's music making; 2. Parent musicianship skills; and 3. understanding of ways to use music in daily life. The program's teachers frequently collaborate to build a strong teaching community. Participating in the international music learning community will help me learn how music teachers in other cultures learn and transmit music and use repertoire in ways unique to their cultures. During the symposium I will present audio and video examples from my teaching using the project repertoire and I will discuss how participation in the project has changed my learning/teaching process.

ABSTRACTS

One Vision, Many Mirrors – Italy

Beth Bolton, Temple University

I have worked as an early childhood music educator in Italy for more than a decade, teaching children and educating musicians throughout Italy as they become early childhood music teachers. My program is set in a community music school and features early childhood music classes for children 0-4 years old. The curriculum is based on developing audiation and positive social interaction, communication, and a sense of community in children and their parents. My teaching is informed by music learning theory, child development, and parent-child research. We use singing, movement, silence, tonal and rhythm patterns, and interactive techniques to engage children in musical dialogue, providing a nurturing environment that encourages free expression through music. During the symposium I will present audio and video examples of my teaching and will discuss how participating in the international music learning community shaped my teaching and my interactions with children, parents, and other teachers.

SIG: NewProf Symposium Practice-Related Short Talks and Responses

Session Organizer:
S. Alex Ruthmann, University of Massachusetts Lowell, USA

Chair:
Gerhard Sammer, University of Music Würzburg;

Discussants:
Benon Kigozi, Makerere University, Kampala
Phil Kirkman, University of Cambridge
Gillian Howell, University of Melbourne
Thade Buchborn, University Of Music And Performing Arts Vienna

The New Professionals SIG Practice Short Talk session will present short talks by new professionals from around the world on current issues and challenges facing music education in their countries.

ABSTRACTS

Qualitative Inquiry in a Global Context: Problems and Possibilities in Chinese Music Education Research

Chair:
Jeffrey Martin, China Conservatory

Participants:
Xiaofei Li, China Conservatory
Pengge Li, China Conservatory
Xiao Yue, China Conservatory
Yue Xiao, China Conservatory
Mengmeng Zhang, China Conservatory
Ying Zhao, China Conservatory

Qualitative inquiry, viewed not merely as a set of methods, but also of perspectives on doing research, has recently been gaining more acceptance as a valid means of investigating phenomena. The need to relate the methodologies of qualitative studies to their quantitative counterparts has been gradually replaced by texts outlining rigorous research procedures from an entirely qualitative standpoint; Paradigm conflicts are giving way to dialogue and confluence. Parallel with the increasing acceptance of qualitative research in the Western world is the growing adoption of qualitative approaches in other countries. However, it is worth asking to what extent conceptions currently articulated in popular methodology texts are transferable globally: How are the perspectives and procedures of qualitative research understood and employed from within societies whose cultural backgrounds are very different from those of the West? In this symposium postgraduate students from the China Conservatory will share their views on this issue by discussing the application of qualitative research to music education research in China. These students are required to complete a course in current approaches to qualitative research (taught in English) as part of their postgraduate study. This course provides both a stimulus as well as a set of challenges for their research interests. The subtopics include the following: 1. Applying qualitative approaches ways to the study of rural school music programs; 2. Qualitative research on piano studio teaching; 3. Problems involved in adopting paradigms suitable for qualitative research; 4. Conceptualizing reflexivity in qualitative research and, 5. The unique challenges of collecting data in the Chinese context. These students' perspectives are offered as a glimpse into the characteristic ways Chinese postgraduates wrestle with the adoption of Western research concepts and methods within their own cultural setting.

Reflective and Collaborative Creativity in the Classroom: Implication for Teacher Education

Session Organizer:
Marcelo Giglio, HEP-BEJUNE & University of Neuchâtel

Musical creativity has long been studied on individual processes until recent studies associated it with other skills and cross-curricular competencies such as pupil collaboration and reflection. Introducing creative activity into the classroom is an opportunity and a challenge for students, teachers and teacher educators. The new curricula in different countries propose group improvisation, composition and arrangement activities not only as a means to create music using the knowledge already gained, but also as an opportunity for learning. These questions invite us to rethink the professionalization of music teachers and to develop new methods of teacher education. This is an important time to understand and explore how to improve teacher training/education to promote musical learning in pupils through collaborative creativity and reflective activities. On three different levels, the purpose of this symposium is to focus on the activity of students, teacher actions, and the activity of the teacher educator, in order to better provide space for creativity and learning in school education. Six authors from Argentina, Australia, Hong Kong, Scotland, Spain, and Switzerland are invited to discuss and exchange views about their research, their practice and experiences of this highly topical evolutionary theme. We will discuss the following questions as a framework for the text and the debate: How do curricula from different countries introduce creativity, collaboration and critical or reflective thought? What are the collaborations among students or interactions between teachers and students? What are the creative approaches in teaching to improve the creative activity of students? Have there been changes in the activity of teacher education? How can teacher educators and researchers react appropriately to develop both creative approaches in teaching and teacher professionalism?

An Argentinian Approach to the Interactions Focused in this Symposium

Ana Lucia Frega, Music and Sonic Department, Instituto Universitario Nacional del Arte/IUNA

Education in Argentina offers many possibilities for open projects and investigations in the field of music education; there is still though a shortage of research studies on music and creativity. Some investigations aimed to clarify some aspects of the general creative profile of children at the general level of compulsory education, in which settings assessment tools are under experience and results will be shown at this symposium. Researchers intend to develop and improve actions to reconnect daily musical practices in the classroom with a creative music education perspective, trying to improve a close relationship between reality, inquiry and experience. Planning strategies should include positive feedback to nourish the creative loop to enable students to deal with clearer insights. The S.C.A.M.P.E.R. (Frega, 2007) in being applied into a diversity of settings from Kindergarten to end of primary level plus other controlled situations with adults and some results will be shared during the ISME presentation in Greece 2012. Those results are based in the analysis of creative processes under the umbrella of the Torrance Model describing attributes of the creative person.

Combining the Activity of Researchers and Student Teachers to Develop Creative Approaches in Teaching

Marcelo Giglio, HEP-BEJUNE & University of Neuchâtel

This communication aims to determine the favorable and unfavorable conditions for learning to make music and for teaching music as a creative activity. In the first instance, based on curricula, we developed pedagogical sequences which were designed to offer pupils opportunities to create simple pieces of music, in small groups, then to play these at a recital and finally to discuss them in class. These sequences were trialed by the author and then by student teachers in Switzerland. These trials were recorded (on video) and analyzed to make the most of the experience and to improve them from one trial to the next. Before each trial, the

student teachers tried to imagine how the implementation of the sequence would take place and, most significantly, to attempt to predict the reactions of the pupils and the difficulties or successes which would arise during the implementation process. These predictions were written down and then compared to what actually took place when these pedagogical sequences were performed. This awareness of the differences between the "predictions" and "performance" allowed the instructions to be adjusted and made more flexible and more easily transferable, meaning that educational sequences could be led by teachers other than their original author. By combining the activity of researchers and student teachers, we have been able to develop methodologies for studying teaching practices and improve teaching practices and teacher education practices.

Composing "School Operas" in Teacher Education: Integration, Motivation, and Reflection

Gabriel Rusinek, Complutense University of Madrid

The training of primary teachers in Spain presents problems, which have remained unchanged after the many formal changes incorporated due to the Bologna process (which attempted to coordinate the European higher education system). Low entrance level requirements, young people's underdeveloped academic skills, and massified classes constitute a handicap when trying to help student teachers to connect theory with practice and to develop a committed, reflective professional approach. These problems are also are connected, in a certain way, to Spain's 31% rate of school failure. In this context, teaching music to student teachers has become for me an opportunity to foster reflection, even with classes of 100 student teachers, through the use of collaborative composition and projects focused on the creation of "school operas". In this presentation I will first describe why and how I transferred the insights gained investigating collaborative composition as a teacher in secondary schools, to my current role as a teacher educator. Secondly, I will present analyzed data gathered through video-stimulated interviews with students and the review of written essays, in relation to the integration of school curriculum through the arts, and to contrasting ways of academic motivation. The design of learning situations where students have opportunities to connect their experiences with the educational theories they read can help them to actively reflect about education. I contend that we should not teach music to student teachers just in order to widen their cultural horizons, but to nurture the ways in which they understand school teaching and learning.

Musical Creativity Works

Charles Byrne, University of Strathclyde

There is huge potential for Music and the Creative Arts to provide support and stimulus for a range of diverse activities in our schools. As a starting point for the exploration and understanding of a range of important issues, music, drama, dance and art and design, together with stories, poetry and visual media, can add weight and extra dimensions to our own and young people's views of the world. Initial Teacher Education classes at the University of Strathclyde afford students the opportunity to collaborate and to think creatively, using music and other art forms in order to stimulate approaches to teaching and learning which are both novel and exciting. A week long immersion course focuses on creative thinking tools and theories, musical communication and ways in which Music and the Arts can help to develop the four capacities which lie at the heart of the Scottish curriculum: Successful Learners, Confident Individuals, Responsible Citizens and Effective Contributors. Students work collaboratively on a number of tasks, sharing and reflecting on outcomes. The final task is a multi-media performance that is extraordinary, imaginative, powerful and memorable. One student confessed that the previous four years spent at Art School "was not an uplifting experience and the concept of creativity was distorted for me. This week has challenged me to enjoy creativity again". The presentation will focus on the creative activities of the students and their responses to the various tasks.

Preparing Student Teachers in Teaching Creative Music-making in Schools: A Case study in Hong Kong

Bo-wah Leung, The Hong Kong Institute of Education

Similar to many other countries, creativity has been included in the arts education curriculum in schools of Hong Kong since 2003. In order to prepare preservice music teachers to cope with the requirement of the curriculum, a specific course titled "Creativity in Music" has been introduced to a B.Ed program at a major teacher education institution in Hong Kong. The course was designed with an outcome-based learning approach in which the learning outcomes of the students are clearly defined and assessed formatively and summatively. This presentation introduces the specific aims, content and assessment method of the course. A number of 30 final year music majors took part in the course from September to October 2011 and afterwards they participated in a Field Experience for their teaching practice in schools for eight weeks. They were required to employ collaborative creative music-making activities in their teaching practice. Semi-structured interviews with observation of video recordings were used to collect qualitative data in order to examine these research questions: To what extent the course could nurture the student teachers in teaching musical creativity effectively? and, What and how should the course be improved to further enhance the learning effectiveness in schools? The findings of this study would shed light on how pre-service teachers respond to an existing course in teacher education program and provide evidence on the effectiveness of such course. Implications for other countries' references are to be made.

ABSTRACTS

Research Excellence: Measurement and Music Education Research

Session Organizer:
Diana Blom, University of Western Sydney;
Chair
Glen Carruthers

Discussants:
Margaret S. Barrett, The University of Queensland
Dawn Bennett, Curtin University
Pamela Burnard, University of Cambridge
Diana Blom, University of Western Sydney
Christopher Johnson, The University of Kansas
Wendy Sims, University of Missouri

The primary goal of research is to add to the body of knowledge for the betterment of humankind. In academia, this primary goal can become lost in the tertiary institution environment where government funding of research output often places an emphasis on quantity rather than quality. Yet quality is paramount, and the determination of quality within government-led assessment frameworks can skew the focus on developing and disseminating new knowledge. This 90-minute symposium discusses music education research excellence and quality measurement across a range of connected perspectives. It begins with the publication process through discussion of the role of the editor and the thinking behind selecting reviewers and working with authors; the reasons behind the process of blind peer review of article submissions; and determining excellence (and competence) in artistic practice as research. The symposium then addresses the relationship between universities and governments and the resulting agendas and decisions about knowledge communities and research standards; and the role of Field of Research codes used to categorize and assess research and peer-reviewed journals. This leads to consideration of the role of mentoring by key individuals to encourage academic staff to undertake quality research and discussion of tensions that arise in relation to quality and excellence in research for those who mentor and manage academic staff and the research performance of academic units.

Research Mentoring Session 1: Community Music

Chair
S. Alex Ruthmann, University of Massachusetts Lowell, USA

Participants:
Matthew James Cotton, University of Southern California
Scott Burstein
Christine M. D'Alexander, University of Southern California
Discussants:
Cathy Benedict, Florida International University
Frank Heuser, University of California, Los Angeles
Donald DeVito, Sidney Lanier Center
Lee Higgins, Boston University
Patrick K Schmidt, Florida International University

The New Professionals SIG Research Mentoring sessions are designed to support the professional development of emerging researchers and graduate students through partnering successful applicants with senior researchers within ISME. The presenters in this session have received assistance in the preparation of their papers and will be receiving feedback in person by additional invited senior researchers. All ISME members are welcome to attend and participate in the session by asking questions. The activities of the New Professionals SIG are designed to assist and provide professional development to new professionals as they begin their careers in music research.

Chartering a New Course in Music Education

Matthew James Cotton, University of Southern California

This philosophical inquiry pertains to music education in American charter schools. These schools evolved outside of the public school system as an education reform movement, allowing the schools to receive public funding while not being subject to the rules and regulations that govern public schools (Murphy & Shiffman, 2002). Charter schools have become one of the most significant and controversial developments in American education reform since their inception in 1991 (Weil, 2000). By 1998, thirty-four states and the District of Columbia passed pro-charter school legislation (Weil, 2000). By 2005, an estimated 3,400 charter schools have opened to educate over 800,000 of America's children (Maranto, Kayes, & Maranto, 2006). At the time of this writing, the literature offers little more than a few anecdotal investigations into music education in charter schools. Coppola (2009) referred to issues impacting music in one charter school, such as the small student population, the lack of feeder programs (students receiving music education prior to attending the school) and the lack of a support network. Two additional studies mention offering music programs on par with those found at some more affluent schools (Lewis, 2007) and music functioning as enrichment to other core academic subjects (Viglione, 2009). There is little evidence of music appearing in the official documents of the charter school system, leading to the question of "how might music education be aligned with the philosophical objectives of the charter school system?" This study examines the philosophical foundations that spurred the development of the charter schools. Through investigating official documents published by the charter school system, the author proposes ideas on how music education curricula might align with the published philosophies, mission, goals and strategies. This study concludes that music education is an appropriate field of practice and learning that may be suitably aligned with the essential philosophical foundations of the charter school system. The discussion draws attention to the need for rigorous research investigations into the nature and prevalence of music education in charter schools. It also stresses the need for the music education profession to be active in such educational reforms and to propose official recognition of music in the charter school system, particularly in light of its continued trends of expansion (Chapman, 2007).

Formation and Transformation of a Community of Practice: A Case Study of Little Kids Rock
Scott Burstein

The current status of music education in American public schools is troubling in light of several increasingly ominous trends. The closing of music programs due to the economy; difficulties in reaching a wide student population in existing programs; and low impact on life-long engagement in

music were key issues that led to the creation of Little Kids Rock. This non-profit organization was designed to supplement public school music programs, by rethinking the way music education is taught, and creating a new approach for giving students a voice in their own education. It now provides free curricula, resources, and training to teachers and students around the country, having become one of the largest providers of free musical instruments and instruction to public schools in the country. The initial goal of the program was the restoration and revitalization of music education in the community through popular music instruction on the guitar. As the organization expanded, its mission increasingly aimed to change the way people view popular music instruction and learning. Focusing on learning music through the natural model of language acquisition rather than traditional note reading, the student-centered instruction includes improvisation, composition, and creativity, with the goal of creating life-long music-makers. This investigation involves a case study of the community of practice known as Little Kids Rock. Previous work by Wenger (2000) and Mantie and Tucker (2008) frames the study. It explores the changing missions and goals of Little Kids Rock as it grew from its earliest roots in a San Francisco classroom to having spread across 24 cities in America. Philosophical challenges and transformations that occurred within the expanding organization are examined. Data collection involved multiple interviews with the executive director of the program and with several teachers in schools where Little Kids Rock has been utilized. The evolution of Little Kids Rock's mission from rejuvenating localized music programs to reshaping ways in which music is taught in schools nationwide is traced. Implications are drawn, challenging music educators to consider the values that might be achieved through integrating similar innovative popular music instruction programs into public schools, with the aim of nurturing the development of life-long music-makers.

Music for All: A Case Study of a Community-Based Music Outreach Initiative in Los Angeles

Christine M. D'Alexander, University of Southern California

Community-based music programs provide music instruction to many children across the globe. In the United States, these programs have ranged from community music schools and community-based outreach programs to performance facilities that promote indigenous music (Leglar & Smith 2010,Veblen 2008). Many community-based music outreach programs have been initiated in Los Angeles County, California, yet few are geared towards providing every student in disadvantaged schools with a sequential and comprehensive in-school music education. Many public schools in California are facing massive budget cuts and displacing music education entirely from their agendas. While these public schools in Los Angeles now lack the necessary resources needed to develop school-wide music programs, Education through Music-Los Angeles (ETM-LA) successfully puts music back into schools, and provides the integration of music in a year-round curriculum. ETM-LA, which began in 2006, is an independent, non-profit organization. Its mission is to provide every child with a well-rounded education. Music education classes are taught in the school setting, through integration and collaboration with the children's classroom teachers. This is also a means of enhancing and supporting other areas such as math, reading, and science. The close partnership between classroom teachers and ETM-LA music teachers aims to provide students with reinforced learning and development in all areas. This case study describes the ways in which ETM-LA has provided sequential music instruction in many underprivileged schools, while simultaneously bridging closer relationships throughout communities. The main question addressed by this study is: What do student members gain from community-based music programs joining their schools? To answer this question participating ETM-LA children aged 5-12, who had been attending the program for 3 consecutive years, were interviewed using a structured interview protocol. Observations and written and visual representations of the positive influences of music education in student learning were also collected to complement interview data. A preliminary data analysis suggests that children now have an expanded appreciation of new-found music genres and have increased levels of self-esteem through the performance and integration of music in their daily lives. That is, participation in the ETM-LA music program appears to play a critical role in the construction of children's identities, in and through music. A complete analysis of children's responses will be presented at the conference, along with implications for music education, in the USA and worldwide.

Research Mentoring Session 2: Spirituality and Assessment

Chair:
Lily Chen-Hafteck, Kean University

Presenters:
Lisa A. Crawford, University of Southern California
Janelle Alison Colville, University of Queensland
Discussants:
Timothy S. Brophy, University of Florida
Diana Harris, USA

The New Professionals SIG Research Mentoring sessions are designed to support the professional development of emerging researchers and graduate students through partnering successful applicants with senior researchers within ISME. The presenters in this session have received assistance in the preparation of their papers and will be receiving feedback in person by additional invited senior researchers. All ISME members are welcome to attend and participate in the session by asking questions. The activities of the New Professionals SIG are designed to assist and provide professional development to new professionals as they begin their careers in music research.

Evaluation in Music Education: Strengthening Teaching, Learning and Purpose within the School Community

Lisa A. Crawford, University of Southern California

Supervision processes are well established for novice teachers entering the teaching profession. In California, Beginning Teacher Assessment and Support (BTSA) programs ensure that, in their first and second years, classroom teachers achieve successful integration into their new school districts. Following completion of teacher education programs, music teachers may become disenfranchised from the process of any evaluation altogether other than the final product of a concert, often viewed as a music teacher's annual evaluation. While teachers, staff, aides, assistant principals, and principals in school sites are consistently evaluated, attend staff meetings, and take part in professional development, in American schools music teachers are often excluded from these processes as well. Even as the discussion of evaluation is revisited every so often in music education sources, it is clear there is little emphasis toward the process of supporting music teachers' teaching and learning for effectiveness through evaluation by school site leadership. While some music studies advocate for more inclusion of evaluation in American music education (Maranzano, 2000) and suggest that evaluation of instruction requires expertise in the subject (Doerkson, 1990), some studies present findings of differences in music teacher and classroom teacher competencies (Taebel, 1990). While evaluation studies are few in music education, Delaney (2011) describes American music teachers' reflections on instruction and Karakelle's (2010) study in Turkey emphasizes the importance of increasing music teacher effectiveness through a professional development and appraisal system. By comparison, education studies are numerous around the globe and comprise a range of topics: principals' evaluation strategies (Range et al., 2011), openness to new ideas through studies outlining school leadership methodologies for developing instructional capacity (Jackson, 2010), or new approaches that may be used to facilitate more successful evaluation (Ing, 2010). The purpose of this inquiry was to examine current views and perceptions for strengthening music teachers' teaching, learning, and purpose within school communities through site administrator evaluations. Informal interviews in person, via email, and Skype were conducted with music educators, university professors, and principals to develop survey questions related to perceptions and ideals about evaluation in public school environments. A questionnaire was then distributed to randomly selected K-12 music educators, classroom teachers, university professors, and K-12 principals. This paper provides an overview of results and considers implications of current views of different components of music teacher evaluation. Also included are participant's ideas of how to build stronger inclusion for music educators in their school communities.

ABSTRACTS

The Soundtrack to Everyday Life: Phenomenological Experiences of Religious Music in the Contemporary World of Adolescent Identity Formation.

Janelle Alison Colville, University of Queensland

Music plays a vital role in the lives of adolescents and consumes a significant portion of their out of school hours. Music is a phenomenon that continues to have a profound effect on adolescents, influencing their emotional responses and state of mind, maintaining "its enigmatic place in human lives" (Ruddock and Leong, 2005, p.2). This phenomenon is intriguing particularly for a music teacher seeking to engage with students and to understand how the phenomenon of music impacts upon their lives. This study takes as its focus the meanings adolescents make from musical experiences and how these experiences shape their identity work. The aim of this study was to investigate the phenomenon of music experiences in the lives of adolescents' furthermore, the role that religious music plays in adolescents religious identity work. Through a constructivist philosophical assumption, narrative methodologies were used as the main data collecting method (Creswell 2003). This allowed participants to articulate their lived experiences and relation with the phenomenon and the meanings they associate with it. The study's educational environment focused on Catholic Schools in South Australia. These schools have an additional dimension of music experience which influences identity that government schools do not: religious music. Observational data and in-depth interviews were conducted over three Catholic schools - all boys, all girls and co-educational schools. The study interrogates, defines and describes the different types of music which influence students' identity in the school environment. Through in-depth interviewing and observation, narrative accounts of students' musical experiences are described using key literature on identity in order to gain a further insight into the role of secular and religious music in adolescent's religious identity work. This study addresses the various identities adolescents bring to the school environment how the phenomenon impacts their identity work. This paper provides educators and relevant stakeholders with further insights and greater understandings of the importance of music to adolescents - specifically how music shapes their identity formation in order to create engaging education as well as support students' identity needs. Specifically, the study will enable educators to address whether the use of religious music in Catholic schools is meeting the needs of adolescents with particular reference to Catholic identity formation, setting this study apart from other studies.

Rules inside the Parameters of Schooling: Four National Perspectives

Session Organizer:
Cathy Benedict, Florida International University

Teachers are constantly engaged with making decisions for the good of the classroom. We continually determine actions that govern the present and future life of the students within the confines of our room. We may even consider the present and future life of the school community, society and perhaps even the world. Rules are simply common sense. However, Briztman (1991) reminds us that as a discourse, "common sense depends upon what is already known—the obvious—and hence resists explanations about the complications we live" (p. 7). All (music) classrooms contain social, economical, class related, cultural, ethical, and other diversities. There may be the semblance of co-constructed directives, but policies of self-surveillance, false choice, particular ways of knowing and being, and rewards and punishments stabilize the narrative of the status quo. If instead the differences between pupils/students are encouraged, kept and respected, classrooms can become forum for a kind of listening – a discourse of uncommon sense - that can transcend the room of a home or a local group Recognizing diversities can lead to new perceptions of learning, where discussions (and music making) are seen as a catalyst for new thinking. Through interaction new processes can be started that lead to un-known results. From this point of view the classroom can be seen as a precondition for (musical) "bildung" that contains political dimensions, and is connected to citizenship and being in the world. This round table symposium will interrogate the "common sense" of rules and rule making from 4 different cultures and national perspectives (Greece, Finland, Sweden, US) with the expectations that others around the table will join the discussion as we consider how students experience, internalize and view school rules and the attending consequences of such common sense engagements.

Classroom Rules: A Finnish Perspective

Marja Heimonen, Sibelius Academy, Finland

The focus will be on the actual experiences of children and adolescents in Finnish music classrooms, how they view the rules, how and to what extent students recognize or identify classroom rules, and how and in what ways do student relate to, obey, and resist classroom rules. The voices of pupils are then set in dialogue with philosophers, particularly Hannah Arendt and Ronald Dworkin, who research the tensions between rules and principles. The data comprises interviews with Finnish children and adolescents and will be analyzed according to qualitative contents analysis. The aim of my contribution is to increase understanding of the realizations of classroom rules. In short, rules are general but, if they are needed, teachers could interpret and apply them wisely in a real classroom situation, bend them according to the needs of individual cases and take into account the needs of all pupils in the classroom. Classroom rules might then contribute in a positive fashion in promoting the active agency of each individual child within a small society, a classroom.

Commonsense and Coercion: Indoctrination by Rules

Cathy Benedict, Florida International University

There is a level of obviousness embedded in classroom rules; by sleight of hand they seem to exist outside the agency of students. One of the many functions of rules is to determine actions that govern the present and future life of the students within the confines of the classroom, the local community and even the global community by serving the "productive purposes (i.e. maintaining the status quo) of the dominant interests in society" (Gutstein, 2006, p. 5). In many cases this is done at the beginning of the school year with the establishment of class rules and procedures, with or without the input of the students. But consider how these rules – even those that are jointly identified – are often teacher directed. There may be the semblance of co-constructed directives, but policies of self-surveillance, false choice, particular ways of knowing and being, and rewards and punishments stabilize the narrative of the status quo. Using the lens

of Briztman and Bruner's (2002) "autobiographical turning points," and rites of passage that not only "encourage but legitimate change" (p. 83), as well as the coercive mechanisms of scripted pedagogy, this presentation shares student interviews of varying ages within public schools as they speak to the commonsense of rules and grapple with the implications of their responses.

Nurturing and Shared Responsiblity in Swedish Compulsory Music Education

Cecilia Ferm Thorgersen, Institution of Education

The new national curricula for primary and lower secondary schools in Sweden states that: "Teaching should be carried out in democratic forms and prepare students for active societal participation. It should develop their ability to take personal responsibility". In more concrete terms, the teacher shall develop rules for work and intercourse in co-operation with the students, and together with the parents nurture the students and make clear the school's norms and rules as a starting-point for work and co-operation. My contribution to the symposia will take Hanna Arendt's view of democracy and common sense as a point of departure for an investigation in which Swedish student voices about the functions of rules in (music) classrooms are related to the formulations in the curricula. Connected to Arendt's view of democracy is the balance between Vita Activa and Vita contemplativa, about sociality in relation to individualism, the need of a language, and the right to being heard and listened to. Questions that will be elaborated upon are: Do the experienced functions of rules in Sweden encourage multi voicedness, reflection, and responsible future (musical) members of society? In what ways do rule systems in Swedish music class rooms contribute to bildung, curiosity and respect among student and teachers?

Rule Making and Creative Music-making Processes: Openings and Contradictions

Panagiotis Kanellopoulos, University of Thessaly

Creative music education has always tried in one way or another to relate its work to musical practices that exist within larger musical contexts. Processes of group composition and improvisation have aimed at expanding students' creativity, imagination and autonomy, investing on the role of individual diversity. While this has been widely recognized, little work has been done on how the institutionalization of such practices affects their very meaning as experienced by students – John Finney (2011) has documented how often music creative work within school contexts have resulted in alienated forms of "school music style" (p. 62). This presentation will discuss how students conceptualize the relationship between school rules and the rules and patterns of practices that emerge from particular creative music-making processes (group improvisation, group composition). And it does so by using interview data from university student teachers and primary school children, both situated in Greece, who have delved into creative music-making within a classroom context. The aim is to create a map of different readings of university and school rules, and inquire as to how these rules merge, transform and are transformed by the particular rules that emerge through this creative work. Diverse rule-readings, and diverse pathways towards rule-making are, it is argued, essential components of a music education that is actively concerned with the advancement of the democratic imperative: practices committed to the pursuit of freedom, equity, and plurality.

Sistema SIG: Orchestrating Social Change: Sistema Solos; Tutti Sistema Part 1

Session Organizer:
Theodora Stathopoulos, Formation Artistique au Coeur de l'Éducation (FACE)

Discussants:
Beatriz Ilari, University of Southern California
Maria del Carmen Gil
Sheila Catherine Woodward

The Sistema SIG sessions will provide a forum for the gathering of individuals who are drawn together by their strong interest in understanding (through the philosophy, research and pedagogy) how music ensemble - learning and playing may function as a mean by which social inclusion and change can occur. The Sistema SIG will function through a series of formal and informal sessions including performances, a workshop, presentations and round table discussions. In particular, during the formal presentations ten leading educators from six different countries will present papers about their programmes, their experience, methodology and challenges. There will be two round table discussions aiming to raise awareness of the incredible gains of this fascinating model and guide the focus and priorities for future research and teacher - training programs worldwide. Furthermore, the round table discussions will explore the benefits achieved by the synergy of an international Sistema entity and will attempt to answer the question: *what can we achieve together that we cannot achieve on our own*? In this respect the long - term objective of the Sistema SIG is the formation of a loosely built community of researchers, practitioners and performers. Under the prestigious umbrella of ISME acting as the catalyst, the international El Sistema - modelled community aspires to disseminate current research, practical field experiences and knowledge as well as guidelines/resources in support of existing and newly-formed El Sistema initiatives and Sistema teacher - training programs anywhere in the world.

Sistema SIG: Orchestrating Social Change:
Sistema Solos; Tutti Sistema Part 2

Session Organizer
Theodora Stathopoulos, Formation Artistique au Coeur de l'Éducation (FACE)
Discussants:
Erika Donald, McGill University / Centre for Research in Music Media and Technology (CIRMMT)
Theodora Stathopoulos, Formation Artistique au Coeur de l'Éducation (FACE)
Lisa Lorenzino
Richard Hallam
Maureen F Hanke
Graça Mota, College of Education, Polytechnic Institute, Porto, Portugal

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Adopt or Adapt? El Sistema as an Inspiration for Music Education in Canada

Erika Donald, McGill University / Centre for Research in Music Media and Technology (CIRMMT); Theodora Stathopoulos, Formation Artistique au Coeur de l'Éducation (FACE); Lisa Lorenzino, McGill University

The Venezuelan el Sistema phenomenon has caught the attention of educators, community organizations, musicians, and governments worldwide, particularly in the last decade as musicians brought up through "the system" have risen to international prominence. Notably, musical achievement is not the primary purpose of this network of extra-curricular youth ensembles; rather, "the system" strives to foster positive social transformation through participation in communal endeavor: tocar y luchar, meaning, "to perform and to struggle". The success of this approach in Venezuela (on both social and musical fronts) has inspired similar efforts around the globe. In Canada, at least eight Sistema-inspired programs have been founded since 2007. The Canadian initiatives are independent, geographically far-removed, and serve differing urban populations; they have yet to be coordinated into a larger network of musical opportunities, which has been identified as a pillar behind the success of the Venezuelan system. How well can the Venezuelan model serve contemporary Canadian society? Since 2011, Sistema advocates, academics, and community leaders have convened four national meetings to address questions of adaptability, potential, and means to promote social change through music education in Canada. This report outlines proceedings of the Sistema Summit: Sharing best practices in New Brunswick, Symposium 1: Understanding Sistema at the University of Western Ontario, Symposium 2: Demystifying the Sistema ethos at McGill University, and Symposium 3: Adaptability to the Canadian society and relevance to its music education system at the University of Ottawa. To date, Sistema-inspired initiatives report having positive effects in the lives of young Canadians.

So, What do You Expect? Musical Experiences, Skills, and Habits of Mind for Life-long Music Learning

Session Organizer:
Jody L. Kerchner, Oberlin Conservatory of Music

Discussants:
Franz Niermann, Institute for Music Education Vienna, University of Music and Performing Arts Vienna
Donald DeVito, Sidney Lanier Center
Margre Van Gestel, O.K! Sing and Play
Deirdre E. Russell-Bowie, University of Western Sydney
Jody L. Kerchner, Oberlin Conservatory of Music
Paulina Wai Ying Wong, The Hong Kong Institute of Education
Eva Sæther, Malmö Academy of Music, Lund University

This symposium is organized and hosted by the Music in the Schools and Teacher Education Commission. So, what do we as music teachers expect children, teens, and adults to gain from music "instruction," that is, music experiences that happen formally or informally in a variety of school and community venues? In this symposium, school music teachers, higher education teachers, and community musician-educators gather to discuss those musical experiences, skills, and habits of mind (i.e. ways of thinking about and feeling through music and the other arts) that we want our music students to acquire so teachers might facilitate their lifelong musical engagement. This symposium explores those music "learning outcomes", observable and unobservable, that are gleaned from the presenters' own teaching experiences across age levels (early childhood, elementary-school, secondary-school), music venues (school and community music), and cultures (North American, European, Asian, Australian). As a way of continuing ISME, ECME, and CMA commission seminar discussions, chairpersons and commissioners will ask their respective participants in the pre-ISME conference seminars to formulate a community-constructed list of skills and habits of mind desired for PreK-12 music students across various age-levels and learning venues. Results will be presented as a part of this inter-commission seminar.

Sound Beginnings, Strong Connections: Music in the Lives of Young Refugees and Immigrants

Session Organizer:
Gillian Howell, University of Melbourne

This symposium presents a sample of recent research into the many roles that music plays in the lives of refugees and immigrants, with 3 different settlement countries (Cyprus, Sweden, Australia) as the backdrop for the experiences described. The research explores the experiences of children, teenagers and adults taking part in music activities in informal community settings as well as in formal institutions such as primary and secondary schools. The symposium considers how young immigrants and refugees construct musical identity during the enormity of the arrival and transition time, as well as after the initial settlement period has ended, and highlights the importance of music-making experiences that are inclusive and culturally-responsive to the needs of recent arrivals. Music is shown to play a powerful role in ensuring positive settlement experiences for young refugees and immigrants and in supporting integration and social success in the majority culture. The research represented in this symposium includes the voices of children, teenagers, parents, and teachers. The field of inquiry that encompasses the role of the arts and music in the refugee and immigrant experience is relatively young, with much of the published research appearing in the last 20 years. This symposium is motivated by a desire to present current research within a forum that offers all participants opportunity for further discussion, inviting listeners to compare the differences and commonalities between the three countries, and apply these more widely to other communities and contexts. ISME symposia also offer all participants an important opportunity for networking and information-sharing, and with the steady increase in individual presentations on this area of interest at recent conferences including ISME 2010, CDIME 2010, and RIME 2011, it feels timely to draw like-minded participants together in a discussion-driven forum.

An Exploration of Immigrant Pupils' Musical Identities in the Context of the Host and the Native/Parental Culture: A Study in Cyprus Secondary Schools

Chrysanthi Gregoriou, University of Cyprus, Institute of Education, UK

We live at a time of growing awareness of a constantly changing, increasingly digital, networked and globalized world. The world's landscape is becoming increasingly multicultural and multilingual, as international migration rates grow each year and as a natural consequence in the last decade, a significant number of people with various ethnic identities have migrated to Cyprus. The multicultural nature of the contemporary Cypriot society is reflected in the school population urging us to reconsider the multicultural understanding of our music educational practice. Drawing on ethnographic fieldwork with immigrant secondary school pupils from an urban school in Cyprus in 2008-2009, with the addition of data from a current investigation in process the presentation will outline the dynamic complexity and the ways in which the musical identities of immigrant pupils are constructed and contested. The pupils' musical experiences, practices and values, their relation to the host culture, the often ambiguous relation to the native/parental culture, as well as the ways these are influenced by the contemporary media, technology and the popular culture will be illustrated. Finally, the implications for culturally responsive multicultural music educational practice and research that involve exploring, respecting, and encouraging the representation of immigrant students' musical identities as individuals and not based on generalizations and ethnic stereotyping will be discussed.

Music Education in the Eyes of Immigrant Parents

Ylva Hofvander Trulsson, Malmoe Academy of Music, Lund University

In Swedish higher formal aesthetic education, students from ethnic minorities are significantly underrepresented. This also seems to be the case in music education for younger children. Accordingly, the relationship between music education and the ethnic diversity of the contemporary Swedish society, not reflected in the selection of students to the Swedish music and culture schools, is of vital importance for research. This paper investigates music education

in the eyes of immigrant parents, by examining the narratives of parents with non-Swedish backgrounds on the significance of music in their families. The specific aims of the study are to investigate how these parents describe the presence and role of music in their everyday lives and how it relates to their origin, and the importance of music learning to their children. The theoretical framework rests on the theories of Pierre Bourdieu and his definitions of various forms of capital: cultural, social, economic and symbolic capital. Furthermore his concept of habitus has been useful in order to understand the musical upbringing and the impact of the music in peoples' lives. Qualitative in-depth interviews were undertaken with 12 parents (6 women, 6 men) all now living in Sweden, but with their background in 8 different countries. The discussion consists of perspectives on the practice of music as a potential tool for social success and integration of the children. It emphasizes the concepts of identity and music as a potential tool for social reconstruction. Class remobility, the reclaiming of social position through the next generation, and its possible impact on the upbringing of the child are also themes in focus. The complex interactions between teacher and parent, parent and child, student and teacher, 3 parties trialectically creating and nourishing teaching situations, are elucidated.

Music in Every Language: Developing Inclusive Music Pedagogy with Recently-arrived Immigrant and Refugee Children

Gillian Howell, University of Melbourne

Every year, thousands of school-age children arrive in Australia as immigrants, and in their first 12 months must contend with a completely unfamiliar environment where very little makes sense and where most things must be learned anew. A significant number of these new arrivals are refugees. Many have a history of severely interrupted schooling, or little or no experience of school. For all new arrivals, school culture is often very different in their countries of origin with regard to expectations of teachers, students, instructional style, and the learning environment. For recently-arrived refugees and immigrants, the process of adapting to school in Australia can be extremely challenging. This paper draws upon 2007-2009 ethnographic multiple case study research into the school music experiences of recently-arrived refugee and immigrant children of primary school age. It describes a pedagogical approach developed by the author in response to the specific needs of this cohort in order to facilitate their full participation in creative music activities. Following identification of three key stages of understanding and classroom participation and their correlation to language familiarity and confidence, the author developed an approach that took into consideration the teacher's use of language, visual cues, repetition and other environmental scaffolds, the use of multi-layered creative tasks to suit a range of abilities and understandings, student input and ownership into the music, and the importance of project-based work.

Resettling the musical self: The Musical Lives of the Sudanese Australian Community in Blacktown

Samantha Dieckmann, Sydney Conservatorium of Music, The University of Sydney

Blacktown, a local government area in Western Sydney (NSW, Australia), has a culturally and linguistically diverse population with over 184 countries and 156 languages present in the community. In the most recent published Australian census it was determined that Blacktown was the local government area with the third highest number of people born overseas and the fourth highest number of language other than English speakers in the country. The Sudanese community has recently been identified as the largest emerging community in Blacktown, accounting for over 57% of emerging community settlers in the five-year period ending April 2008. This includes migrants who have identified Sudan as their country of birth as well as humanitarian settlers from Egypt and Kenya who identify as Sudanese. This paper explores both formal and informal music education practices involving the Sudanese Australian community in Blacktown. How do school music classes, technology and cross-cultural relationships and exchanges affect the musical identities of migrants from Sudan? In what contexts does the community enact musical practices of their heritage culture, and have these practices changed as a result of migration? How do the musical identities of the younger and older generations

resonate with each other, and what are the attitudes towards passing on (and carrying on) traditions? These questions will be addressed in the presentation of preliminary findings from an ongoing qualitative ethnographic study. Data includes observations of various musical activities in the classroom, playground, at home and at community events, as well as interviews with community workers and community members.

The Role of Home, School, and Community Music Activities in Supporting Young Refugees and Newly-arrived Immigrants in Australia

Kathryn Marsh, University of Sydney

This paper explores the ways in which musical experiences generated in the home, within the community or in school settings provide young refugees and newly arrived immigrants with emotional support, a sense of belonging, real or virtual connections with the home culture and the host culture and opportunities for both verbal and non-verbal communication. The paper reports results of an ethnographic multi-case study of refugee and newly arrived immigrant children and young people aged 0-18 years conducted in Sydney, Australia from 2009-2011. Children and adolescents were observed participating in musical activities in school and community settings, including playgroups and youth groups. Selected children, teachers, facilitators and parents were formally or informally interviewed regarding musical practices. The study has found that provision of musical experiences in school and community settings may be made with therapeutic intent or with the specific intention to assist with the development of a sense of community and communication skills, leading to a disposition to integrate within the host culture. At the same time, children and young people find their own ways of utilizing music to maintain links with their home cultures as well as connecting with new aspects of their host culture presented by their peers and the media. The transcultural nature of popular music disseminated in virtual forms assists with varying forms of acculturation. Implications for school and community provision of appropriate musical experiences for newly arrived refugee and immigrant children that recognize their skills, prior knowledge, needs and musical preferences are discussed.

Teacher Education for Enlightened Minds through CONNECTIONS: The PONTES Approach

Chair:
Zuraida Abud Bastião, Federal University of Bahia – UFBA

Discussants:
Beatriz Ilari, University of Southern California
Maravillas Diaz, University of the Basque Country
Lily Chen-Hafteck, Kean University

Data collected in training programs for Brazilian teachers show that music teachers have difficulties in connecting concepts and teaching procedures to the special characteristics of their students and the class plans to the conditions and special needs of the contexts. This Symposium aims to present and discuss the results of specific research studies and practical applications based on the PONTES approach, which has been systematically developed by Alda Oliveira since 2001. This approach aims to point out the following individual characteristics and teaching skills: Positivity; Observation; Naturalness; Technique; Expression and Sensibility (PONTES). These are relevant to the preparation of music teachers in terms of connections (pedagogical bridges) that are developed in music education practices in order to approximate objectives, activities, musical repertoires to the interests and prior knowledge of students in their educational settings. The effects of this approach have been investigated quantitatively and qualitatively in initial and continuing teacher education of specifics social cultural contexts (e.g. academic, early childhood and elementary public and private schools, non-governmental organizations). These works share the objective to contribute to a more reflexive, significant, and articulated practice among Brazilian music educators. Results have shown that the majority of the documented examples of pedagogical articulations developed in the music educational processes have presented signs of the PONTES approach. Consequently, it seems that these topics may be considered relevant parameters for the music approach used by music teachers to develop creative and expressive activities and enlightened musical minds. The partnership between this theoretical framework and Brazilian researchers become increasingly necessary for contributing to the development and growth of knowledge and practice of music education in Brazil.

Assessment in Music Education: Practices and Challenges

Mara Pinheiro Menezes, Federal University of Bahia - Brazil

The study that I will present, investigated the assessment practices of music teachers in Salvador (Bahia - Brazil) who work in public and private schools, specialized music schools and NGOs. The data were collected, discussed and interpreted using the PONTES approach as the main theoretical foundation. The results obtained with thirty-five music teachers showed that in terms of evaluation, it was found a lack of a consciousness reflexive thoughts and academic knowledge about assessment in music education. Among the data obtained it was possible to know that 75% of teachers experience difficulties. Through the teachers interviews it was possible to notice that the assessment by observation, without any written records, is very common and practiced. The study showed that the reality of the context in terms of assessment in music education is still far from what should be. An authentic assessment is imperative to educate music teachers with excellence. This means recognizing the students' potential and encourage them to reach an advanced level of knowledge and skills. We recommend that music assessment process and tools should be articulated into the school curriculum through a meaningful and customized pedagogical approach. We also strongly recommend the PONTES approach to the regular and continuous training courses for teachers. The pedagogical articulations can promote the development of the creative mind of the teacher to promote the necessary links between assessment processes, knowledge and the student. Therefore, we suggest that teachers apply these principles in their classroom, to reach an efficient and sensitive assessment practice.

ABSTRACTS

Music Appreciation as an Element of Mediation between Theory and Practice

Zuraida Abud Bastião, Federal University of Bahia - UFBA

This research investigated the effect of an approach for the education of a student-teacher at the Music Education Course of the Federal University of Bahia, Brazil. This approach emphasizes the music appreciation activity and is entitled AME — Expressive Musical Appreciation. The research object was to answer how the AME approach influenced the process of articulation between theory and practice in the field experience of the student-teacher? Data was collected during the period of training carried out in a private elementary school in Salvador, Bahia. Using a one-subject case study, the following procedures were applied: autobiography, interviews, reports, memoranda, questionnaires, video registers and field diaries. As the main theme of the study was about pedagogical articulations, the PONTES approach was used as theoretical reference. After analysis of 22 scenes in the educational context, it became evident that the AME approach was an efficient element of mediation between theory and practice to guide the student-teacher field experience in the Music Education Course at UFBA. The PONTES approach was of utmost importance to her pedagogical praxis. The results of the study showed that the student-teacher created and developed correct decisions, extending qualitatively the pedagogical and musical possibilities of connections between theory and practice in music appreciation classes. Supervision contributed to the professional development of both the student-teacher and her advisor, to the musical growth of the students, to the quality of the music classes, and to a more significant inclusion of music in the Pedagogical Project of the school.

Teacher Education for Early Childhood Music Classes: Building Connections

Ricardo Dourado Freire

Teacher education for early childhood music classes involves the development of specific skills: musical skills, interpersonal skills and pedagogical skills. Alda Oliveira organized a set of guidelines or CONNECTIONS to be achieved in the classroom. CONNECTIONS is an acronym adapted from the Portuguese word PONTES, what also means bridges. The original acronym represents teaching values to be target in music classes: Positivity, Observation, Naturalness, Teaching Techniques, Expressiveness and Sensitivity. The PONTES approach offers a possibility of guidance for young teachers by providing clear goals to be achieved in the classroom. Each one of the aspects in the PONTES approach enlightens important interpersonal values to be sought by young teachers. The training program at the University of Brasilia selects students who are interested in becoming early childhood teachers, and the certification is elective. The process is focused in the classroom experience, and novice teachers are responsible to assist the main teacher, and to provide written reports of each class. During this process, they are asked to mention which aspects of PONTES could be observed during classes and later students are responsible to plan activities based on each aspect of PONTES. The main goal is always to promote connections in the classroom, connections between teacher and students and connections among peers. The reflection based on the practice is very effective to promote good models for students, and the PONTES approach could be a resourceful framework to help the preparation of early childhood music teachers.

The PONTES Approach for the Development of Enlightened Musical Minds

Alda de Jesus Oliveira

The PONTES approach is being systematically developed by Alda Oliveira since 2001. It consists of a theoretical basis dedicated to the study of connections (pedagogical bridges) that are developed in music education practices. They are considered as significant devices for the development of good quality, happier, meaningful, esthetic and customized music teaching practices and enlightened minds. The PONTES approach aims to help music teachers to improve and stimulate the development of educational creative solutions in order to develop connections between concepts, the individual talents and specific characteristics of the students and the features of the different cultural. This approach is mostly based on Paulo Freire, Leon

Vigotsky, Ernst Widmer, Keith Swanwick, Clifford Madsen, the practical musical knowledge of Brazilian traditional leaders and about 40 years of the author experiences with children and teachers training programs. In Brazil, up to now, 9 post-graduate studies were developed based on the PONTES approach. Besides, Oliveira has tested experimentally the effect of the PONTES approach in the continued education of music teachers using both quantitative and qualitative procedures. Control and experimental groups were submitted to the tailored-test DEPEMUS. Experimental group was submitted to a special course based on the PONTES approach. Results showed that the obtained value of the tests was less than the critical value of U (Mann-Whitney). The experimental group developed more innovative solutions for the pedagogical problems presented and improved their reflexive capacity towards pedagogical decisions in the classroom. These results were considered relevant for teacher´s education in music.

The Process of Music Initiation of Infants: Pedagogical Articulations

Angelita M. V. Broock, Federal University of Bahia, sponsored by CAPES, Brazil

The development of the communication and social interactions of the contemporary world and the most recent studies in the field of music education indicate that the education in music tends to be initiated in the early years of human life. This research focused on the identification and analysis of teachers' creative/appropriate actions in their music education encounters for babies that could be related with the characteristics of PONTES approach. Data collected demonstrated how the use of this theoretical reference influenced the cultivation of mind habits, which are adaptive, reflexive and creative. The music teacher approach combined with the recommendations for pedagogical articulations of the theoretical framework helped the creation of significant pedagogical connections between the actors music-educational

Tertiary Music Education in Aotearoa: Reshaping Studio and Classroom Pedagogical Perspectives for a new generation of Community Music Teachers

Session Organizer:
Te Oti Rakena, University of Auckland

Moving tertiary music education forward in Aotearoa/New Zealand offers some unique challenges. The context for the delivery and training of these skills is far from the source of western art music traditions and the education system has been heavily impacted by the legacies of British colonial imperialism. Schools of Music are especially problematic as they preach the elevated values of the western art aesthetic in an environment that is striving to empower local artists and celebrate regional knowledge and cultures. The staff of the School of Music at the University of Auckland has been encouraged to resolve this "post-colonial" situation by modifying the undergraduate and honours music degree structure in response to a review conducted by a panel of national and international music educators. The School, which benchmarks itself against leading international institutions, was urged to retain the core signature pedagogies of the inherited nineteenth century conservatory model. However, the review panel suggested refocusing the content of the program by exploring the likely career destination of music students and investigating the ways the university can better prepare graduates to meet the diverse needs of the community. This symposium gathers together researcher/practitioners involved in the reshaping of the degree program. All the presenters share a commitment to bringing the research wealth of the university to the community. The selection of papers offered in this symposium highlight studio pedagogy research and music education practices that are redefining and refreshing traditional models by harnessing the strengths of the local cultures; addressing the needs of the local music-making communities; prioritizing student's health and well being; and dissolving barriers between school programs, community-teaching, classroom-teaching and studio pedagogy. By providing a more contemporary and meaningful curriculum the School of Music aims to prepare students to teach more effectively in the community.

Building Secure Foundations for Performance Health

Rae de Lisle, University of Auckland

Performance degrees in New Zealand have less than a fifty-year history. Although postgraduate study in Europe and America is now common, many community music teachers do not have the background to equip students with techniques that are robust enough to survive in a lifelong pursuit of playing an instrument. Performance related injury is far too common, and students arriving at university without secure foundations are vulnerable to overuse injury. In addition, many technical principles taught in the last century were not based on knowledge of biomechanics. Only in the last fifty years has research led to an awareness of establishing a balanced technique, which is essential in order to prevent injury. The School of Music has introduced courses in performance health in order to increase awareness of safe instrumental practice. Students are given an understanding of the causes of physical strain and are encouraged to take personal responsibility in how to maintain injury-free instrumental and vocal performance. Postural awareness, performance anxiety and hearing protection are included as well as instrument specific programs. In integrating this knowledge into pedagogical courses it is envisaged that this will feed back into the community, thus ensuring that future generations of teachers are equipped to develop sound technical foundations in their students in order to prevent injury. This paper will address key issues in maintaining instrumental health and will discuss how pedagogical methods can help to avert performance related injury.

Globalizing a Music Degree in Postcolonial Settings: The Voice of the Indigenous Community

Te Oti Rakena, University of Auckland

A recurring concern for the review panel was the impact of current educational practices on indigenous (Māori) and the indigenous Pacific minority (Pacific Island) students at the university level, an area that has become an important focus for research/practitioners in New Zealand education. A number of societal trends have contributed to the interest in the educational outcomes of these target populations. Over the past 4 decades there has been a resurgence of the indigenous Māori1 culture. There has also been an increasing population of minority Pacific Island immigrants and their descendants. Participation and success in degree level studies for these populations while increasing is not at levels that match the majority of the population. This is also evident in music education and the panel recommended that the School "investigate the aspirations of these groups in relation to the study of music" (Report of the committee established to review the Bachelor of Music and Bachelor of Music, Honours programs, 2008). To implement meaningful change and create a more inclusive learning environment the School of Music has drawn on a range of data sourced from a variety of contemporary research projects. This paper describes the integration of the data into departmental rituals and in particular the new pedagogy stream. It demonstrates how the voice of indigenous students and their communities can contemporize an inherited curriculum by locating it in a Pacific context and ensuring organizational practices that accommodate all communities' worldviews.

Redefining Studio Pedagogy and Music Education

David Lines, University of Auckland

Recent development of programs at the University of Auckland has seen the introduction of studio pedagogy in the Bachelors of Music Honors (BMusHons) program alongside music education teaching and learning. This paper explores and critiques traditional notions of studio pedagogy and music education as seen in their respective career destination; community music teaching and school programs. The paper argues that the cultures of school music and private or community based music learning are not necessarily mutually exclusive. In fact each sub-discipline has a lot to offer the other. So called "general music" programs often associated with school music that are more holistically orientated, have an important contribution to make to specific instrumental or vocal training. Similarly, studio pedagogy benefits from more comprehensive musicianship training and learning and from the crossover benefits of composition, improvisation, aural and other learning. Further, perceived problems in each field may be alleviated through cross-pollination. The paper suggests a way forward in the tertiary provision of courses at the University of Auckland, the development of research collaborations, and through a redefinition of each learning paradigm so that music education overall may be enhanced.

The Composer in the Community

Leonie Holmes, University of Auckland

Composition is an important part of the music curriculum in New Zealand Secondary Schools. The perceptions to be gained through this avenue of music-making can have a positive impact on every level of musicianship, including technical and aural skills, the art of active listening, and an awareness of how sound is organized and structured through time. However the teaching of composition and creative music making can provide challenges for both classroom and studio teachers. The BMus program at the University of Auckland has a role to play in this, by not only providing professional training in performance, composition and musicology, but also by equipping our students with methods and ideas for teaching into these areas, and encouraging our young composers to engage with and write works for community and school groups, an activity which can involve its own special challenges and rewards. We are fortunate in New Zealand to have strong support in the musical community for new compositions to be part of all tiers of music performance from professional level to school and community orchestras and

choirs. Many students arrive at University having already performed music by New Zealand composers in school chamber, band, orchestra and choral festivals and competitions, and there is always a demand for technically appropriate new music for these groups. This paper will discuss some recent examples of commissions for school and community performing groups, and also offer some practical ideas on incorporating composition, improvisation and creative music making into classroom and studio programs.

The Contribution of Music Education to the Preservation of Traditional Cultures as Living Entities

Chair:
Veronika W. Cohen, Jerusalem Academy of Music and Dance

Respecting and valuing all musical cultures has been a guiding principle of ISME for decades. Yet the dilemmas that music educators face when dealing with the conflicting claims of preservation vs. change- demand not only respect and valuing, but grappling with difficult choices. Change is evidence of a dynamic culture – yet change can become a cultural existential threat. In many countries we see a yearning to either replace local musical culture with Western music (whether popular or art music) or to strive for synthesis – when features that have characterized a given culture disappear in the process of blending into a global sameness. Should music educators support preservation when pupils, unaware or uninterested in the danger of loss of cultural identity, demand change? How should music educators respond when as a result of the pervasive influence of Western musical culture children loose the aural capacity to respond to essential features of their own musical culture? How are these issues addressed in teacher education or curriculum? Can modern music education preserve not only traditional musical cultures but also the unique pedagogical approaches associated with them? In this symposium music educators will address these issues as they present research and educational interventions developed for the preservation of traditional musics of China, Kenya, Sweden, India and Palestine. Audience members will be invited to share their thoughts in the discussion period.

A Perspective from India

Suvarnalata S. Rao, National Centre for the Performing Arts, Mumbai, India

Music has been and continues to be an integral part of life in the Indian subcontinent. Though formally recognized as a sophisticated art form, music has had all-pervading existence influence and relevance beyond the artistic domain. In India, music performance practices can be traced back to at least 3000 years. Professional level of musicianship has been evident in various categories including ritual, devotional, folk, popular, and art music. Music education was primarily affected through the oral-aural tradition with almost no recourse to writing. While categories other than art music (also known as classical) mainly continue to rely on intuition, tacit knowledge and informal ways of interaction, the complex nature of art music necessitates a systematic approach based on various time – tested techniques aimed at achieving professional excellence. Since ancient times, one-on-one training has been the basic model adopted for teaching Indian music. Over the last 150 years, alternate methods and techniques of teaching and learning music have gained currency. These include institutionalized training and also modern methods of virtual learning facilitated with electronic media and gadgets. Nonetheless, the oral tradition continues to play a dominant role and one on one training method continues to be the most preferred and efficient mode for music training. This presentation seeks to highlight the role of music education, particularly the training method based on the oral tradition, in preserving the age-old heritage. Attempts will be made to show how this model goes beyond merely preserving the art form and helps retain its vibrancy without letting it "freeze" in a classic mold. The presentation will also demonstrate as to how this model has been vital for the evolution of the performance practices based on melodic improvisation within the bounds of rhythmic cycles.

A Swedish Perspective

Eva Sæther, Malmö Academy of Music, Lund University

Music and dance with roots in traditional music is an important part of Swedish cultural life. Within the genre there is a great diversity of artists, researchers and educators with strong ties to Swedish culture as well as other cultures, and practitioners who strive to preserve the old as well as those who actively seek new forms and experiences over genre barriers. Today, with the increased interest for world music, traditional music has taken the step into international

concert halls, and higher music education. In short: In its very essence, traditional music is a genre of diversity that has been shaped and is always being shaped in the meetings with other genres and cultures. This has contributed to the characteristic traits of both the music and the dance, and is an important ingredient in the future development. The possibility for folk musicians to study at university level has existed more the 30 years. There are folk music departments at 4 of the 6 music academies in Sweden. One of the 4 only educates music teachers, and has a focus on Nordic music, while the other 3 offer full programs, for both performers and music teachers, including the musics of other cultures. This presentation will focus on the challenges for the future of traditional music within higher music education, the role of traditional music in the schools, and the public support for the genre. A recent report shows that only 2.6% of public funding for music goes to Swedish folk music.

Balance between Transmission and Further Development of Indigenous Music Culture: Report and Analysis of Music Education Work in Rural Areas in China

Yanyi Yang

Each culture has its own personality. To ignore this would be destroying the beautiful rainbow made from the many colors of cultural diversity. The impact of globalization on culture is immense and diverse. On one hand, it enhances cultural identity, on the other hand, it homogenizes different cultural identities. If culture changes, people will be changed too. This development has brought us to think, what will be one's cultural identity in the future? Webster's Third New International Dictionary defines culture as the "total pattern of human behavior and its products embodied in speech, action, and artifacts and dependent upon man's capacity for learning and transmitting knowledge to succeeding generations". How should education in nowadays face this immense change and serious problem? China, with its large territories has been developing rapidly in its economy in recent years. Major cities have been influenced global economy and its related culture. Not only skyscrapers and "high tech" can be seen everywhere, but also cultural life, which has been driven by economical globalization, can be felt as well. In countryside, even in remote mountain areas, the way of life is quietly changing. Traditional culture of tribes is gradually disappearing, including music culture. In this situation, what should music education do? Should it help people there to keep and transform their traditional culture or should it do something in helping change their culture? Should it pursue the aesthetical meaning of music or defense the indigenous culture? Supported by the Songhe Foundation, a project "flying over the rainbow" started 3 years ago. Objectives of this project are organizing children's choirs in minority cultural areas and finding, sorting out and transmitting non-material culture. Some scholars and music educators went to deep mountains in Yunan, Sichun and Guizhou province and did research work and gave music lessons in schools. They tried to find answers of the questions above, and ways of balance between transmission and further developing of traditional music culture. During the last 3 years, "flying over the rainbow" project has achieved some of its goals, but also come across some new questions: What does cultural identity mean to an individual and tribes? What kind of music education should students in rural areas?

Efforts of Music Educators in Kenya

Emily Achieng' Akuno, The Kenya Polytechnic University College

For decades, educators have faulted the music curriculum at secondary and tertiary levels of education in Kenya due to its western culture bias. Researchers have cited the teaching practice's inefficiency as being a factor of learners' inability to relate to the subject on account of the material and mode of curriculum delivery that have been heavily western. Subsequently, a generation of researchers have developed intervention measures to ensure the use of culturally relevant learning material and procedures to ensure that learners find the study of music in school relevant to their music needs, and also with the hope that music education eventually contributes to the preservation of traditional Kenyan cultures as living entities. This presentation analyzes the objectives, findings and outcome of 4 doctoral researches (Andang'o, 2008; Ekadu, 2011; Mushira, 2010; Otoyo, 2009) highlighting their response to the perceived

cultural alienation and subsequent projections for the place that music education can play from early childhood to tertiary institutions in enhancing culture, one of the objectives of music education in Kenya.

The Contribution of Music Education to the Preservation of Arab Music

Veronika W. Cohen, Jerusalem Academy of Music and Dance

Enculturation of people into the complexities of its musical language makes them appreciative of its unique qualities and subtleties. Both in the media and in daily life, Arab Israeli children are infrequently exposed to either Arab folk songs or art music and, thus, lack the opportunity to develop sensitivity to its nuances. In his research Joseph Ouda tested Israeli Arab children's ability to recognize changes in musical phrases when these changes involved quarter-tone intervals. The use of quarter-tones and the melodic embellishment associated with them are a hallmark of Palestinian folk and at music. He further tested their preference for original versions of folksong phrases versus a Westernized version that contained no quarter tones. In this paper we will present the findings of this research, including the influence that music education has on reversing the tide of pupils' loss of sensitivity to culturally significant nuances. For a people to loose its musical identity is a significant loss. What Woodbury (2003) writes about loss of language is equally true of loss of musical culture: ""When a community loses its language, it often loses a great deal of its cultural identity at the same time. Although language loss may be voluntary or involuntary, it always involves pressure of some kind, and it is often felt as a loss of social identity or as a symbol of defeat" (Woodbury & Anthony, 2003).

A B S T R A C T S

The Gift of Dalcroze Eurhythmics: Applications for the Development of the Human Person throughout Life

Session Organizer
Louise Mathieu, Université Laval, Québec, Canada

Following the ancient Greek philosophers, Dalcroze (1865-1950) considered music capable of awakening vital forces within the person that enable him or her to act and to think autonomously. Dalcroze believed musical rhythm to be a direct expression of the human soul, gesture and thought and therefore provided the best possible means of conveying and underpinning various aspects of an education of the whole person. Emphasizing the fundamental role of the body and of bodily movement in the perception and production of music, Dalcroze dedicated himself to devising an approach to music education that involved the person as a whole including the senses, sensorimotor apparatus, emotional feeling and intellect and aimed for a balanced development of his or her faculties. His view of pedagogy has pervaded much of the 20th century and still informs current pedagogical practices. Research conducted in 2008 demonstrated the presence of Dalcroze Eurhythmics in a wide range of academic disciplines and research fields including Music, Theatre, Dance, Cinema, Music Education, Somatic Education, Special Education, Therapy and Gerontology. The abundance and variety of its applications suggest that, despite being over 100 years old, Dalcroze Eurhythmics remains a field of interest amongst contemporary researchers and practitioners. Panelists will describe applications of the Dalcroze method in various contexts, drawing attention to aspects of this approach that contribute specifically to the development of their respective domains of research and practice. While considering current applications of Dalcroze Eurhythmics, this symposium notes its relevance to all ages and abilities: toddlers, children, adolescents, adults and seniors. The symposium concludes by examining the distinctive features of Dalcroze Eurhythmics that enable it to contribute to the development of the person at every stage and throughout the whole of life.

The Gift of Dalcroze to Children with Special Needs

Bethan Habron-James

There has been a significant increase in children being diagnosed with special needs in Britain in the past few decades. While it is widely recognized that the learning of music has a markedly positive effect on the overall cognitive, emotional and social development of a child, there has been limited research into the effects of Dalcroze Eurhythmics practice on children with special needs. This presentation shows current practice-as-research into the application of Dalcroze Eurhythmics within music lessons for children with special needs. Through the use of video clips and reflection comparisons will be made between working with children with specific learning difficulties (SLD) and those with autistic spectrum disorder (ASD) with particular reference to non-verbal children. It will also report the impact of the sessions on the development of the children's motor planning, rhythmic awareness, acuity of listening and social and expressive skills. Current theory from the fields of music education, learning disability and music therapy will support the discussion. The presentation will conclude with the implications of this research for the training of Dalcroze teachers and of non-specialist school staff.

The Gift of Dalcroze to Musicians

Karin Greenhead, Royal Northern College of Music

Dalcroze's ideas about music education and training were quickly absorbed into general music education in a number of countries in such a way that the origin of these ideas has often been forgotten. Although Eurhythmics was first directed at conservatory students, over time it became associated with the teaching of music and movement to children. As a result the benefits of such training for pre-professional musicians was lost. Today, Dalcroze Eurhythmics is increasingly used in the training of musicians. The rhythmics class offers an opportunity to develop confidence and ensemble skills away from the instrument and any problems with technique. The usual problems of rhythmical security, tone quality, sense of phrase, cadence and

form and the relationship between different voices or parts of the music are easily and enjoyably addressed in rhythmics through the exploration of time-space-energy relationships and the relationship to gravity. The realization of a musical score in movement is an unparalleled opportunity to study music and musical expression in depth in a unique analysis that takes place in real time and allows experience and expression of musical elements that cannot be touched in conventional analysis. Dalcroze-inspired aural training and improvisation, both using movement and space, contribute to furnishing the musician with essential skills for sustaining a professional career. The direct application of this training to the rehearsal and performance of the concert repertoire, solo and ensemble equips musicians with techniques for rehearsal and also for teaching others.

The Gift of Dalcroze to Senior Citizens

Louise Mathieu, Université Laval, Québec, Canada

Recent research conducted in the field of geriatrics has shown that the practice of Dalcroze Eurhythmics can benefit older adults. Most specifically, these studies demonstrated that Dalcroze Eurhythmics reduces the incidence of falls in the elderly. The human and socio-economic costs and consequences of falls in elderly people are considerable. In the context of an ageing population the development of falls prevention strategies has become a major issue in our society. Moreover, the same body of research revealed that the Dalcroze approach when applied to communities of elderly people enhanced both self-esteem and social integration in those who showed sustained interest in the activity. This presentation examines specific elements of Dalcroze Eurhythmics that benefit older adults: group-based activities, movement coordination, multi-tasking exercises, exercises to stimulate attention and memory and imaginative and creative activities. It emphasizes the central role of music in relation to body movement and underlines the essential part played by improvised music as a teaching tool.

The Gift of Dalcroze to the Very Young Child

Ruth Alperson, Hoff-Barthelson Music School

Two-year old children are constant learners, experiencing the world through their sensory systems. The Dalcroze approach is based on the interaction of music with body-experience, and so provides an effective and compelling education for these students. In the Dalcroze class for 2-year olds, each accompanied by an adult, music making by the teacher, including singing and instrumental playing, is live, and often improvised. The Dalcroze teacher is trained to observe the little ones for musical ideas that correspond with their affects, energies, and movements. Through improvised music, the teacher tailors the music to reflect the two-year old's "world", and so to "reach into" the child with music. When the music that is improvised by the teacher is "right" for the children, the music "speaks" to and within them: they can shake the rattles with the rattling quality they hear and feel in the music, they can run with the running energy and tempo they feel in the music; they can be wholly with the music. For 2-year olds, the Dalcroze approach provides a musical experience that is intimate, and in-the-moment. This presentation will describe ways in which Dalcroze classes for 2's develop a variety of skills, including inhibition and incitation of movement, social skills and group integration; and skills involving memorization, focused listening, and quick reaction.

The New Music Curriculum in Greece: Classroom Applications

Session Organizer:
Smaragda Chrysostomou, University of Athens;

Discussants:
May Kokkidou, Department of Visual and Applied Arts, University of Western Macedonia, Greece

During the last 2 years "New School", a large-scale educational reform, takes place in Greece. It is based on a multi-lateral and multi-level framework that encompasses all areas and levels of education. As part of this reform, new curricula for all subjects were written during spring of 2011 and are being piloted in primary and secondary education in selected schools in the 2011-12 school year. The new music curriculum was based on the ideal of the "New School" for an open, creative, digital school as well as recent developments in educational thought and practice. As points of reference music curricula from around the world were used (UK, USA, Australia) and aspects borrowed include ideas as well as attainment targets (from the recent music curriculum in Cyprus). This new curriculum utilized the existing music textbooks that are fairly new and cover almost all compulsory education (primary and secondary). What are some aspects of the new national curricula that music teachers in primary and secondary education have identified as important and chose to emphasize in their classrooms? How did they use the existing textbooks as vehicles for the new ideals of the music curriculum? Was there a need for this new curriculum? Why was a new curriculum developed when the previous one did not have the time to be fully applied and assessed? How are the ideals presented in this new curriculum compare to music curricula in Europe and the world? These are some of the questions that the presenters and the discussant will address based on their practice, research and experience. The presentations will include examples from different years of primary education as well as secondary education.

A Traditional Music Trip in Greece

Elissavet Perakaki, Secondary Education, Piraeus, Greece

In the field of general music education in secondary schools, rapid changes have taken place in the last 3 years (2009-2011). Firstly, new books have to be implemented and secondly, the new curriculum ought to be applied. Although, both of them are not compatible, they have fundamental characteristics in common. They give the opportunity to teachers to "improvise" in their class, following the pace of pupils' needs and interests and not a strictly structured lesson plan. As well, they build the baselines for a creative classroom atmosphere, in which pupils can participate actively in music class by singing, composing, communicating with each other and expressing themselves. In practice, implementing the new books and the new curriculum simultaneously is not easy. This combination requires teacher's flexibility and experience in order for the lesson to be effective and reach its objectives. Setting as example the topic "Greek traditional music", some activities will be presented which have already been tested in a secondary school. During these activities, pupils sing, play Greek traditional rhythms, compose and keep contact with their origins. The introduction of new components in music lesson structure will be also analyzed as well as the pupils' impact. Is it really possible for the music lesson to become creative and attractive in this new framework and circumstances?

The Role of Music Education in Sustaining Global Cultural Diversity

Session Organizer

Huib Schippers

This session presents recent findings from the Australian Research Council-funded project Sustainable Future for Music Cultures, a project involving nine international teams investigating case studies of music in diverse social and cultural contexts. The project aims to discover the drivers of and barriers to sustainability across a range of situations, from very well supported music through to music in danger of disappearance. The project is especially interested in the role of teaching and learning as an element of the "musical ecosystem" of diverse cultures, and this is the element that will be foregrounded in this panel. The symposium panel presents findings from four of the nine case studies encompassed by the project: learning and teaching music in the context of Hindustani traditional music, Balinese gamelan, Western Opera, and Korean SamulNori. A report from each of these case studies will be presented individually, followed by a comparative discussion of what they reveal about sustainability in the global music context. The inclusion of case studies from South-East Asia, East Asia, India and Europe ensures a wide scope for comparative discussion.

Gurus and Sony's: Tradition and Change in Learning Raga-based Music

Huib Schippers

The North Indian classical music tradition has lived through a series of drastic recontextualizations: from Hindu temples to Moghul courts to colonized cultural expression to stigmatized subculture to being the national music of refined middle class audiences. Over the past hundred years it also expanded from only acoustic live formats to mediated performance through amplification, wax cylinders, records, CDs, radio, television and DVD. In spite of a long period of colonization, Hindustani music is still the principle frame of reference for art music in North India. While generation after generation of old masters deplores the decline of the tradition, it is still remarkably vibrant and resilient to outside influences. This paper provides an overview of the role of learning and teaching through "guru-shishya-parampara" in this success from a historical and contemporary perspective, as well as possible threats to continued flourishing well into the 21st century. With findings drawn from extensive interviews, it presents the perspectives of culture bearers within the tradition describing their own understandings of music sustainability and the importance of music education.

Learning Gamelan in Bali

Peter Dunbar-Hall, University of Sydney

This paper presents the findings from recent ethnographic interviews and observations of music activity in Bali. This research indicates lively interest in ways of reviving and preserving repertoires of music and dance, types of ensembles, performance styles, tunings, and musical aesthetics, which are either perceived to be declining, or have already passed out of popularity. This interest reflects much wider concerns for loss of cultural knowledge and practices across the island, attributed to the effects of globalization, tourism, the use of various forms of electronic media, and the need for Balinese people to spend time working to cover their economic needs and educate their children. Alongside this level of concern for preserving music and dance, there is a deeper layer of meaning to projects to reclaim/preserve music and dance. This involves debates over the suitability of types of ensembles, and therefore tunings, and the roles and meanings ascribed to different forms of gamelan. This paper presents an overview of the key elements of this debate relating to music education, describing the strategies employed by local groups to overcome the challenges that they face. One such example concerns the local identity movement, Ajeg Bali ("Bali Strong", "Bali for the Balinese"), which seeks to bolster Balinese identity and cultural independence against political rule from Jakarta, the seat of Indonesian government and national financial policies.

ABSTRACTS

SamulNori: Sustainability and Transmission between Core and Creativity

Keith Howard, University of Sydney/SOAS, University of London

This paper explores the history of the Korean genre SamulNori/samullori. Through interviews with a range of current musicians and students, it illustrates how a short and intense period of creative development can alternate with a longer period of stability within East Asian musical practice, and how success brings with it tremendous challenges around issues of conformity and change. The core repertory of SamulNori/samullori, a quartet of percussionists playing drums and gongs that is arguably Korea's most popular "traditional" music today, was established within a short 4-year period beginning in 1978. The original quartet assembled rhythmic structures from local bands that were once ubiquitous throughout the Korean countryside, creating a series of pieces named after Korean regions, functions or, in the case of one piece, the double-headed hourglass-shaped changgo drum. As new quartets formed, they retained this core repertory, distinguishing themselves by extending or compressing pieces, and by adding collaborations with pop musicians, shaman ritualists, or orchestras and ensembles. Over time, the young musicians became teachers and managers, running SamulNori/samullori competitions, retaining the core repertoire in their teaching. New teams kept the core repertoire, but sought ways to stamp their own identity on the genre, adding new instruments (particularly sets of barrel drums known as mudŭm puk), fusing segments of rhythm together that were previously assigned to separate pieces, and accommodating more extended elements of the age-old local band tradition. How, though can SamulNori remain vibrant and vital as generations change, and as it moves into an uncertain future?

Training for Opera: Sustaining a 400-Year Old Tradition

John Drummond, University of Otago

Western Classical Opera has managed to sustain itself successfully for over 400 years, supported by a wealthy and dominating culture, but its future in the modern world is less certain, as it faces competition from other musical cultures and other forms of music theater. Contemporary pressures on the art form from media, and the ongoing need to find financial support, have had an effect upon the professional training of opera singers. Traditional training methods have been weakened as conservatoria have been obliged to join other tertiary institutions and conform to their educational models; the ever-present urge to find attractive new performers who can sing anything has meant the fading of the Fach and the marginalization of many singers; the requirements of controversial production styles have placed often uncomfortable demands upon young performers. The research for this paper is drawn from ethnographic interviews and a world-wide survey of Opera Companies, Opera Performers and Opera Composers, conducted in 2011, whose views on the future of Opera provide a unique perspective on the challenges faced by Opera in the 21st century, particularly in regard to training.

The Search for Musical Identity: Actively Developing Individuality in Undergraduate Performance Students at Three Institutions in the US and UK

Chair
Karen B. Demsey, William Paterson University, Wayne, NJ, USA

Many classical performance students finish their undergraduate studies without a clear sense of their own identity or "voice" as a performer, and with very limited experience as improvisers and composers, or as performers of music other than traditional repertoire. Many educators are inadequately prepared to guide students in areas such as improvisation, composition, or non-traditional repertoire, since those areas were not a significant part of their own musical training. Technical skills are frequently given disproportionate weight in teaching and performance evaluation. Interpretive decisions often spring largely from the instructor's preferences. Highly skilled imitation is often rewarded in performance evaluations. Upon graduation, performance students become acutely aware of the need to create a unique musical identity as a performer, but often lack the resources and experience to do so. Excellent role models do exist – imaginative teachers equipped to actively encourage the development of a student's individuality; innovative curricula designed to allow students to fully explore their creativity in the performance realm. Often, these individuals or institutions are known by reputation, but details of the teaching and learning that takes place are known only to a limited number of students and colleagues. This 90-minute symposium will present three such examples of innovative teaching and curricula. Educators from 2 institutions – 2 universities in the US and a conservatoire in the UK – will present their unique approach to performance pedagogy and curricula intentionally designed to develop creativity, originality, critical thinking, and cross-disciplinary connections in their undergraduate performance students. The convener will present an overview of the research project that led to observations and interviews at these institutions. Two presenters will speak about their own teaching in the classical performance studio; the third presenter will speak about the curriculum for performance students at the conservatoire.

Shaping Curriculum for Diversity of Experience and Development of Original Thought in Performance Students

David Saint, Birmingham Conservatoire, England

The music industry demands versatility in the professional performer. The opportunity to explore a variety of performance and performance-related experiences is a crucial element in the transition from student to professional. If performance students are to be equipped for a professional life in music, they must have the opportunity to discover their individual and unique qualities, interests, and motivations as developing musicians. This presentation will describe a student-based curriculum in which performance students are encouraged to take initiative in designing their own course of study. This informs nearly every aspect of the curriculum, including repertoire, ensembles, electives, and major projects. The environment of the conservatoire allows freethinking and imagination while honing core skills. Students are encouraged to look beyond traditional parameters. Student and instructor create repertoire lists together. Students are expected to explore technology, improvisation, and composition. Electives opportunities – required of all performance students – are diverse: ensembles such as Gospel Choir, Gamelan, and African Drumming are offered, as well as Alexander Technique, Journalism, and Chamber Music Coaching. Students are encouraged to participate in a variety of performance opportunities, both within and outside the Conservatoire, including performance of student compositions, performance with technology, and performance with professional organizations. Community outreach is encouraged and supported. The rubric for performance evaluation features original thought as a priority. Perhaps most significant, the entire faculty subscribes to the prevailing ethos of actively developing creativity in performance students, ensuring that students will be supported through every phase of their development at the Conservatoire.

ABSTRACTS

The Buddy System in the Teaching Studio

John Bailey, University of Nebraska-Lincoln

The weekly lesson in the university or conservatory teaching studio in the US is based primarily on the model of one-to-one instruction. There are advantages: undivided attention given to one student and a session tailored completely to the individual needs of the student. There are disadvantages: the student's experience of the teacher is confined to one session per week, with necessarily limited repertoire; the student's perspective on the lesson experience is narrow and somewhat subjective as a result. This presentation will describe the "buddy system" used in the presenter's teaching studio. Two students pair up as buddies. Pairs change each term. Each student attends two lessons per week: the student's own lesson, and the buddy's lesson. The buddy's role is to take notes for the student, contribute observations, and meet with the student outside of the lesson to go over notes taken during the lesson, and to offer further observations. The advantages of the buddy system have an equal or, it could be argued, greater impact than those of the traditional lesson. Each student experiences not one, but two lessons per week; each student is exposed to twice the teaching time, repertoire, and critique. The buddy can observe the lesson more objectively, gaining insights from the point of view of both the student and the teacher. The buddy develops critical thinking skills when being asked to comment. As a result, students have a larger perspective on the learning process and become more effective evaluators of themselves and others as musicians.

Topics and Trends in the ISME Commissions

Chair:
Donald DeVito, Sidney Lanier Center

A discussion of relevant and recent developments in the ISME Commissions including initiatives and highlights of this year's seminars in Community Music, Early Childhood, Research, and Special Education. This is also an opportunity for participants in these commissions and people interested in joining to have group discussions on related topics.

ABSTRACTS

Using Reflective Processes to Improve Music Teacher Preparation as Part of Professional Development for the Career Educator

Session Organizer:
George DeGraffenreid, California State University, Los Angeles

Teaching is a complex process that involves several layers of personal and professional development. It is more than presenting material to a willing group of learners who accept the presented material and respond as expected. Teaching occurs in a dynamic environment where learner responses can redirect or redefine classroom processes or the specific goals of teaching. Groups of learners pursuing similar goals can react differently to the same or similar material. Likewise, prospective teachers are often confronted with concepts about teaching that are either new to them or diverge from what they previously believed about teaching and learning in their discipline. Reactions to these concepts can range from bewilderment to outright anger. Once employed as professional educators in authentic teaching-learning environments they encounter challenges that can again confront them in both predictable and unpredictable ways as they perfect their skills in the classroom. For both the prospective teacher and the practicing professional educator the use of guided reflection is an effective tool to challenge assumptions and refine understandings. In this session, experienced music faculty from three nationalities share how a variety of reflective approaches are used successfully as either a tool in teaching and curricular development in teacher preparation programs, or as an impetus in continuing professional development. These proven reflective practice applications provide not only viable strategies, but also thoughtful and constructive philosophical underpinnings for why the approaches are useful. The session examines the design of reflective activities that have proven effective with prospective music specialists and classroom teachers who teach music, as well as the experienced professional educator. Commonalities between the needs of the prospective educator and the practicing professional will be discussed, as well as the unique needs of each group. Symposium attendees will have opportunities to dialogue with the presenters at the end of the session.

Designing Self-reflection Activities in a Course for Prospective Music Teachers

Kyoko Morita, Musashino Academia Musicae

Since John Dewey pointed to the importance of reflective thinking in the development of learners, there has been continuing discussion around the topic. In Japan, the use of reflective thinking as a problem-solving skill has recently attracted a great deal of attention among educators. This is because several articles in popular and professional journals have observed that the thinking skills of children today are weaker than they were in previous generations. As a result of this concern, Japan has been working to cultivate the problem-solving skills of children as a major focus of education. It is also clear that developing reflective thinking skills among teachers is equally important. This is particularly true for the less-experienced prospective teacher who may be facing a new situation every moment. Students enrolled in a music specialist certification program at a university near Tokyo take a number of methods courses as they prepare to teach at the secondary level. In one of the courses for students in their 3rd year of the program, several reflective thinking opportunities are a required part of the curricular structure. Students are asked to reflect both on the content they are learning, and their own understanding of how their new knowledge would apply in a junior or senior high school music classroom. The presentation will describe the curricular structure of this course and the way in which reflective activities are organized within the curriculum. Results of the students' reflective activities and the implications for teacher education will also be discussed.

Guided Reflection that Provokes the Development of Sensitive Professional Narratives

ChaoKuei Wu, NanKai University of Technology, Taiwan

In the International Encyclopedia of Education (Elsevier, 2010), Beckett claims that adults learn best when: there is an immediate need to know something, the whole person is involved, the

sociality of learning is fundamental, and self-direction drives the learning. Using these concepts the presenter conducted research that guided a music teacher in Taiwan to use semi-structured interpretative interviews to reflect upon personal learning experiences with Information and Communication Technology (ICT), such as overhead projectors, audio-visual devices, various computer attachments, software programs, and the Internet. Within the interviews, teacher responses showed an even deeper level of guided reflection that drew upon basic adult learning principles, even though there was no awareness this was being done Examples of these responses demonstrate during the presentation how guided reflection for teachers can be provoked through sensitive professional narratives, underpinned by basic adult learning principles, even when this is unconscious in the practitioner. This was part of a wider research project in Taiwan, which explored how music educators can develop a better understanding of the ICT that is available, and its potential for teaching and learning music. This project demonstrated that the integration of ICT and music teaching needs to move beyond merely understanding the application or possibilities of these instructional tools, by considering how music teachers and students experience the use of ICT in music. This consideration should guide decisions about how teaching and learning in music education may be improved using ICT. Philosophically, this is framed by an Aristotelian epistemology where praxis and reflection are central.

Using Reflection in the Learning Process to Build Teacher Self-Efficacy

Darlene Kretchmer, California State University, Los Angeles

The concept of developing 21st-century skills is a consistent topic among music education professionals. Educators who must teach music along with the other typical subjects found in elementary classrooms face the challenge of developing content competency and self-efficacy to use that competency in the classroom. Competency and self-efficacy can benefit from the use of self-reflection in the learning process. The presenter describes how a Unit of Study that incorporates multi-modal delivery systems and is designed around the 9 National Standards for Music Education (MENC, 1994) could assist this process with students preparing to become elementary generalist teachers. Underpinned by basic adult learning principles (Korthagan, 2001; Knowles, 1990) and general learning concepts (Bruner, 1963), the curricular approach affects perceptions of teachers-in-training about the value of music learning and teaching. During the presentation, examples of student responses captured in guided reflection processes focused on each sequential activity in the Study Unit will demonstrate how curriculum provokes rational and thoughtful dialogue in support of music learning as a "core" subject in education. Implications of results from this research focused on the development of teacher effectiveness will be presented.

Video as a Tool in Practitioners' Research

Chair:
Thade Buchborn, University of Music And Performing Arts Vienna

In practitioners' research, teachers and educators are researching aspects of their every day work – alone or in close partnership with external researchers. This research makes the "inside" view of music educational practice accessible to outsiders and therefore provides important information for other fields of the profession, such as music teacher training, philosophy of music education or empirical research. Within the network of ISME, a growing international group of researchers is exchanging ideas and thoughts about theory, methodology and projects in practitioners' research. The focus on video as a tool for practitioners' research in this symposium is a result of the emerging importance of video recordings in this field of research. Video can be used for documentation, to analyze selected aspects of complex situations, to transcribe relevant episodes, etc. Video is a useful "second observer" in the researching practitioner's classroom. It helps distance oneself from one's own teaching practice and opens up new possibilities for reflecting upon and evaluating one's own work, and upon teaching and learning processes within the classroom. Furthermore, in the context of other more "usual" methods of practitioners' research such as teachers' or learners' diaries, participative observations or focus group interviews, video is a powerful tool for triangulation with specific or mixed methods settings. The four presentations focus upon different ways of working with video in practitioners' research by discussing and evaluating the use of video in the presenters' current research projects. In a panel session the presenters will discuss their experiences and findings with a discussant and the audience. The findings within this symposium can also be considered in the context of general aspects of theory and methodologies of practitioners' research. A meeting for researchers who are interested in further work together in this field of music educational research will be announced at the end of the session.

Researching Students' Use of Computers for Composing Music: A Mixed Methods Approach

Marina Gall, University of Bristol, Graduate School of Education, UK

I have been researching music technology in the classroom since 2001 when I took part in a large scale longitudinal research project—The InterActiveEducation Project (2001-2004)—which explored how ICT can be used most effectively to enhance teaching and learning in many curriculum subjects and within all phases from primary to post-16. This research was seminal in raising my awareness of the methodological issues which arise when researching students and teachers working with computers in naturalistic settings, and it has continued to inform my own thinking and work. In this paper I will discuss difficulties faced when researching students' use of computers for composing in the classroom and I will propose some approaches to overcoming such problems. This will include reflection upon a suggested mixed methods approach which includes: (1) the use of video to capture (a) students' working at computers, including their use of the mouse and the qwerty and music keyboards, (b) whole class activity, (c) teacher support, (d) social interactions within the classroom; (2) the use of computer screen grabs to maintain a record of the process of composing; (3) a consideration of composition products (computer files); (3) the use of researcher notes made during the lesson; (5) consideration of data from teacher and pupil interviews carried out prior to and after the lesson. I will also discuss video data transcription and categorization, and the merits and limitations of software currently available for transcription and analysis.

The Use of Digital Video to Capture the Professional Practice of an Arts Educator: A Validation of Methodology

Christopher Klopper, Griffith University, School of Education and Professional Studies

Previous attempts to capture professional practice of arts education in Australia appear inadequate and lacking in evidence (Oakley, 2007). As Winner and Hetland (2000, p.7) suggest, "more rigorous research" is needed within arts education to ensure better research. Researchers

must move "beyond measuring the effects of the arts in terms of scores on paper and pencil tests to assess how the arts affect learning in areas that are more difficult to measure, but may well be more important" (Winner & Hetland, 2000, p.7). This presentation reports on a project specific to the application of the effect and impact-tracking matrix (EITM) (Bamford 2006) in an Australian context. Using a case study approach the EITM matrix was applied to a primary school classroom setting to verify applicability from the original United Kingdom context. Data collection involved digitally capturing professional practice of an arts educator in a primary school classroom setting via digital video, voluntary interviews with the teacher, parents and students and detailed field notes of a generalist classroom setting. The 9 domains of the EITM matrix were then used to code the data. The coded data were then critically analyzed in relation to the digital capture. In so doing, verifying the research instrument as viable and credible for the capture of professional practice of an arts educator. This presentation campaigns the validation of methodology as suitable for capture and analysis of professional practice of an arts educator.

Video Data Collection: A Method of Studying Others and Oneself?

Anna Backman Bister, Royal College of Music Stockholm

Starting the process of my PhD thesis, I had been working 10 years as a music teacher focusing on adapted music teaching in group settings in the Swedish public school and the upper secondary school. My focus was to research my own practice. Field notes or other ethnographic methods were difficult to use when simultaneously teaching a music class and so I decided to video record my own practice. This became the pre-study of my thesis, used to test the method. The basis for the study and analysis was the cultural psychological perspective as presented by Jerome Bruner, in this study, focusing the concept of cultural tools (Bruner, 1996). This provided frames for the analysis process, which became a pendulous motion between video data and theory. After the pre-study, 2 more studies followed, consisting of video recordings of two other music teachers' work in classes, where I used the now established method of analysis. One might argue that a starting point both within a specific theory and in the recorded data could influence the analysis. On the contrary I would say that this starting point for the analysis offers a great opportunity to put theory to the test when faced with real life data.

Video in Practitoners' Research: The Second Observer in the Music Classroom

Thomas De Baets, Lemmensinstituut

This presentation reflects on the use of the video camera as a second observer in my own music classroom. The reflections are mainly based on my own experiences during the completion of my PhD project (to be finished in October 2012). In this research project, I focused on the question the extent to which musical action scripts of the music teacher are meaningful for the musical learning processes of pupils. This was not a research project in academic pedagogy, but a practice-based research in the arts: the individual starting position and development as a musician was a central issue. In the frame of this artistic paradigm, we decided to investigate the relationship between musical instruction and musical learning in immediate teaching situations only. In these situations, teachers gain clear access to their learning potential of pupils and provide real time support. For the length of one school year (2010-2011), I taught in a class of second year secondary education. The video recordings of the lessons were transcribed, coded and analyzed with QRS NVivo. Every week, the pupils filled in their learner report. In addition, the researcher documented and analyzed his own preparations and memos. Four regular lessons were always followed by a focus group: a class discussion in which pupils watched and discussed video fragments from previous lessons. This presentation zooms in on my personal experiences working with video recordings, and on the technical and methodological difficulties that I encountered in the process.

A B S T R A C T S

Visions for Music Teacher Education:
Beyond the School Day and the School Years

Session Organizer
Don D. Coffman, University of Miami

This symposium aligns with the conference subtheme "Music Education Moving toward the Future: New Era, New Perspectives", and is comprised of three presentations focused on developing life-long music learning values in school-aged children and in music teachers. Music educators have a long history of asserting that music learning is a life-long activity. Yet the stubborn reality remains that for most students, music participation ends with the completion of schooling, if not earlier. The chasm between "school music" and "real world" music persists. What can music educators do to foster lifelong music learning in their classrooms? What can music teacher preparation programs do to prepare future music teachers to connect to the music environment outside of the classroom? The first presentation outlines a Social Environment for Music Learning model that includes the influences on music learning exist outside of the music classroom, in various community settings, and throughout the lifespan. The second presentation offers ideas for how music teacher education programs might begin within the context of methods courses, offering students opportunities to develop skills, understanding, and dispositions that help them develop the habits of mind to teach music, in any context, with an eye towards life-long music-making. The third presentation overviews the array of community music-making activities of adults, examining the features of formal and informal music learning, and proposing possible approaches that the music education profession can provide to facilitate music for life.

A Social Environment for Music Learning Model

Stephen F Zdzinski, University of Miami

Music learning happens in school settings, but much musical development happens outside of the music classroom. Instructional outcomes in music can be influenced by a number of factors external to instruction. In the area of social influences, a number of factors external to instruction can be identified, including home, family and peer environments, school culture and climate outside of the classroom, the social environment outside of the school or home, as well as the social influences related to technology. These various social influences that may serve as a Social Environment for Music Learning. While these influences can impact upon musicians in school-based learning situations, they may also be in play with music instruction in community music settings as well as informal music making throughout a person's lifetime. Home and family aspects of the social environment include family structure, family musical background, and various types of parental involvement in music. School social aspects include school organization, climate, and culture, and program conflicts. Social relationships arising from music participation may include musical peer, friendships, and romantic relationships. Other social influences may come from authority figures, other adults, and community and religious participation, as well as socially-based media influences such as the influences of music, movies, computers, iPods, cellphones, and social networking. Music teachers need to consider these social environmental factors as they create musical opportunities. By broadening our outlook to the social world outside the music classroom, both formal and informal learning can be developed throughout a person's lifetime involvement with music.

Music for Life: Not Just a Slogan

Don D. Coffman, University of Miami

For years many music educators have resigned themselves to the idea that the most they could do for school children is to prepare them to become "music consumers". Yet, formal and informal amateur music-making among adults has always existed. What is the landscape of music-making outside of school? What are the characteristics of these amateur musicians? What can teachers do to close the gap between "music for school" and "music for the real world?" This

presentation surveys the vast array of musicking to determine realistic pathways from the music classroom into the adulthood.

Re-envisioning Music Teacher Education within the Methods Class

Carlos Abril, University of Miami

In communities around the world, music teaching and learning takes on myriad forms, in multiple places, from infancy through older adulthood. In recent years there has been a rising swell of professional discussions and debates about music education's relevance to life outside of school and life beyond the school years. People seek opportunities to learn an instrument, write a song, or sing in a choir. It seems logical that music educators would lead the way in providing people with diverse spaces and opportunities for learning and making music. However, little seems to be happening in terms of substantively changing the nature or expanding the boundaries of music teacher education programs. In many parts of the world these programs are much the same today as they were decades ago: they continue to focus on teaching music formally to children and adolescents in elementary and secondary schools. Music education programs might consider how music teacher education fits into this image of lifespan engagements with music. This presentation will offer ideas for how we might begin within the context of methods courses, where we can offer our students opportunities to develop skills, understanding, and dispositions that help them develop the habits of mind to teach music, in any context, with an eye of the lifespan.

Visions in Music Education: Leo Kestenberg's International Contribution to Music, Education, and Politics

Session Organizer:
Wilfried Gruhn, University of Music Freiburg, Germany

In honor of the first ISME Honorary President Leo Kestenberg, this symposium will focus on the various far-reaching impulses and innovations which have influenced our thinking and understanding of music education. When Kestenberg first opened an International Center for Music Education in Prag 1934 (Zentralstelle für Musikerziehung) and organized three International Conferences 1936-1938, he was the key-figure of internationalism and universalism in music education and the most efficient initiator of reforms in music education. Three researchers who represent three different regions and perspectives will join in the symposium and focus on three important aspects: The philosophical background of Kestenberg's reforms (Wilfried Gruhn), Kestenberg's internationalism and his association with ISME (Marie McCarthy), and Kestenberg's impact on the musical development in Israel (Claudia Gluschankof). The symposium will be an international round-table discussion where the discussants present their brief statements and then continue with an open discussion about modern views and topical impacts of Kestenberg's ideas on music education today. Is there any relevance of his work for contemporary music education? Does his understanding fit with the demands of our times? In essence, the discussion aims to revisit and rethink Kestenberg's ideas.

Fundamentals of Kestenberg's Philosophy of Education

Wilfried Gruhn, University of Music Freiburg, Germany

During his early years until his appointment at the Prussian Ministry of Education, Kestenberg was deeply involved in the social-democratic labor movement and its educational programs. He saw himself as a "fervent socialist". This formed the philosophical background for his Prussian reforms. In 1933, he was forced to emigrate. When he finally reached the "holy land" (Palestine, later Israel), his Jewish past surfaced again and strongly affected his educational philosophy. We will discuss how Socialism and Judaism influenced his educational efforts throughout his lifetime, and consider which aspects are still vital and relevant. We will reflect critically on these issues.

Toward an International Forum for Music Education – Leo Kestenberg's Contributions

Marie McCarthy, University of Michigan

In the 1930s, Kestenberg led efforts to establish an international forum for music education. Based in Prague, he provided a vision for the creation of an international center for music education and organized international conferences even in the face of challenging political circumstances. In this presentation, I address his motivation for developing international relations, the strategies he used to reach out beyond national borders, and the impact of his contributions, which were recognized by ISME when he was made the first Honorary President of the Society in 1956. The presentation will focus on a tension that Kestenberg himself identified, between "exaggerated nationalism on the one hand and internationalism on the other" (Kestenberg, 1961). This tension will be discussed in relation to internationalism in music education before and after Kestenberg.

Kestenberg's Impact on the Development of Music Education in Israel

Claudia Gluschankof, Levinsky College of Education - Tel-Aviv; Sarit Tauber, Levinsky College of Education - Tel-Aviv

Kestenberg emigrated to Palestine in 1938, a land where the Jewish community – culturally autonomous under the British mandate – was in the midst of developing the new Hebrew culture, that included musical and music education in their diverse forms. In 1945, three years before the establishment of the State of Israel, Kestenberg together with central personalities of the music education milieu founded the "Midrasha leMorim leMusica" (Music Teachers

Training College). This institution is the oldest one in Israel, and is called now Levinsky College of Education School of Music Education "HaMidraha leMusica". Its history and continuous development reflects the changing rationale for music education in Israel, e.g. the central role of Hebrew newly composed songs as part of the new Hebrew culture; music education vis-a-vis music teaching; multiculturalism; music in the core curriculum; Jaques-Dalcroze Eurhythmics' impact.

Young People's Concerts: Beyond the Classroom, Teaching, and Performance

Session Organizer:
Julio Hurtado Llopis, Universitat de València

The symposium that we are presenting aims to give a general overview of how young people's concerts are part of all stages of education: primary, secondary and university; both within the formal education system and outside it: primary schools, secondary schools, music schools, choir schools, and conservatories. We justify this claim through the experiences of those responsible for them, all of them within the Valencian Community. The aim of this activity is to offer a sample of the different aspects that each speaker emphasizes in his or her proposal. In this way we shall start by learning about activities in the primary school designed to educate the ear before attending a concert held at the school or outside it. We shall also discover what music teachers want from the programming of a young people's concert. This experience is based on a research project carried out by the author. An activity that provides a link between primary and secondary school is the choir schools that together train children of all ages outside school hours to play in young people's concerts aimed at a family audience. Two experiences in secondary education will be presented that have gone beyond the confines of their schools and towns by being awarded educational prizes for the quality of their performances and the combined work done by the students and teachers. We end with two pieces of research: one undertaken in the archives of the Valencia Palace of Music, which is the birth place of all the programs of the young people's concerts produced in this auditorium; and another in which we analyze the contributions made by Leonard Bernstein to young people's concerts and his influence on the training curricula of the University's lecturers in music.

An Educational Concert from Music Teachers' Perspective

Vicent Ros Barrachina, CEIP "El Castell"

Concerts are a first-level tool in the musical education. The educational concerts connect the reality in the music class with future music lovers that must be formed from a critical and participatory perspective. Teachers often go with our students to educational concerts, offered by different institutions, trying that students can enjoy a meaningful experience, and often we see how far the two realities are, when both realities should be parallel: the music class and educational concerts. For this reason, a research about an educational concert for kids of third cycle of primary school was conducted in the Auditori de Torrent (Valencia, Spain). It was made from a qualitative approach, using interviews and participants observations. Teachers were asked about how they perceive the educational concerts in connection with the musical contents they work in the class with third cycle students. The intention of this talk is to show the conclusions of this research about the implications of music primary teachers in an educational concert and its relationship with the classroom work. This work demonstrates the great value that music teachers give to this kind of events when they are planning their lessons.

Cooperative Pedagogic Concerts: Pupils from Secondary Education & Education Grade offer Didactic Concerts to Primary Education Pupils

Juan-Vicente Gil Fuentes

This Project takes place in the village of Quart de Poblet (Valencia). The pupils of the IES "La Senda" as well as those of the "Florida Universitària" (Catarroja) prepare and offer didactic concerts to the pupils of 1st and 6th year of Primary Education from Quart de Poblet. The preparation of the didactic concerts has a double dimension; first the musical dimension, performed by the Secondary Ed. pupils; second the didactic dimension, offered by the pupils of Grade Education. There are four groups belonging to the Secondary Education High School: choir, instrumental group, violins group and wind-percussion mixed group. These groups use non-teaching time, specifically playtime or after the end of classes schedule for rehearsing purposes. The "Florida Universitària" pupils prepared the auditions within the "Music didactics in Primary Education" subject, being this preparation part of its specific competences. 500

Primary Education pupils assisted to the auditions. The repertoire interpreted was composed by known pieces ("The Beauty & the Beast", "Caribbean Pirates", "Indiana Jones", "Bad Romance", etc.) and during its interpretation several pedagogic proposals were put in place: dancing with pupils, musical instruments presentation, rhythmic games. This Cooperative Auditions Project will extend along the present School year.

Educational Concerts at the Palau de la Musica in Valencia

Agustín Romaguera Meseguer

During the period of validity of the LOGSE (1990-2006), the institution developed a project educational for schoolchildren, documented through a case study that shows the fundamental aspects of this project. The Palau de la Música of Valencia is the most important auditorium of the Valencian region, with better programming symphonic, of chamber music and educational. In our research project, I developed different aspects such as management of the institution on the project, the theoretical foundation of the education law (LOGSE), and a description of the musical activities aimed at children. It also addresses the experiences of music teachers, of the documentation obtained from fieldwork and their social impact from the press kit. In addition, we analyzed the influence of educational concerts in our teaching and in our students, as not only a musical activity, if not that involve a social interaction and an emotional component. Therefore, we have a consolidated project, varied and quality, developed in a top-level auditorium and a total acceptance of the educational community. In fact, in recent years have designed and programed new music projects for children and their families, demonstrating the benefit of these activities and the importance of music in our educational system.

Learning to Listen in Schools: Preparing an Educational Concert

Pilar Silvestre, CEIP L'Olivera

The educational concerts in the nursery and primary school are a good resource for learning to listen. Auditory perception must be working on a schedule. That is the beginning of all learning with imitation. If we do not listen, we cannot repeat the sound universe. Through imitation, the child experiences, recognizes, compares, analyzes, invents, and so on. Enjoying tremendous resources for learning. The educational preparation of the concert is a good excuse for channeling and evaluate many of the learning developed in the music room. Attendance at a concert earlier teaching involves preparing a battery of activities leading to better understanding and greater enjoyment of it. Hearing, along with the voice, instruments and movement are the musical block contents through which to develop auditory perception at school. We must select the contents with a progressive level of difficulty depending on age and level of the group. Only then we can serve the dual function of training the ear to sound decoding and also understand the context in which sound is. In other words, learn to listen. In my presentation I will show some of the experiences with this exercise carried out in a school with children from four to twelve years. These classroom experiences are the essence of motivation and preparation to enjoy hearing and learning in listening and active participation in the concert. Experience shows that in this way children learn to better appreciate the music. It is very important to educate children to enjoy live music, as these are potentially the future viewers.

Leonard Bernstein´s Young People's Concerts: Contributions for the teacher training

Santiago Pérez Aldeguer, University Jaume I of Castellón

Leonard Bernstein performed 53 Young People´s Concerts between 1958-1972. The goals of the study were to identity the various pedagogical techniques used by Bernstein and to produce a prototype of his teaching styles that could be used for teacher training as well. The research includes also overview of educational activities undertaken by Leonard Bernstein. I have divided contributions into 2 categories: University teaching; and Music appreciation, awareness, and listening. The two categories of Leonard Bernstein's music education activity included the early television and articles about Bernstein. Two programs were studied initially, at which time I looked for themes, patterns, particular sequencing of material, and verbal characteristics. An

observation tool was then developed from these observations, and was tested to determine its usefulness in analyzing the remaining programs. A result of this analytical approach was the development of a prototype of the Young People´s Concerts that will have subsequent value for the teacher training. These teaching techniques have been identified as: Economical use of language; visual aids; musical demonstration; use of analogy and imagery; use of humor; involvement of students; use of questions; non-musical demonstrations; relationship to students; and endearment to students.

The Didactic Choral Concert

Christian García, Escola Les Carolines Coop. V.

Through this presentation we will describe the process of creation and development of the didactic concert, working within the choral field, as a result of the documentary evidences and the conclusions that have been extracted within the past 3 years through a discussion group formed by the conductors of the different choral schools in the province of Valencia (Spain) which are involved in different projects of this type. The didactic concert looked from a perspective that is centered on the choir members as performers and actives members within it, is shaped as a production with different artistic languages that share the same coherent and globalized thematic. Its development process has the following steps of production: the coming up of the idea, writing, planning, elaboration, rehearsal, performances and evaluation. It is a long process, creative and open, even after the last composition. It relies on the song as the mean of transmission of manners and sociocultural elements, as well as the expression of emotions and thoughts. This, combined with all kind of musical resources: dramatic, expressive, literary and multimedia leads to the final piece. The experimental process in the elaboration phase favors the learning of how to listen as well as the development of imagination, creativity, coordination and team work in the different activities that the production requires. The attention and memory are also developed as well your personality when internalizing the different elements that constitute the piece and the author that the format and the thematic of the piece propose.

Using Musical Theater and Film Genres in Didactic Concerts: A Tool to Develop Critical Thinking.

Elena Llopis Bueno

Many Compulsory Secondary Education (ESO) students understand life under the spell of media. The educational sphere finds it hard to compete with some seductive television programs. What can be done is to use some of the models they show and transform them in high educational value proposals. We want to show society as it is to our students, help develop their critical thinking, and fight against their passive attitude – often a byproduct of welfare society. We use musicals as a resource in order to deliver educational topics (intercultural relationship, school failure, etc.), presenting them as didactic concerts moving the school community and society at large to reflect on those topics. Musicals are an excellent tool to offer at ease specific social issues in a short time framework, easily reaching a wide audience. They also develop and strengthen relationships amongst participants and reinforce the values they wish to pass on. Different musical styles help us underline each character or group of character's message. We use those styles related to teenage culture in order to build a framework taking into account our students' musical preferences, and we approach music practice using Critical Pedagogy principles.

WORKSHOPS

Aitchison, Ginette

Deakin University

Songs and Singing Games from Asia

Presented with an Orff focus, these songs and singing games reflect Asian life and cultures, using such commonly found objects like coconut shells, and include a taste of "Kampung" village life of drinking coffee with friends and being bitten by ants! (English translations/versions will be provided!)

Ajifu, Mika[1]; Koma, Kumiko[2]; Furuyama, Ritsuko[3] & Tsubonou, Yukiko[3]

1. Japan Women's University; 2. Wayo Women's University; 3. Japan Women's University

Exploring the Creative Activities Based on the Repetition: From the non-Western Music to Reich and from Reich to the World Music

Steve Reich (b. 1936) is an American composer who is famous for his minimalist style, which is said to be typical of repetitive music. In "Writings about Music" (1974), Reich wrote that he drew a great deal of inspiration from the Balinese and West African music he studied in 1970, "one can create a music … in the light of one's knowledge of non-Western structures". Reich's "Clapping Music" (1972) is an example of music inspired by these two non-Western cultures. How did these different cultural music styles influence his music? Repetition is a common feature the music of the Bali and West Africa and of Reich's minimalist style. However, repetition is not the only thing they have in common. He wrote "several repeating patterns of the same or related lengths each" with its own "separate downbeat". "It's gonna rain" (1965) and "Piano Phase" (1967) are both structured according to a gradual process, but "Clapping Music" differs because of the changing phase that occurs suddenly through the omission of a note in the one of the two parts. This is considered to be the direct result of the influence of the own separate downbeat of West African music on Reich's "Clapping Music". In this workshop, we will focus on "Repetition" the own separate downbeat and enjoy creative activities based on these musical structures. First, since "Clapping Music", is a difficult piece to perform, we will devise methods to perform and realize his idea and make it more accessible. Second, we will shift our focus to the music of West Africa and other regions that feature the own separate downbeat (e.g. Tongatong music from the Philippines) and develop ways to improvise the structure of the original music. Last, we will introduce the contemporary Japanese piece "Hotaru Koi" by Roh Ogura, which is based on a Japanese children's song. Since this piece has also features the own separate downbeat, will attempt some improvisation based on the song's structure by singing together. The aim of this workshop is to develop Creative Activities on the basis of common (e.g. "Repetition") and uncommon musical structure, by experiencing both contemporary and some of the world music.

Albers, Marijke & van Marjanka, Maurik

Stichting Muziek op Schoot

Two Ears and One Mouth

"We have two ears and one mouth so that we can listen twice as much as we speak", a quote from Epictetus (55 AD - 135 AD) Greek philosopher. We won't judge, but we want to make a strong plea for paying more attention to listening in this deafening world. Especially with very young children between 0 and 5 years of age. The intense amazement and concentration these children show for sounds and music gives us the opportunity to guide them to new listening experiences. Their natural hearing responses show us that they really listen. This helps them to open up other musical behaviours like moving and singing. To our mind, the foundation of the musical development lies in listening. Unfortunately, in practice, little attention is paid to this and as a result the natural listening abilities decrease. Could this be a reason for the increasing number of children with learning problems and lack of concentration? Playful musical methods for listening are the starting point of this workshop. This will automatically lead to moving, playing instruments, elementary forms of composing and notation and of course singing. We need two ears and a mouth to do that.

Alperson, Ruth

Hoff-Barthelson Music School

The Dalcroze Subjects as the Basis for a Lesson

Three principal branches - rhythmics, aural training and improvisation - constitute the Dalcroze method, Dalcroze Eurhythmics. They are informed and underpinned theoretically and pedagogically by a central aspect of the Dalcroze work referred to as the Dalcroze Subjects. In essence, these may be described as the Fundamental Elements of Experience and Expression. Their study shows how aspects of the method relate to the rest of life: the natural world, the world of human experience and expression (this includes sports and all human activities), the arts, and teaching. A recent document listed these subjects (theoretically unlimited in number) in three categories: A – subjects that are clearly experienced in the arts, through movement and in music. Examples of this type of subject include silence, accent and emphasis, phrase and form, nuance, time—space-energy, polyphony, anacrusis; B – subjects that inform teaching, its ways and methods. Examples of this type include coordination, quick response, internalization, imitation, improvisation, the development of automatisms, ensemble work, and C – a list of those faculties, abilities and qualities practiced and developed through the practice of Dalcroze Eurhythmics. This last list includes attention and concentration, physical co-ordination, body awareness and control, precision, flexibility of mind and group awareness. This workshop will illustrate how selected Dalcroze Subjects may form the basis of a lesson in rhythmics; it will show how different subjects interrelate, and how they may aid in the teaching of one or more subjects that are the focus of the lesson. The presentation will begin with simple natural movement, and progress through various types of Dalcroze exercises that utilize more specific movements. It will show typical Dalcroze exercises, including quick reaction and follow. The presentation will show how the music-movement connection facilitates music reading and notation. Improvised music will be used throughout, tailored to meet the needs of the participants in each exercise. A musical work will serve to illustrate the Dalcroze Subjects that are the focus of the workshop lesson.

Armentrout, Desmond

University of Massachusetts Amherst

Adobe Audition in the Music Education Classroom

With the increasing usage of technology in education, educators are seeking various means to supply engaging supplemental material in secondary and higher education level music courses to students. With the use of Adobe Audition, instructors can capture classroom lectures, edit sessions by eliminating dead air or adding new supplemental material, incorporate videos, and post a final product for students to access via various electronic sources. Additionally, this program can be used in vocal and instrumental settings to record live performances, rehearsals, and private lessons allowing instantaneous feedback for students. This workshop will entail an overview of Adobe Audition CS5.5 program capabilities and how this software can be utilized in the music education setting at the secondary and higher education levels through adding various multimedia elements into Audition to create engaging classroom material for student learning. This workshop will also demonstrate using Adobe Audition CS5.5 for lecture capturing, audio editing, production in and out the classroom, and creating useful course supplemental materials. In addition, this workshop will feature advanced material for audio production such as audio clean up and restoration, spectral display format for eliminating unwanted sound, creating tracks for CD compilation, importing and working with midi files, and adding effects via the integrated effects rack. Additionally, a brief overview of other equipment will be discussed to optimize live recording situations. This will include recommended microphones, soundboards, and an overview of recording harmonics to capture sound. Each workshop participant will have access to a website containing presentation materials in English, demo 30 & 60 second audio beds, sample visual backgrounds, a step-by-step handout for creating simple audio and visual products with Audition and Illustrator, and a step-by-step handout for use with Windows Live Movie Maker. A hard copy handout will be provided for workshop participants.

Arriolabengoa, Miren Josu; Ibarretxe, Gotzon[1]; Cruz, Jose; Castro, M. Pilar[1]; Aurtenetxe, Auritz[1] & Arriaga, Cristina[1]

1. University of the Basque Country (UPV/EHU)

Living the Basque Culture: Images, Songs and Traditional Dances

Starting from the last decades of the 20th century until today, the concept of total art, understood as the combination of different disciplines, has been present in the artistic landscape of the Basque Country. The performance called *baga higa sentikaria* was created during the 70's bringing together dance, songs, theatre, sculpture, poetry and painting. In this field, it is considered as an outstanding reference. This workshop offers a multidisciplinary approach to the Basque culture in a dynamic and funny way, with live music and inspiration by the above mentioned performance. The objective is to offer a live Basque art experience using a video followed by two traditional dances, with music being the driving vector of the workshop. The workshop will start with a musical introduction in which images of relevant contemporary authors like Chillida, Oteiza, Zumeta will be shown. The music chosen will be by the recently deceased member of baga higa sentikaria Mikel Laboa, who combines traditional folk songs, poetry and music experimentation. Finally, those attending the workshop will learn the following two traditional dances called Txulalai and Esku dantza. Txulalai is danced by men and women in circle while Esku dantza is danced in couples and utilizes body percussion. Both dances will be taught using an active methodology based upon imitation while taking into account the structure of dances. In this way, learning will take place in a funny and simple fashion. Performing these dances implies coordination between movements and music. The dance Esku dantza involves keeping up to an increasing accelerando with body percussion, and in a coordinated way with another person. As far as the dance Txulalai is concerned, three different tempo changes take place while alternating binary and ternary accentuation.

Aviram, Eilon

Levinsky College, Tel Aviv, Israel

Note by Note: Music Composition by Loop Based Software (Without Loops) in Elementary Schools

The activity of composition is one of the growing trends in music education. It provides students different perspectives of the world of music and stimulates meaningful musical thinking. The use of the computer allows individual learning and composition, and teachers and researchers find computerized composition suitable for school students who easily and delightfully adopt it. Nevertheless, most teachers still refrain from integrating computerized composition in their teaching, whether it is due to fear of an unknown field, or the absence of this field in teachers' training. This workshop will introduce TLAMIM, a curriculum of computerized composition that has successfully been implemented in various schools for a decade. It can serve as a model for teachers who are interested in experimenting with computerized composition in their classes. The TLAMIM program comprises students aged 10-15 who choose it either as an elective lesson or as a mandatory one. The main characteristics of the program are: 1. Simplicity - simple and cheap equipment; intuitive use for the teacher and students; graphic notation which is also suitable for students who do not read music. 2. Gradual Progress - evolving from simple to complex: from composing one measure to composing a piece; from the rhythm to melody and to harmony; from a single line to polyphony. 3. A Wide Variety of Music Styles - different styles of music: folk songs, rock, pop, and Classic music are used as instructional materials and as sources of inspiration for students. 4. Creative Freedom - Guidelines for composing are quite loose and leave plenty of artistic freedom for the students. 5. Composing Note by Note - It is a common belief that "loop based software" are more suitable for young students, since they are simpler, cheaper and use already made pieces of music of 1-4 measure long, whereas sequencer and notation software are more complex and difficult to operate by young students. This software uses a "note-by-note" composition technique, which allows organizing single notes and controlling the characteristics of each note, including: location, pitch, duration and dynamics. Most of the music composed by TLAMIM students made by "single sounds" (piano key, guitar

string, snare drum, etc.) offers thorough, personal composition by applying the note-to-note technique, using a simple loop software. Various principles of the program will be demonstrated in the workshop, as well as lessons plans and students' compositions.

Barnes, Gregory L.

The Music Drives the Baton – Or is it the Other Way Around?

Student ensembles are notorious for not watching and following the baton. Teacher-conductors must know when and how to get out in front of the music, not just go along for the ride. Using Sibelius' Finlandia as a case study and the analogy of driving a car, we will learn to make some fundamental conducting decisions and the baton techniques that facilitate them, improving precision and musicianship. Our goal is increased awareness of baton technique to both conductor and performers. Many student ensembles and conductors I evaluate seem to be on cruise control, on the freeway in light traffic, one hand on the wheel, enjoying the rhythm of the road. Sooner or later we must get in heavy traffic, plan our musical journey, look both ways and take charge of the music we are driving. We will analyze Finlandia briefly (scores and batons provided) for clues to what information the baton needs to convey at busy intersections. Sometimes this information is to help the performers, sometimes to steer the music artistically. We will learn some new baton techniques and practice them. We will also consider fundamental concepts like unity and variety, plus universally recognized meanings of hand, body and facial gestures. Of course, we must establish a clear beat, defining what that means in each musical context: how large and precise the ictus must be, how much rebound–if any–is required, etc., considering our ensemble's strengths and weaknesses. Score study reveals where particular baton motions will be helpful. We approach the score from the standpoint of interpretation, specifically as to what the baton can do to enhance performance. Much of this involves preparations or preparatory gestures as the music changes, and includes cues, releases, dynamics, style, texture, emotional content. Here we include the left hand's basic gestures to enhance all of the above, and where to park it when not needed. With a better understanding of what information the baton and left hand can provide, we can master the physical skills necessary to lead our performers down the road to more secure and artistic experiences. Music's retention in the school curriculum often depends on quality of student performance. Teachers may have command of pedagogy, but often have difficulty steering the music from the podium. Improved conducting skills lead to better performances, and a more secure place for music in our students' lives.

Becker, Nicole Madeline

Teachers College, Columbia University

New Lenses for Choir Directors' Eyes: Recognizing and Developing Intangible but Invaluable Skills for Choir Members

Choir directors are highly trained musicians with keenly developed musical skills upon which they draw and which they may aim to impart as they lead choir members to create music and grow as musicians. I propose, however, that the set of highly cultivated skills deliberately acquired in a director's own musical training may represent only a small subset of the skills and dispositions that are salient with respect to the musical growth of the members of a choir, both individually and collectively. Because choir directors' attention is often focused on particular musical and technical issues in specific and prescribed contexts, the range of abilities, skills, and dispositions on the part of the choir members that are visible to directors is often highly limited. As choir directors are frequently the primary musical mentors to many young people and to the extent that the recognition and nurturing of abilities and skills by respected mentors promote their development, the paths for musical growth of many young musicians are constrained by the narrowness of what many directors have been trained to value. The goal of this workshop is to describe and demonstrate through videorecordings the range of skills, abilities, and dispositions that I have identified and have worked to nurture in my work with early adolescent choir members. I believe that the ways in which these skills are manifested by students in

rehearsals, usually via activities not initiated or directed by the conductor, lead, in many choir settings, to their being overlooked and/or not progressively developed. I have found, for example, that the ability and proclivity for students to listen to each other is best demonstrated and developed in settings in which the students have autonomy with respect to the repertoire they sing and the ways in which they rehearse. Similarly, I have observed students' abilities to collaborate successfully, such as in creating an arrangement of a piece, flourish in settings in which students can take initiative in determining the course of their collective work. Abilities such as listening and collaborating as well as thinking critically and thinking creatively, may seem intangible, but directors can develop their own ability to recognize them and to nurture them. As I have consciously recognized these skills and developed them among members of my choirs, I have come to appreciate that while often unrecognized in traditional rehearsal settings, they are invaluable for promoting musical excellence.

Berenson, Gail

Ohio University, Athens

The Role of the Teacher in Keeping Our Students Healthy

Musicians make extreme physical demands on their bodies, yet often have little background about how their bodies function or how to recognize and prevent dysfunction. Like athletes, musicians are using their bodies as they practice and perform, spending hours preparing for their "moment in the spotlight". Teachers are the first line of defense for a music student, helping to educate students in injury-preventive strategies and offering accurate and sound advice, should an injury occur. Sadly, the number of students experiencing injuries continues to increase with teachers often having little experience or education to be able to properly guide them. This presentation will focus on injury preventive techniques, productive practicing strategies, building a healthy teaching environment, and defining the role teachers play in helping their students remain healthy. Attention will be given toward encouraging students to cultivate a resourceful and imaginative practicing attitude, learning essential time management skills for more efficient practicing and developing a thoughtful working agenda that will enhance their problem solving abilities. This session will examine how teachers can help students liberate their practice in an effort to free their musicality. In spite of the most careful approach, injuries sometimes happen, many times a result of non-playing related activities. When an injury occurs, teachers need to make the distinction between the medical issues that can be handled within the lesson and those that require a student to consult a medical professional. Whether playing-related or not, these injuries can be devastating to a musician. This presentation will also educate teachers about the specific role they play in assisting their students recover and return to performance level. It remains the responsibility of every teacher to broaden their pedagogical arsenal to include wellness information that will help keep their students healthy and able to pursue their musical objectives. It is equally important that teachers learn how to counsel their students, should an injury occur, and help them fully recover. With the support of a knowledgeable teacher, students should be able to enjoy a lifetime a music making.

Blair, Deborah V.

Oakland University, Rochester MI, USA

"What makes music jazzy?" Fostering musical understanding through listening, performing, and creating

This workshop will offer teachers and teacher educators ways to introduce jazz to younger students with student-centered, problem solving musical activities that foster musical understanding. A series of hands-on lessons will be shared designed to encourage teachers to begin with the child by connecting to the learner's prior experiences and to stretch the learner's musical world with jazz appropriate for young musicians. Lessons will include children's tunes that are sung and/or played and represented iconically in order for learners to aurally, visually, and kinesthetically interact with the music. These activities provide groundwork that will

support students as they listen, sing, play, and improvise the music themselves. As learners later interact with jazz versions of these tunes, these activities will support their understanding of the ways composers and artists make music "jazzy." In a final lesson, students sing "Frere Jacques," listen to a jazz arrangement by Herbie Mann, and figure out the changing layers in each repetition of the tune in the Herbie Mann arrangement. Student will use the ideas they have developed throughout this series of lessons to create their own arrangement of "Frere Jacques" with newly experienced and articulated dimensions of jazz. An important component of the workshop is to generate ideas and discussion of the student-centered, problem solving nature of the modeled lessons including the use of aural, visual, and kinesthetic strategies. Teachers will have access to a website with the lesson and musical resources so that they may use or adapt these ideas to their own teaching and learning contexts.

Boal-Palheiros, Graça

School of Education Polytechnic Institute of Porto

Teaching Music Listening to Children: The Wuytack Pedagogy

Learning how to listen to music is an important part in the musical education of children and young people. This workshop is about the Active Music Listening approach of Belgium pedagogue Jos Wuytack. Since the early 1970's, Wuytack has developed strategies for teaching non-musically trained children and young people how to listen to, understand, appreciate and enjoy classical music. His approach demands the listeners' participation, at both physical and mental levels, before and during the music listening activity; and it uses visual perception to enhance musical perception. Because music is an art that unfolds in time, it is difficult to perceive it as a unit, especially in the case of long musical works. Whereas musical perception occurs during a certain time, visual perception occurs on a given moment, because it has a spatial dimension. This advantage of visual perception is used as an aid for music listening, to help listeners perceive the totality of the music. The 'Musicogram' is a visual representation of the dynamic development of a musical work, and it is intended to help understand its form and structure. On the musicogram, musical elements and form are indicated, and the musical materials that may be more easily perceived are represented through colours, geometric figures and symbols. The active music listening is developed in two moments: 1) Introduction to the music: children learn first the musical materials through performance, using verbal, vocal, instrumental or bodily expression (e.g. singing, playing, dancing, etc.).2) Listening to the music: children recognize the musical materials previously performed, and they focus their attention upon the music (e.g. form, instrumentation), by following a musicogram. Wuytack's further recommendations for teaching music listening, include: choosing short musical fragments (about 2 minutes); listening to the music at least three times; keeping children active and on task; performing the musical themes correctly, expressively and musically; learning contextual aspects of the music (e.g. biographical, historic and cultural). In this session, a brief introduction with psychological and pedagogical perspectives of music listening will focus on musical perception and memory, and on relationships between aural and visual activities. The practical part includes listening to fragments of musical works of some composers and presenting different teaching strategies, so that participants may have a similar learning experience to that of children in the music classroom.

Bond, Judith W.[1]; Abril, Carlos[2]; Gault, Brent M.[3] & Valerio, Wendy

1. University of Wisconsin Stevens Point; 2. University of Miami; 3. Indiana University

The Impact of Collaboration Between Practitioners of Four Major Active Music Making Pedagogies

This session supports the mission and goals of the ISME Active Music Making Special Interest Group. The four presenters represent four major active music making pedagogies, specifically those of Jaques-Dalcroze, Edwin Gordon, Zoltan Kodály, and Carl Orff. All four presenters teach undergraduate general music methods courses at major universities, and all are deeply involved in the organizations supporting these pedagogies. They are also active members of the Alliance

for Active Music Making. Through several years of communication, collaboration, and presentations at conferences, the presenters have reached new consensus about the value of each of the four pedagogies they represent, and they have implemented new strategies for their individual undergraduate general music courses as a result. Through panel discussions and informal surveys at various conferences, they have continued to reflect on past and current needs of general music teachers, and some of the changes which have occurred in methods classes reflect a general desire for more experience with the major active music making pedagogies prior to completion of the undergraduate degree and teaching certification. Presenters will demonstrate several active music making lessons as they might be taught in undergraduate methods classes, with participation and experience followed by analysis and reflection. This analysis and reflection will focus on specific aspects of each unique pedagogy, such as the differences between pedagogical practices and philosophy behind each one, shared common principles, goals, and destinations, areas of musicianship and musicality, and differences in interpretations of terms such as "theory, method, process, technique, and approach". Questions to be explored include addressing some of the misleading perceptions about the various pedagogies. Presenters will involve the participants in all aspects of the session, including music making, analysis, and reflection. In addition to materials distributed at the session, a summary statement will be created and made available to the participants following the conference.

Brooke, Sarah
Victoria University, Melbourne, Australia

Giving Flight to the Imagination: Orff Schulwerk and Intergenerational Music Learning

This workshop will provide for active participation in music learning using the Orff Schulwerk Approach to Music and Movement Education. Activities will be presented and participants will have opportunities to integrate speech, singing, body percussion, movement and playing of percussion instruments, in an artistic, creative and imaginative way. These practical activities will be discussed in relation to intergenerational settings. My doctoral studies involve research about learning music through the Orff Schulwerk approach in an intergenerational setting, and video footage of the workshop activities will be shown to highlight the learning processes within this setting. The intergenerational settings depicted relate to volunteer primary school children from one school with adult family members who participated in the study. These families are from an inner suburban school in Melbourne, Australia, and attended weekly evening music classes. There was a diversity of age, culture, employment status, English language competency and range of backgrounds in relation to musical skills and experiences. Further footage will be shown of children from one grade at the same school participating in an Orff Schulwerk music and movement education program with a group of aged members of the community. The scope of this workshop only allows for discussion about Orff Schulwerk as an appropriate music education approach in relation to intergenerational settings, but as the data is analyzed, the positive outcomes of an intergenerational learning environment beyond specific music learning is clearly evident.

Brophy, Timothy S.
University of Florida

An American Sampler: Singing Games from the United States

In this session participants will experience singing games that American children play. Included in the session will be heritage games such as "Turn the Glasses Over" and the "Borryin' Game"; street and playground games such as "Dr. Knickerbocker" and "Weevily Wheat"; circle games such as "Here Comes a Bluebird" and "New Shoes" to name a few. Participants will be provided the songs and game instructions.

ABSTRACTS

Brouette, Marilyn

St. Peter Martyr School

Creating a Global Community with Music, Mind and Spirit:
The African American Spiritual in the Kodály Music Classroom

This workshop introduces participants to song materials from the African American tradition. The applicability of the African American spiritual as a teaching tool in the Kodály music classroom will be demonstrated. The types of spirituals presented will include call and response, slow and sustained, and those with syncopated and segmented melodies. Participants will sing spirituals, and create movements that integrate core musical concepts and learn the pedagogic sequencing of materials presented. Spirituals, from the pentatonic repertoire, lend themselves to aural training in solfege, rhythmic devices and compound meter. Participants will use movement, song, Curwen hand signs, solfege and rhythm names, to understand the pedagogical efficacy of the spiritual in the Kodály music classroom. Each participant will receive both a paper and electronic copy of detailed handouts to be used during the workshop, copies of the African American spirituals presented and the choreography demonstrated, music analysis of the song materials presented, and Practicum Guide for Implementation in the classroom.

Burgess, Susanne F.

University of Tennessee at Chattanooga

Integrating with Integrity: Music as a Curricular Partner

Curriculum integration that includes the arts has been a prominent topic among educators and curriculum designers for at least 25 years. There are many approaches, and multiple claims that support "using" the arts in the service of other subjects. Terms like "Arts Infusion", "Arts Correlation", or "Arts Integration" have been used and misinterpreted by many outside of the arts to promote student engagement and facilitate learning transfer without regard to the intrinsic value of the arts themselves. These often vague or superficial arts 'activities' are frequently topic- or theme-driven, and offer little or no real arts instruction – but serve, instead, to support a number of peripheral educational issues. Many researchers suggest that the arts contribute distinctly as well as collaboratively to a rich educational environment that is critical to a well-balanced curriculum. The purpose of this workshop is to introduce a planning process through which foundational concepts, content-specific skills and knowledge, and arts-rich music instruction is scaffolded through Bloom's Taxonomy and integrated across the broader curriculum. Participants will explore a concept-based approach to interdisciplinary instruction that maintains depth and integrity in music and across the primary curriculum. Contrasts will be drawn between conceptual and thematic methodologies. Music educators will build planning strategies, examine and evaluate curricula, and gain insights into the practical application of quality arts-integrated instruction. Participants will be: 1. Introduced to the conceptual grounding of the approach and become familiar with key criteria for interdisciplinary work; 2. Collaborate to analyze and evaluate music-integrated lessons; and 3. Design instruction for an arts-integrated lesson based on the cognitive stages of understanding developed through Bloom's Taxonomy.

Burton, Bryan

West Chester University of Pennsylvania

Expanding the Curriculum: Neighborhood Musics of the Delaware River Valley, USA

From 1609 when Dutch established a seasonal fort and trading post on the Zuyd Rivier (South River—now the Delaware River) to trade with the Susquehannock and Lenape Native Americans, and the first substantial settlements of New Sweden (1638-1685), scores of cultures, speaking more than 100 languages, have made their songs, stories, and dances part of the cultural fabric of the Delaware Valley, now the fourth largest metropolitan area within the United States. Despite this wealth of cultural materials, music curricula in the region's schools focus primarily on western art music and African-American folk and popular musics. This

circumstance led faculties in the Delaware River Valley to seek more diverse musical materials drawn from the communities in or near their school districts. As an effort to create more cultural inclusive curricula, music education faculty members at West Chester University of Pennsylvania with assistance of students from diverse ethnicities who reside in the Delaware River Valley, community based music practitioners, and music teachers from regional school districts initiated an ongoing project to collect materials representative of the cultural mosaic and develop instructional activities appropriate for all levels of music instruction. This project may serve as a model for music programs throughout the world who wish to build a curriculum that accurately represent all peoples and cultures within their communities. The purposes of this session are: 1. to discuss the need for identifying culture groups within a metropolitan area for inclusion in the music curriculum; 2. to provide a model for such a project; and, 3. to provide model lessons gathered during the project described above. During this workshop, participants will learn songs and dances shared by students and community practitioners from the neighborhoods of the Delaware River Valley including: Swedish ("Sma Grodorna"), Native American ("Nanticoke Toe Dance"), Italian ("La Macchina del Capo"), Hispanic ("Fiki Fiki" and "Hola Amigos"), Russian ("Troika"), Polish ("Zabulenka"), and more, through active participation.

Carlisle, Katie
Georgia State University
All Jazzed Up about Orff: Integrating Dixieland Jazz in Elementary and Middle School Music Classes

The sociable nature and spirit of New Orleans Dixieland jazz in the early 20th century developed from the diverse musical cultures and influences of that time and place. This workshop serves the dual purpose of introducing New Orleans Dixieland music and integrating this jazz style into an Orff methodological context. It will explore ways of applying jazz and improvisation within the contexts of upper elementary (third to fifth grade) and middle school (sixth to eighth grade) in comfortable ways that meet the learning needs and experiences of the participants. The workshop is designed for school music teachers, students of music, and also is applicable in university music teacher education programs. The workshop will focus on music performed by Louis Armstrong and will work with the repertoire: "When the Saints Go Marching In" (swing style), "St. Louis Blues" (tango style), and "Canal Street Blues" (blues style). The workshop will begin with a brief context of the music from this era in New Orleans and its accessibility in current school music classroom settings. Participants will learn engaging and accessible arrangements for these songs, arranged by the workshop leader. The arrangements are created for two different age groups (grades 3-5 and grades 6-8). Participants will receive copies of the arrangements for free use in their teaching settings. Participants will learn accompanying body percussion ostinati, borduns, and countermelodies and improvise short melodic phrases. Oh When the Saints Go Marching In introduces the crossover bordun for grades 3-5. For grades 6-8, there is a partner handclap ostinato pattern and countermelody. St. Louis Blues for grades 6-8 introduces a tango-style bordun and a countermelody and modifies for the bordun for grades 3-5. The lyrics of Canal Street Blues tell how it is the longest street in New Orleans. The arrangement modifies lyrics and tells about Egnatia Street in Thessaloniki. Participants will work with the blues scale and create improvised melodic phrases. Applications to music education include participants developing understanding of how Dixieland jazz style can be integrated into Orff music teaching contexts and used to celebrate current local culture. The workshop works best with Orff barred metallophones and xylophones in an open room. If Orff barred instruments are not available, the workshop can function well without them.

ABSTRACTS

Carroll, Greg[1] & McCord Kimberly[2]

1. American Jazz Museum; 2. Illinois State University

Jazz Under the Lens: Integrating Jazz Films into the Teaching Environment

Jazz history on film is a useful way to make history come alive for students. One of the greatest collections of jazz on film is housed at the American Jazz Museum in Kansas City, Missouri. This clinic will provide a brief overview of the American Jazz Museum's journey into jazz film preservation including the acquisition of the John H. Baker Jazz Film collection; development of its new permanent exhibition; content selection and development; and touring exhibition content development and acquisition opportunities to educational institutions. The session will also provide effective strategies to aid teachers in using historical jazz films within the context of modern day teaching. The American Jazz Museum's Chief Executive Officer, Gregory A. Carroll has compiled rare film footage of iconic jazz musicians and groups including Duke Ellington, Count Basie, Ella Fitzgerald and many others.

Carver, Christian[1] & Carver, Mandy[2]

1. African Musical Instruments; 2. International Library of African Music

Marimba Paedeia: Discovering African Musical Values through Marimba Ensembles

Marimba sets are made up of hybrid instruments which were developed in Zimbabwe in the 60s, then spread over the border into Botswana and South Africa, and have now found their way to every continent. There are several reasons for their appeal: they are easy to play, group learning provides a supportive and social context for the ensemble, and their warm timbre and potential for groove-based music makes them a winner with children, teens and adults alike. Apart from providing a fun way to make music, marimba sets in the classroom present teachers with the opportunity to explore African musical aesthetics, including rhythm, movement and community. In Central and Southern Africa, performers in marimba ensembles learn by doing, always within the context of communal playing. These highly accessible instruments can be played by students with diverse abilities; with parts that can be scaled up or down in terms of difficulty, complete beginners can learn and perform a piece within a 40 minute lesson. In this workshop, participants will experience some basic principles of African music making while learning a marimba piece from Zimbabwe. Teachers will learn how this music can be used in the classroom, using either marimbas or other instruments. Four instruments will give 8 participants at a time the chance to play while others play percussion and sing. In the process of learning the music, workshop participants will move, play cross rhythms, improvise, cooperate, experience cyclic music from the inside, build musical (and social) relationships and groove together. Learning will take place through moving and hearing, rather than through explanations and scores. The workshop includes both African musical material and exposure to African musical values. Marimba ensembles offer a manageable way to engage with African musical concepts as well as general music skills like the development of auditory memory, harmonic sense, rhythmic accuracy and ensemble skills. All marimba pieces can be played on classroom barred instruments. Full workshop notes which include all the material used will be provided.

Carver, Mandy

International Library of African Music

Understanding African Music through African Musical Values

The International Library of African Music (ILAM) in Grahamstown, South Africa has recently published "Understanding African Music" written by Mandy Carver. This textbook is designed for music students aged between 15 and 18 years and uses numerous recordings from the ILAM archive to illustrate important African musical concepts. With chapters based on key African elements of music, the text describes and explains many principles of sub-Saharan music making. Included in each chapter is a case study of one particular musical practice that illustrates the musical concepts being discussed as well as several classroom activities which allow students to get hands-on experience of those concepts. Teaching music from another

culture, time and world view in a contemporary classroom is challenging. African music is grounded in a philosophy that has different starting points from Western music and an understanding of these starting points is essential in order to acquire a deeper appreciation for the music. If we teach the music without being aware of its underlying aesthetics, we do a disservice both to the music and to our students. Yet exploring and performing African music in the classroom, guided by the music's values, offers a unique way to develop and enhance our students' musicianship. To this end, in this workshop the music is presented within a framework of the values on which it is built. Three sample lessons focussing on listening, performing, composing and arranging will highlight the importance of participation, community and movement in African music making. The workshop activities place the emphasis on learning about African music, and the way it is created and performed, through participation. African music is about process, embodied listening and sociability, values that can easily be overlooked. Apart from the importance of including music from other cultures in our curricula, the musical skills and insights that African music offers developing musicians give it a vital place in our classrooms. Participants will receive detailed notes on the session.

Chen-Hafteck, Lily[1]; de Jesus Oliveira, Alda; Andang'o, Elizabeth A.[2]; Broock, Angelita M. V.[3]; Bastião, Zuraida Abud[4] & Xiao, Yue

1. Kean University; 2. Kenyatta University; 3. Doctoral student in Music Education - Federal University of Bahi, sponsored by CAPES, Brazil; 4. Federal University of Bahia - UFBA;

Understanding Cultures Through Singing: Songs from Brazil, Canada, China and Kenya

Traditional songs of many cultures in the world often serve the function of transmitting the cultural knowledge and values from generation to generation. They tell stories of the people and the places through the musical and linguistic sounds that characterize the cultures. Therefore, through learning the songs of a culture, we can increase our understanding of the culture. This session will demonstrate how singing songs can help us understand cultures through learning some traditional songs from Brazil, Canada, China and Kenya. The song materials have been compiled for the purpose of a cross-cultural study of Advancing Interdisciplinary Research in Singing (AIRS) project that investigates whether singing can lead to intercultural understanding. Six songs from each of the four countries have been chosen and they will be taught to children in the four countries from ages 10 to 11. The sociocultural approach will be used to teach the songs, putting great emphasis into the understanding of the social context in which the songs are created and performed. Moreover, the songs will be learned in the most authentic way just like the way they were learned by the natives. Close attention is paid to the ways in which the songs are usually performed by the people in the cultures. In order to facilitate the participating teachers to learn and teach the songs from foreign cultures, a demonstration video has been produced with children from the songs' original cultures performing the songs authentically. A pronunciation guide is also included so that students can learn the correct pronunciation of the lyrics that are in foreign language. At this workshop, all these teaching materials will be presented and participants will learn the songs from our research team members who are native to the cultures and songs. The study is supported by the Social Sciences and Humanities Research Council of Canada (SSHRCC) and is under the overall direction of Dr. Annabel J. Cohen.

Chong, Eddy K. M.

Nanyang Technological University - National Institute of Education

Harmonia: An Online Musical Game

This workshop introduces a Flash-based online musical game, Harmonia, which is modeled after the word game Boggle. While Boggle deals with word vocabulary, Harmonia involves music harmonic syntax. The presenter will first explain the music-theoretic basis of the game—namely, the harmonic-function understanding of tonal harmony as developed by Steve Laitz in The Complete Musician (2003)—followed by the rules of the game. Participants will then be given

some time to play with the game, either individually or in pairs, on their own laptops or notebooks with wireless access. Thereafter, the presenter will facilitate a discussion, particularly focusing on the potential pedagogical efficacies as well as the limitations of the game. Issues (e.g. the tension between grammatical 'correctness' and creative freedom), for example, will likely be surfaced. The presenter will take the opportunity to share his previous experience piloting the game with his own students. Beyond introducing this online game as a supplementary e-pedagogical tool, this workshop hopes to stimulate discussion on issues and challenges pertaining to the teaching of tonal harmony.

Coats, Sylvia & Celestin, Denise A.
Wichita State University
Dancing and Playing the Baroque Dances

When musicians first learn to play Baroque dance forms, questions regarding interpretation often arise. Two presenters, a music teacher and a ballet teacher, offer this unique workshop focusing on full body movement in both historical and practical contexts. Through practical application, participants will explore the social and aesthetic backgrounds for interpreting the dances. French Court dancing began in the court of Louis XIV about 1650. The graceful, elegant, and refined style was very popular in Germany. J.S. Bach composed in the style of more than twelve dance forms. The suite movements are universally taught throughout many cultures, no matter whether it is a Bach cello suite, a Suzuki class of strings, or the first classical piece for a beginning pianist. The instrumentalist will find, in dancing the steps of the Baroque suites, that the style of the dances establishes tempo, articulation, ornamentation, and phrasing. By learning a few dance steps (walk, bend, hop, and leap), one can dance any of the Baroque suite movements. Moving to the steps of the Sarabande, for instance, gives one a sense of pulse, meter, and phrase length that playing does not. With an awareness of the rhythmic impetus of the dance, one performs with stylistic understanding. Participants will learn to dance the basic steps for the Minuet, Sarabande, Bourrée and Gigue. Dancing these sequences will allow musicians to experience both the freedom and the control afforded by full body movement, instantly enhancing musicality. In this way, participants will discover new insights into tempo, articulation, dynamics, phrasing and ornamentation. Suggestions will be given regarding ways to choreograph or adapt the dance steps for teaching any student level. Previous dance training is not required for this session. Participants are encouraged to dance, but are welcome to observe, or to play the dances as the group learns them. The presenters have been teaching the Baroque dances for more than twenty years. In the workshop, a professor of ballet will gracefully model the style of the dances to music teachers, while a pianist with a love of dance will mirror the music teachers and students' tentative movement with enthusiasm about what can be learned from dancing.

Connors, David N.
California State University, Los Angeles
Folk Dances and Play Parties from the United States

This session is a playful journey through the medium of folk dances and Play Parties from the United States. First we will examine the cultural context of the Play Party. Play Parties began in the United States around the 1830s. They originated in cultures that held conservative religious views that did not allow dancing. Play Parties were created as way around the ban on dancing which was defined as moving to instrumental music. Folk songs were used as a means of choreographing movement to the text. No instruments were used. These play parties took on the very playful quality of children's games. Play Parties also served a secondary function and became a social event for an entire community. We also will examine the historical and cultural context of folk songs that have an accompanying folk dance. We will first learn the song then we will learn the folk dances. Once we understand the context of the song, we gain a deeper understanding as to why the accompanying folk dance was created as well as to why the dances exist in their present form. Folk material is commonly used in general music classes. It is

important for music teachers to know and understand the historical and cultural context of the material. This session also assists music teachers in making the connection between folk songs and folk dances and their relevance to the teaching and learning of music.

Dagostin, Federico; Bordin, Anna Maria1 & Mazzeschi, Annamaria

1. Conservatory of Pavia Vittadini; 2. Institute of Education, University of London

Buckling Thumb: A Common Problem in Young Pianists - Three Case Observations and a Sequence of Treatment Proposal

Young pianists during the learning process sometimes present a certain postural behavior of the thumb, colloquially referred to as "scatto in dentro", which means "buckling inwards". This consists of adduction of the trapezium-metacarpal joint and extension of the metacarpal-phalangeal and interpalangeal joints. This causes the thumb to go under the palm, pushing it further towards the key by means of a slight flexing of the wrist. The correct practice would be to attack the key by way of a stable anteposition of the thumb. This action reduces the capacity of extending the span of the palm, and the fluidity and speed of thumb gestures. Teaching literature has often presented the problem as an effect of excessive contraction, indicating relaxation as a possible remedy or, at least, as a useful general practice. Technically speaking, this movement of adduction is described as the contraction in unison of the Abductor Pollicis Longus, the Abductor Pollicis Brevis and the intrinsic muscle Adductor Pollicis,in collaboration with the Extensor Pollicis Longus. In reality it is not the consequence of hyperactivity but, more probably, a posture structured in the first years of musical study as a strategy to stand in for an uncomfortable or inefficient action on the keys with the thumb. The 3 case studies (ages 7, 12 and 16) were followed over 6 months of work, which combined physiotherapy and piano playing. They were photographed and documented at the start of the treatment and again during and after the process. The treatment proposed developed over 3 phases. The first phase, encompassing rehabilitation and physiotherapy, is based on self-consciousness of movements and of the posture, which causes the movement of extension-adduction. From the results, the aim is to grasp and learn new movements and posture by way of simple exercises. During the second phase, the movements and posture previously acquired are applied to brief exercises at the keyboard. The first exercises are brief, simple and very similar to those acquired in the first phase. Next follows a selection of about 20 technical exercises, obtained from historical pianistic methods (Rosenthal, Matthay, Clementi and Breithaupt), chosen on the basis of their connection with the gestures learned during the first phase. In the third phase of the project, the use of the thumb is observed in the context of study and performance, by way of video and brief interviews with the three case studies.

Dai, Baisheng

School of Arts, Macao Polytechnic Institute

Listening to and Understanding of Erquan Yingyue - A Model of Teaching Chinese Music in the Classroom

Given the richness of a culture, choosing what kind of music to be used as the contents for music teaching is the core issue of Multicultural Music Education (MME). Campbell (2002) pointed out that the MME movement has been primarily about musical diversity, with less regard for the cultural interfaces, context, and processes of the music. Attention to traditional Chinese music only leads to a comprehension of the past not the present. Hence, for a more comprehensive MME curriculum in regard to the Chinese theme, 'new Chinese music' should serve as an indispensable supplement to traditional Chinese music. The popular Chinese music Erquan Yingyue will be the presentation teaching material. It was composed as Erhu-solo by the folk musician Hua Yanjun in the 1940s. It has different arrangements used with western composition techniques, such as for strings, for piano, for Erhu and chorus, and for Chinese traditional instrument concerts. In the workshop the CDs of those will be played. They diversify the interpretation of this music and demonstrate some characteristics of Chinese music and culture. The workshop structure is as follows. 1. Listen to the piano piece and find out the

similarities and differences. 2. Talk about the music title Erquan Yingyue (The Moon Mirrored in the Spring in English) and discuss the question, Can this literary title help the understanding of the music? 3. Listen to some other arrangements of this music. Compare their music expression based on everyone's own aesthetic experience. 4. Listen to the original Erhu solo by the composer Hua Yanjun. Introduce the Chinese instrument Erhu, the composer and the social context of the creation of this music. 5. Discuss - The music should be not romantic, but why does it have a romantic title? The story about the "discovery" of this music piece in 1950 by the music researcher Yang Yinliu will be told. 6.Introduce the Chinese cultural tradition: Chinese are "title lovers" for music. 7.Analyze the melodic characteristics of this music. and 8. Encourage everyone to create some "Chinese melodies." The interpretation of the literary titles of Chinese music is important for the understanding of music. It has been required by the arts policies of certain periods in modern China. "New Chinese music" reflects the contact between and collision of Chinese and western music cultures. The similarities and differences between this kind of Chinese music and listeners' own musical cultures will promote the understanding of Chinese culture and the reflection or introspection of listeners' cultures.

Dan, Yue[1] & Peng, Lili

1. Huazhong Normal University

Listening, Singing, Mapping, and Moving with the Chinese Butterfly Lovers

The Butterfly Lovers' Violin Concerto is one of the most famous works of Chinese music and certainly one of the most famous outside of China. Some of the melodies come from the Chinese Opera of the same name or from traditional Chinese folk songs. By listening, singing, mapping, moving and improvising with the traditional Chinese opera Butterfly Lovers is to experience and understand the connections between the Eastern and Western culture. This workshop is also to combine musical intelligence, bodily-kinesthetic intelligence, special intelligence, intrapersonal and interpersonal intelligences with the study of traditional Chinese opera Butterfly Lovers, which involve a variety of elements from the related disciplines such as drawing from art, moving from dance and so forth. During this session: 1. Cognitive domain: Participants are able to understand the backgrounds of Butterfly Lovers by experiencing the melody, rhythm, notation, structure and so on. 2. Affective domain: Participants are able to develop positive attitudes towards life and love as well as improve their aesthetic interests to the Chinese traditional music culture. 3. Psychomotor domain: Participants are able to sing, map, and improvise the Chinese pentatonic music. Workshop participants will be led through a series of music activities. First of all, participants will learn about the composer and story, listen to the introduction, and develop visual creativity and aural imagination. Presenters will ask participants to map pictures while listening to the music, and show their work by movements. Secondly, participants will learn about the Theme I by improvisation in order to develop the creativity and innovation by mapping and movement. Presenters will show the notation of Sol-pentatonic so that the participants will be familiar with the Theme I. Then, presenters will ask participants to map whatever they feel about while appreciating the Theme I. Participants will sing with presenters together and create different variations and related movement. Thirdly, participants will experience the Theme II by snapping, mapping and moving. Finally, presenters will lead participants to listen to the different themes; participants will map and move in different ways in order to show their understanding of this work. As a result, this workshop would be to broaden the understanding about the traditional Chinese culture. It will provide an opportunity to be playful, visual, aural, imaginative, and creative and at the same time experience the joys of Chinese music.

Davies-Splitter, Susie[1] & Splitter, Phil

1. Welcome to Music, Australia

Take Orff with your Voice

Combining Orff principles that inspire, excite and motivate children to remember, understand and love music, sing your heart out with original songs, rounds, gospel, folk, pop and multi-

cultural repertoire. Incorporate movement, actions and simple percussion instrument accompaniments and add to your choral and classroom singing repertoire. Discover the joy of music through your voice. Experience freedom and expression through vocal improvisation – songs suitable for all ages.

Durairaj, Manju

Latin School of Chicago

Indian Music and Western General Music Education: Introducing Indian Music in an Elementary General Music Education Setting

Indian music is the music of the Indian subcontinent. It is the music of India, Pakistan, Nepal, Bhutan, Sri Lanka, Maldives and Bangladesh. Indian music has two branches, North Indian or Hindustani music and South Indian or Carnatic music. Carnatic music is practiced in the four South Indian states of Karnataka, Tamil Nad, Kerala and Andhra Pradesh. An increasing number of nations now connect with each other through the travel, internet, television and radio. Cultures and traditions are subject to pervading global influences. Indian music with its evocative melodies and rhythms, is gaining popularity all around the world. Indian music, with its roots steeped in antiquity is complex and intricate, but now, more than ever before, it is accessible even in the elementary classroom. Melody and rhythm are the fundamental concepts of most musical traditions. In this workshop, participants explore these concepts in Indian music through movement, song and speech percussion pieces. The workshop aims to provide music educators with concrete lesson ideas that will be effective in the music classroom. The focus of the workshop will be on the music and dances of the Indian subcontinent. The religious practices in the region greatly influence the music. Hence the festivals of Ramadan and Diwali will be discussed. Participants will be led through the teaching process of Dandiya (stick) dances, and Orff arrangements of Ramadan and Diwali percussion pieces, songs and dances. All of the above pieces maybe integrated successfully in any performance that celebrates diversity. Each piece will be presented using the Orff processes of movement, body percussion, and performing on Orff instruments. Participants will be provided with handouts that include lesson plans on introducing Indian Music in the General Music classroom and sheet music and Orff arrangements of the songs.

Faraone, Giuseppe

SIEM - Milano (Italian Society for Music Education - Milano)

The Evolution of the Modern Piano and Three Hundred Years Since Bartolomeo Cristofori's Invention: An Experiment-Pilot of Blended Learning

This workshop/demonstration is born from a wealth of experience in Multimedia Learning over the last five years and illustrates the results of a cross-disciplinary experiment-pilot in blended learning, proposed to several secondary schools in the city of Milan. The aim of the project was to experiment with a new platform of e-learning devices capable of competing with new learning standards faced by 11 to 13 year old students, which can be considered for all intent purposes as digital natives. Starting from 1711, date of Scipione Maffei's published article on the invention of the 'gravecembalo col piano et forte' (harpsichord with the piano and forte) by Bartolomeo Cristofori, we have tailor made a series of musical didactic interdisciplinary material which also includes subjects such as history, literature, science, visual art and dance. The common thread throughout the series is the piano and its mechanical evolution up to 1861, the year of Italy's unification. The educational material has been carefully selected based on specific Instructional Design and Multimedia Learning techniques that have been widely tested. The youngsters were given the possibility to access the material on their home PCs, smartphones, or on a series of Wi-Fi touch screen tablets, made readily available to them. Furthermore, the educational material included a personalized questioning section for all teachers who wanted to try out the platform. Teaching staff members were able to use the platform of their own accord, all the while deciding which educational material to elaborate on, given their chosen subject, using traditional textbooks. The youngsters were actively involved in the experimentation process, as step by step they were asked to comment on the new learning tools they were using. We have

tested out the effects of this platform, both from the point of view of storing educational data in long term memory, and with regard to understanding the most difficult modules such as those linked to piano actions and their evolution. For this reason, we used interactive 3D simulations on the web, tablets and/or smartphones, and QR codes, which launched interactive animations on specific devices. Moreover, the use of interactive simulations enabled us to use the cross-disciplinary links for all our students in a new, involving and enthusiastic way. The positive results obtained from this experiment–pilot have encouraged us to continue along these lines, assuming similar educational paths for all other musical instruments (guitar, violin, clarinet).

Fedrigo, Cristina1 & Radin, Sara

Conservatory of Music "Giuseppe Tartini" - Trieste, Italy

EGGS: Tools for New Music Experience (When the Listening Dimension is the Rule for Discovery)

Background information. EGGS (Elementary Gestalts for Gesture Sonification) is a system developed by Maurizio Goina and Pietro Polotti, (Music and New Technologies Department, Conservatory of Trieste, Italy) and tested by the presenter (with Cristina Fedrigo, Music Education Department, Conservatory of Trieste, Italy), in a longstanding research project, for the first uses of this system in educational contexts. It is based on perception processes and psychological studies regarding learning by listening, cognitive and meta-cognitive functions, studies of psycho-motor coordination in music performance. The research project aimed to highlight the possibilities of EGGS (born for professional, creative uses) in the concrete music teaching and educational practices, by testing it in real educational setting, to improve it and its accessibility (easy, not ambiguous instructions, intuitional use, self – correcting, etc.). By working on the sound pitch changing perception and production, it gave results concerning the system, both for users (students) and teachers / educators.This version of EGGS has been experimented during the last scholastic year: identifying the 16 Primary Schools, (96 classes, 1586 students, 6 – 11 ages) involved in the research process; planning time working both in group (collective instructions) and in individual/in couple; choosing ranges, sounds, scales and sound characteristics in relation to gesture characteristics; defining observation criteria; creating activities (music/sound games); managing the aspects of setting; structuring data base. Content. The EGGS system transforms the gesture and body movement into sound and also into graphic signs, receiving light input, caught by camera, from light sources applied on the body of the performer. Poster shows the results concerning behaviors (quality, quantity, frequency) of pupils for requested activities, during the experimentation. It presents the synthesis of the main observations after the experience and hypotheses for development of future uses. Users can easily change the way they use it, sound characteristics and organization, and the relationship between gesture and sound production, by adjusting the various settings. The system gives immediate feedback to consciously manage the listening and playing performance. EGGS is a flexible system, available for different contexts (educational and professional) at the different levels of musical expertise. One or more people can use it at the same time, playing in many different ways and improving the relationship with others and themselves, through listening experience. It can be used also for personal development and difficult situations; these tools show new perspectives in music education using new technologies.

Flohr, John W.[1] & Persellin, Diane Cummings[2]

Professor Emeritus, Texas Woman's University & Faculty, School of Education, Richard W. Riley College of Education and Leadership, Walden University; 2.Trinity University

Applying Knowledge of Recent Brain Research to Strengthen Music Teaching and Learning

Research in the field of neuroscience has exploded in the past two decades. What can music educators learn from recent investigations – often termed brain research – to guide and strengthen music teaching and learning? The purpose of this workshop is to apply the results of recent brain research to the teaching and learning of elementary music. We will focus on the

findings of two areas of cognitive research and will then present hands-on, child-tested music teaching, learning, and assessment strategies for children ages 4-10 to strengthen our teaching and our students' learning. We will also share a bibliography of the research studies that support this area of investigation. The two areas of focus will be: Moving – The brain remembers more when actively engaged in the learning process. Cognitive scientists have now confirmed the advantages of active, hands-on learning. The entire body is interconnected with the brain, responds to, and is stimulated by active engagement. This confirms what music educators have long observed that movement is an important part of children's musical culture; and Exploring and improvising – Children become actively engaged when given an opportunity to freely explore sound-making materials and when given guided experiences exploring sound. Investigators have found that the brain is more activated during improvising music than in simply reproducing music by singing or playing.

Foustalieraki, Maria E.

Francis W. Parker School, Chicago, IL

Greek Traditional Songs, Singing Games, and Dances; A Multicultural Resource for Non-Greek Music Educators

Many music educators around the world are incorporating multicultural music into their classes. Using music of various cultures in our teaching celebrates diversity and adds variety to our lessons and programs/presentations. It promotes understanding and appreciation of people in other cultures and their unique musical creativity while helping students to understand and appreciate the music of their own culture. Through performance of multicultural music, students can be guided to perceive how the fundamental music elements are uniquely characteristic to the music of each culture. Thus, the knowledge of music elements is also reinforced and refined through exposure to examples in various musical styles. If teachers are to open the world of multicultural music to their students, they need to be familiar with the distinctive elements of the music of the representative culture. They need to feel confident in their ability to authentically perform a small repertoire of songs and dances from the culture. They also need to know how to adapt the experiences to students of various ages and abilities without losing the authenticity of the music. In this session intended for non-Greek teachers, participants will gain knowledge and skills fundamental for presenting Greek music to their students. Teachers will learn a sample of chants, songs and singing games that have been translated into English for accessibility. They will participate in characteristic Greek dances. All workshop materials have been selected for their musical content, appropriate for developing or reinforcing specific musical skills and concepts. Emphasis will be given to the process of teaching these materials with their distinctive Greek modes and rhythms. Participants will be presented with ways to create typical and culturally appropriate accompaniments/ orchestrations for these materials using simple classroom percussion and/or Orff instruments. Pronunciation guides will be provided for those who wish to use these materials in their original Greek language. By the conclusion of the session, non-Greek teachers will have gained knowledge of the distinctive characteristics of Greek music. They will have a small repertoire of Greek performance materials. They will know how to present the materials to non-Greek students of various ages and abilities. They will feel confident to add Greek music to their multicultural repertoire.

Freer, Patrick K.

Georgia State University

The Adolescent Changing Voice in the Music Classroom

Adolescent boys and girls experiencing voice change can only be successful in singing if they have developed vocal skills and knowledge that facilitate quality musical engagement. This workshop will explore the most common difficulties faced by boys and girls with changing voices, what primary school music teachers need to know about the process, and what secondary school music teachers can do to involve adolescents in successful singing experiences. Topics

will include the voice change process, vocal technique, terminology, part-singing, gender stereotyping, and literature. This research-based session will be appropriate for school/church choral ensemble teachers and instructors of university-level teacher training courses. The workshop will begin with an overview of the characteristics of adolescent growth, development, and personality. Discussion of the adolescent male changing voice will include common perceptions and inaccuracies, a description of the physical process of change, and suggested musical activities for adolescent males and their changing voices. Consideration of the adolescent female changing voice will focus on the physical process of voice change and its influence on self-esteem and perceptions of musical ability. Included throughout these gender-specific discussions will be implications for vocal pedagogy and repertoire selection in general music classrooms and singing ensembles. The workshop will move from the theoretical to the practical with attention to how vocal improvisation and appropriately designed instruction can facilitate the musicianship of young adolescents during the process of vocal change. Specific topics will include comparisons of vocal pedagogy in studio versus classroom settings, how to differentiate instruction in heterogeneous classrooms, and how to foster the development of a positive "singer" identity in young adolescent students. The session will conclude with the presentation of easily accessible repertoire that exemplifies the content of the workshop.

Gaffey, Tina Thielen[1] & Parker, Jennifer Scovell[2]

1. University of Minnesota - Duluth; 2. Mcnally Smith College of Music, Saint Paul, MN

A Choral Director's Introduction to Vocal Jazz: Repertoire, Warm Ups and Stylistic Considerations

Choral directors are trained utilizing conventional approaches to solo singing, choral singing and conducting. However, the introduction and overwhelming interest of non-traditional styles of vocal music into our educational systems warrant training choral educators beyond the perimeters of standard instruction. Within the last few decades, the vocal jazz ensemble has rapidly become a center of interest in educational institutions, yet few established choral educators have vocal jazz ensemble singing or teaching experience. This demonstration/lecture will help alleviate the mystery and anxiety of teaching vocal jazz music and its components, therefore encouraging incorporation of the genre and its myriad educational benefits and perspectives, into choral programs worldwide. The presenter will introduce choral directors to literature commencing with entry level through intermediate vocal jazz repertoire, warm up activities that pertain to aural and rhythmic challenges found within the corresponding literature in addition to explanation/demonstration of stylistic considerations within the genre. Repertoire will consist of compositions and arrangements by a representation of those who have assisted in pioneering vocal jazz ensemble singing as an essential element of vocal music education, including works by Phil Mattson, Gene Puerling, Kerry Marsh, Kirk Marcy, Steve Zegree, Kirby Shaw, Greg Jasperse, Roger Treece, Michele Weir, Paris Rutherford, Anders Edenroth,/Anders Jalkéus and others. Interactive warm up and aural skill activities will include creating chord voicing found within the lecture repertoire, including comparisons of voicing distribution between accompanied and a cappella jazz singing. Additionally, jazz oriented styles and common rhythmic cells found within those styles will be examined. Stylistic considerations such as tone quality, use of vibrato vs. straight tone and the incorporation of vocal inflections and their significance will be incorporated throughout the lecture.

Gault, Brent M.

Indiana University

Moving Towards Musicianship: Creating Vibrant Musical Experiences

For many, movement and music are inseparable. These two areas compliment each other and are often experienced together in a variety of settings. For the music educator, knowledge regarding how movement compliments music can lead to a better understanding of possible ways to use movement as a tool for developing musicianship in students. The purpose of this workshop is to explore strategies for incorporating movement in music learning situations.

Attendees will participate in sample experiences designed to illustrate how movement can be combined with other active musical behaviors to explore melodic, rhythmic, or form-related concepts. During the workshop participants will learn about movement in music learning situations, be presented with an overview of sample lesson experiences (thoughts related to planning and implementation), and learn how to present lesson experiences relating to melody, rhythm, and form.

Giglio, Marcelo
HEP-BEJUNE & University of Neuchâtel
A Way to Improve Creative Learning and Teaching in the Classroom

Based on the conviction that pupils who have the experience of composing, improvising and interpreting music can appropriate new technical and aesthetic musical knowledge, this workshop aims to explore the pedagogical value of the collaborative and reflective creativity of these pupils. This workshop proposes a pedagogical approach, by placing the creative activity of pupils at the center of pedagogical sequences. All the pupils are invited to write, interpret and listen to music, and to engage in reflective work: pupils who produce short musical pieces learn to talk with their group, and to discuss their work with the whole class. First, some lessons are demonstrated in a documentary about a experience with 280 pupils, ages 11-13, and of their 7 teachers in 4 countries (Argentina, Brazil, Canada and Switzerland). Second, we will to practice some forms of collaboration between students and actions of the teacher. Finally, this workshop offers two levels of brainstorming and discussion about creative learning and creative teaching. The content of this workshop (video documentary, activities and debates) makes us sensitive to the roles of the teacher who takes account of the creative reactions of pupils and their share of the unknown. In this creative workshop, participants are invited to discuss various aspects of creative activity in different countries and, in particular, the new cross-curricular competencies: "creative collaboration" and "reflective discussion" between pupils. How can space be created for musical creativity and collaborative creativity? How can the teacher react appropriately to develop creative activity? How can teachers improve their professionalism? The design of this type of activity system can provide an interesting way to innovate "creative learning" and "creative teaching" in the classroom. This is relevant to the exchange and understanding of different types of collaborative creativity between teachers, teacher education and researchers with the aim of adequate collaborative settings to promote collaborative creativity in the classroom. It can inspire other practices and research.

Greenhead, Karin[1] & Habron-James, Bethan
1. Royal Northern College of Music
Improvisation in the Dalcroze Practice

Improvisation today has become a popular and important tool in musical discovery and in musical teaching and learning for beginners and also for advanced students. However, in practice it is not a regular part of musical training except in specific situations: the study of Baroque ornamentation and improvisation; the study of jazz, some contemporary music with improvised passages; the so-called "free improvisation" and occasionally in the teaching of children. There is a common agreement that improvisation is important but there is a long way to go before it will be considered part of standard musical training at all levels and taught as a systematic study of musical languages. Improvisation has always been one of the 3 principal branches of Dalcroze Eurhythmics and is taught in relation to the study of musical styles and languages. It is an essential teaching tool for the Dalcroze teacher and is used for the development of musicianship generally, as an incitation to movement and in playing for specific Dalcroze exercises. Students learn to improvise vocally, on their instruments and in movement. The workshop shows how the teaching of improvisation may be approached through the use of movement and gesture and how the Dalcroze teacher uses improvisation and to what ends. It will look at the ways in which improvisation itself is taught and on its use in the development of musicianship. The workshop will focus on the following elements: dynamics; phrase; form; the

use of intervals, atonal and tonal material; touch and articulation and improvisation in relation to movement. The use of the non-singing voice, dialogue and group improvisation will be explored. Participants will experience the effects of this powerful teaching tool within the Dalcroze practice. Improvisation in the workshop will be done using the voice, body percussion and any instruments available or brought by participants.

Gutman, Rozalina[1]; Kabalevskaya, Maria Dmitrievna[2]; Pestova, Tatiana[2] & Akimenko, Olga[2]

1. C.H.A.R.I.S.M.A.; 2. Kabalevsky Center, Moscow, Russia

The World's Best-Kept Secret of the Excellence in Music Education: The Legacy of Kabalevsky Method: Live Demonstration with a Children's Choir

Dmitry Borisovich Kabalevsky is one of the most influential figures in music education in Russia, other independent countries that were part of Soviet Union, and abroad (incl. serving as the Honorary President of ISME). His televised talks for children about music that accompanied Moscow Symphony Children Concerts honored him much-deserved celebrity-status. His many years of personal hands-on music-teaching experience in a regular public school, combined with extraordinary passion and musical intellect of renown composer, resulted in the unique teaching approach that used the principles of the art as the guidelines for the teaching methodology, thus retaining the complexity of sophisticated art forms in the curricula, while applying child-centered teaching methods. Kabalevsky's philosophy had been fundamental for the creation of one of the world's most thorough curricula, applied within the nationwide network of educational institutions for both credentialed music educators (college/university level) for the children public schools, and for detailed sequential curriculum for music lessons for children. While incorporating the rich centuries-old Russian choral tradition, Kabalevsky insisted on the importance of the consecutive and well-designed ways for the deepening of the children's music perception skills and their ability to reflect upon music-listening, including their advanced mental skills, such as imagination/abstract thought, creative capacities, emotional intelligence skills etc. Thus, each music lesson was to contain the development of children's various musical abilities. This presentation will highlight both general concepts of Kabalevsky's method (including the common concepts with such approaches as Kodaly, Orff, Dalcroze etc. and its unique features), as well as describe how his ideas live on today, using the example of the Moscow public school activities, where he began his method's testing and development, featuring Kabalevsky Museum, Center for Continuous Teacher Education, Kabalevsky International Competition. Among other performing groups and individual instruction classes, the school choir is one of the most developmentally-important and accessible to all extra curricula music activities that will be showcased in-depth, including warm-up exercises, work on various vocal techniques and expression concepts. One of the fundamental concepts of Kabalevsky's approach was the direct connection of teaching music with the current reality issues. Kabalevsky's name is still the exemplary symbol of passionate advocacy for music education, inspiring his followers today. The international musical message of public awareness about advocacy for music education in a form of a song "Resonance" by R. Gutman will be featured, along with examples of Russian-folk and Kabalevsky's own music.

Hartley, Linda A.

University of Dayton

New Horizons Senior Adult Music Education Programs: Contributions to Music Education and Opportunities for Initiating a New Horizons Ensemble

New Horizons Music programs designed specifically for senior adults (ages 50 and over) is now celebrating 20 years of growth throughout the United States, Canada, and more recently in several other countries. With the premise of attracting participants who have never played an instrument, or providing a re-entry place for those who may have played decades ago, the New Horizons Music programs have demonstrated benefits to the physical and mental health of its members. Additionally, it has provided a tool for music educators to expand their traditional K-

12 school teaching base, reaching toward the goal of life-long learning. Starting in 1991, under the direction of founder Dr. Roy Ernst and through the auspices of the Eastman School of Music, the Rochester, New York New Horizons Band offered beginning band instruction to senior adults. Now there are nearly 200 New Horizons Music organizations (bands, orchestras, and choirs). The New Horizons International Music Association, a non-profit organization committed to the philosophy of active music making for senior adults, offers membership to individuals and groups to help sustain the concept of New Horizons all over the world. Pre-service music educators involved in university-sponsored New Horizons music programs have found the hands-on teaching experience invaluable, and develop an increased appreciation of life-long learning. This workshop is designed to provide participants information on the following topics: 1. brief history of the New Horizons movement, 2. how colleges and universities have utilized and benefited from serving as sponsors of New Horizons ensembles, 3. procedures for starting a New Horizons group, 4. international initiatives, and 5. demonstration of increased opportunities through membership, including music camps and travel. Emphasis will be placed on the practical aspects of sponsoring a New Horizons Band, Choir, or Orchestra for the rapidly growing senior adult population. Introducing first the history and philosophy behind the New Horizons concept, a brief synopsis of current research on the quality of life benefits for the active senior adult musician will be presented. The workshop will include still photos and dvd clips of active and successful New Horizons music programs. A sequenced approach to starting a New Horizons music program will be articulated through first-hand successful experiences. Time will be allotted for questions from participants. Participants will gain information from this workshop to enable them to begin exploring opportunities to host New Horizons Music programs in their respective places of origin.

Haussila, Marjut H.

Oulu University

...and a good time was had by all: A Story of Oma Orchestra (Own Orchestra)

This session will discuss and demonstrate the Oma Orchestra (Own Orchestra), a brand new Finnish orchestra. What is special about this ensemble is its constitution: it was founded and is managed by the young themselves, informally, without the support of any institution. In this demonstration, we discuss the events and ideas that brought musicians together as well as working methods with musical examples. The instigator of Oma was Fanny Söderström, a pianist since the age of three. At 16, she enrolled at the Youth Department of Sibelius Academy. In the summer of 2010 it was time to pick up a concerto of Sergei Prokofiev. The performance took place with a school orchestra in Fall, but Fanny started to dream of an orchestra of her own. She talked to her pals who played well, sharing responsibilities with Heta Aho, a flutist and a composer. They urged friends to join in, and another round of rehearsals and two concerts was planned for Spring 2011. The project was fueled by the simple philharmonic dream of making music in cool gang. After the first gig in Helsinki, Fanny's dream came true – everybody wanted to continue. The second energetic, engaged music-making under the baton of Fanny's dad Eric-Olof Söderström, caught Marjut Haussila's ear. Another dream took shape in her mind while listening to Grieg, Shostakovich and Prokofjev in the beautiful church of Porvoo. Reconstructed after the fire, the set-up echoed with ages and times, with cultural layers and calls, all of which seemed to point towards a slot and a showcase at ISME 2012. The project was established as a NGO and Eetu Ranta-aho, a trombonist, conductor and composer, serving as the third member of the board of this joyful musical adventure: Oma is an easy-going, impulsive group which thirsts for life, playing new music and music outside the stock repertoire. This expands the scope of orchestra with regard to what, where and to whom they play.

Herrera, Susa

Working in the Classroom with Humble Instruments

Different economic-cultural and geographical contexts, have taken us to work in places with very different means for the live practice of music in the classrooms. From the necessity of

completing the objectives of musical formation in any environment, we have ended up valuing in an extraordinary way the possibilities that corporal expression offers us, as well as the use of sound objects that would be considered "rubbish" of our daily life. The global objective would be to know and better understand the music coming from different cultures, and to carry if out through the corporal movement with the help of "humble instruments" available in any environment, any country, any culture, and any socio-economic level. I will begin the workshop in a way that helps participant people take a "group" conscience, and at the same time adopt an attentive attitude of concentration and listening. Materials will include: a) yogurt containers. Sound exploration, sense of pulse, polyrhythm and group invention with elementary choreography adapted to a certain music, b) cardboard tubes. Classification of heights in an orderly way. Interpretation of a rhythmic score. Circle choreography with four preset patterns to work rhythmic memory and dynamic nuances. c) Chinese chopsticks. Improvisation in couple, imitative proposals, laterality and corporal expression games. Binary and ternary rhythms that invite to different group interactions.The source of this work is a wide formation in expressive corporal languages and two decades as teacher of musical education inspired on Dalcroze's Rhythmic. All the processes that will be carried out in this shop, have been worked previously in different educational contexts inside the three levels of primary education and the first level of obligatory secondary education.

Hess, George J.

Yong Siew Toh Conservatory of Music, National University of Singapore

Technology for the Jazz Educator

Music technology is just what the name implies: tools for making or teaching music. This presentation will explore various ways to enhance the jazz program through the use of music technology. The presentation will include both commercial and free software and cover programs for Macintosh, Windows and Linux. The session will start with an overview of the types of software and hardware available for the jazz educator. Sample lesson plans will be offered that teach jazz concepts using notation, sequencing and accompaniment software while at the same time learning to use the software. The session will conclude by suggesting other ways technology can be used in the jazz program such as composition, recording, performance, publicity and program management. At the conclusion of the workshop participants will: 1) know the various types of software available for jazz education, 2) understand some of the ways technology can be used to increase student understanding of jazz concepts, 3) and understand how a working knowledge of technology can be used to support and promote a jazz education program. Participants are encouraged to bring laptops to the session.

Hess, George J.

Yong Siew Toh Conservatory of Music, National University of Singapore

The Jazz Urlinie: A Beginner's Approach to Improvisation

Most jazz improvisation is taught backwards. Students learn about small progressions such as ii-Vs or tritone substitutions and are expected to create coherent improvisations by stringing patterns together. But music is a language and as with other languages we learn it by ear first. We hear the larger form and functions long before we hear individual chords. We learn to talk long before we learn grammar. And just as Heinrich Schenker found there was an underlying structure to most great music, there is also an underlying structure found in most jazz standards. Learning to hear and see this underlying structure lets the improviser focus on hearing and playing music rather than thinking about scales, modes and keys. In very little time, a young player can begin improvising on tunes that are "too hard" for beginners. The purpose of the approach is to allow students to develop a solid foundation by allowing them to focus on groove as much as notes and to use their ears rather than eyes and memory. Instead of learning small patterns such as the ii-V pattern, the improviser learns to hear the entire song as a prolongation of the underlying structure. Once a solid foundation has been made, further investigation into theory, patterns and scales will open the door to any of the many paths

available.In this workshop, participants will learn to use functional analysis to identify the underlying structure found in the large number of standards. Using popular standards such as I Got Rhythm, Indiana, Another You and Stella by Starlight they will learn that all chords can be identified as having a tonic, subdominant, dominant or subdominant minor function. Once the functional base has been identified, improvisers work with the original key using blue notes where appropriate. As the student progresses they learn to hear and identify the key target notes of non-diatonic chords. There are also applications of this approach for more advanced improvisers such as is in "deharmonizing" a song. The opposite of reharmonzing, where chords are added to a progression, this process removes the chords without structural functions allowing the improviser more freedom to explore. Participants are encouraged to bring their instruments.

Holmes, Alena

University of Wisconsin-Whitewater

Bringing Literature Alive Through Music and Movement

Music ignites cognition and conveys unforgettable messages through powerful patterns. Thinking unites with emotion as music stimulates feelings and conveys colorful images and moods. Music has a powerful effect on language development. Uniting the study of language and music, therefore, may enhance learning in both content areas. For instance, literature and poetry will come alive visually, aurally, kinesthetically, and emotionally as students are immersed in active, integrated musical activities. By connecting literature and music there are a myriad of ways to ignite student imagination enabling them to use and develop a variety of intelligences. Music can support reading and writing skills while it simultaneously awakens individual children's interests, learning styles, and abilities. In this session, we will explore the different ways to bring literature into the music classroom through a diverse tapestry of integrated activities. Participants will be provided with variety of templates for activities that unite music and literature through sound, musical elements, space exploration, and theatrical play. Activity templates will include: 1. The creation and construction of original and pre-existing sound stories; 2. A demonstration of quality children's literature from the US appropriate for the music classroom; 3. Samples of poetry and poetic imagery used to aid rhythmic development; 4. Ideas for the use of folk tales, movement, and theatrical play; and 5. The union of musical masterpieces and visual and story-telling activities. Participants will receive a list of resources and templates for music teachers to develop integrated lessons that work well for their own classroom settings. Come and explore children's books, poems, folk tales, sound stories, and movement stories that will help you create meaningfully integrated music and English literature lessons.

Homburg, Andrew H.[1] & Farrell, Timothy P.[2]

1. Missouri State University; 2. University of South Dakota

You are it: Effective Teaching Strategies for the Vocal and Instrumental Teacher

"You are IT" is a workshop designed to facilitate best practices of teachers who teach both vocal and instrument music. "You are IT" has been presented in the United States at the Iowa and North Dakota MEA conventions. Many teachers in rural schools are required to teach an assortment of musical subjects often including both vocal and instrumental music. There are many similarities when teaching these two areas, but there are also many key differences, which are important to be aware of when working with individuals or a group. Within each of these areas there are also necessary words that need to be used to help facilitate proper instruction. The facilitators have ample experience working with instructors in rural areas of the Unites States, specifically the Four Corners and Great Plains regions. Prior to Dr. Farrell's position at the University of South Dakota, he was Director of Brass and Jazz Studies at Fort Lewis College, Colorado for twelve years and Director of Band at Valley City State University, North Dakota prior to that appointment. Dr. Homburg is in his first year at Missouri State University, where he teaches music education methods courses and works with student teachers. At his prior

position, he directed the Concert Choir, Men's Choir, Music Education Methods courses, voice classes and private voice lessons. Prior to those teaching experiences, Dr. Homburg taught for five years in rural public schools in Kansas and Missouri. From these teaching experiences, Dr.'s Homburg and Farrell have had the opportunity to work with an assortment of college, high school and middle school programs in rural parts of the country. The culmination of these experiences led to the "You Are It" series of presentations. The facilitators of this workshop will discuss concepts of music instruction and further explore the application of the concept in a band or choral way. Such concepts aforementioned include breath, breathing, articulation, visualizations for support and dynamics, and others. The facilitators will help participants implement practices and vocabulary conducive to both choral and instrumental environments. The workshop also consists of addressing common letdowns observed by the facilitators, offering suggestions to eliminate the letdowns, and discussing best practices the research available suggests. Some hands-on demonstrations will also be a part of the workshop. Audience participation will be invited and encouraged. The attendees will be given ample approaches to concepts for both realms. Although the target audience is the teacher who does both band and choir, the teacher who does either will also find the workshop rewarding.

Howard, Karen
University of Washington

The Development by Music Teachers of Bimusicality: Taking Seriously the Learning (and Teaching) of a Second Musical Culture (Ewe, Ghana)

Teaching music to diverse populations of school children in the U.S. and elsewhere requires an educator to be fluent in countless styles and genres of music. Yet as there are only so many hours in a day or week that can be committed to personal study and practice outside of teaching hours, it can become challenging to prioritize where the emphasis should like for that precious practice time. Musicians bring to the classroom their own training and musical preferences from which their strengths as a player and singer and teacher develop more fully. When musicians cross boundaries outside their traditional background and training and begin to develop skill sets in other musical cultures and styles, questions of comfort and confidence arise. Mantle Hood's "bi-musicality" (1960) is relevant to the teacher's quest for musical knowledge and skills from a second culture (outside her fist experience and training), and it is vital to a teacher's own musical development. I have spent the last sixteen years trying to enrich my life as a musician and teacher through the study of traditional music of Ghana in West Africa. My sixteen year journey into the traditional music of Ghana has been useful in my own musical education, and forms the basis of the session. We will explore ways of successfully stepping outside of a lifetime of Western musical training and enculturation in order to bring a freshness, vitality and depth to another musical culture for personal meaning and professional application. We will share in the performance of traditional songs and drumming of the Ewe people from the Volta Region of Ghana exploring this vibrant musical culture, while also considering the steps it takes to becoming bimusical.

Huang, Fang Ting
Creativity Lab, Industrial Technology Research Institute

A Proof of Concept: A Preschool Class Piano Curriculum Based On the DAP-Friendly "Whole-Body" Approach

This workshop denotes a follow-up practice of "A Special Piano Lesson: Joyful Time with the "Whole-Body" Approach" (Huang, 2010), a teaching demonstration session held in Beijing during the 29th International Society for Music Education World Conference. The philosophical foundation for the aforementioned class teaching application originated from the educational principles— "Phil-Lo-Music-Aspect" as proposed by Huang (2007). According to Huang, a research survey of preschool piano methods revealed two general approaches: "traditional" or "whole-body" methods. Findings of her study recognized more developmentally appropriate practice—DAP (Bredekamp & Copple, 1997)-friendly features within the whole-body approaches

as compared to those found within the traditional counterparts. To accumulate potential occurrences that may surface in a real teaching situation, the development of the current preschool class piano curriculum warrants absolute necessity. This consideration validated the proposal of making a transitional bridge or connection, either in a formal or informal setting, between early childhood music educations and beginning piano lessons as suggested by various researchers (Azzara, 2002; Grunow, 1999; Hannagan, 1999; Hendricks, 2003; Heyge, 2002; Kooistra, 2010). The purpose of this demonstration is to share experiences obtained from the twelve preschool class piano lessons based on the "whole-body" approach and to initiate the conversation in regards of the future practice of preschool piano teaching. The content displays the approach of whole-body teaching that corresponds to "Phil-Lo-Music-Aspect" principles reflecting in four directions: the philosophy of teaching, the logic of curriculum design, musical developments, and non-musical aspects as emerged from the existing preschool piano methods. In this demonstration, the author will: 1. illustrate the theoretical background; 2. focus on the development of the first 12 lessons compiled for the current new type of preschool class piano curriculum; 3. explain the alignment to "Phil-Lo-Music-Aspect" principles; 4. demonstrate the procedures and activities of selected lesson plans for the audience to participate and enlightens noteworthy episodes observed during lessons; 5. summarize results from the proof of concept; and 6. discuss over the issues of related problem-solving events and applications in music education.

Hug, Daniel[1] & Cslovjecsek, Markus[2]

1. School for Applied Sciences Northwestern Switzerland, Music Teacher Education; 2. University of Applied Sciences Northwestern Switzerland (FHNW), School of Teacher Education, Chair of Music Pedagogy

A Multisensory Interactive Storybook to Investigate Language Learning and Integrated Music Education

Interactive (multi)touch based tablet PCs allow for a tight integration of text, image and sound in a compact, booklet-sized object, which can be carried along everywhere. This makes innovative approaches to narratives and sensorial experiences possible. We propose that this development can be used in pedagogical contexts, in particular for language learning and integrated music education (IME). As prototypical case we will introduce "The Carnival of the Animals," a tablet-PC based interactive, multisensory storybook for children and adults. Based on the eponymous music by Camille Saint-Saëns, the story is told in text and speech in nine languages (Catalan, English, Finnish, French, German, Greek, Italian, Rumanian, Spanish), complemented by animated illustrations and seamlessly integrated with Saint-Saëns' music. A pivotal element of the application is a touch-controlled slider system, which allows to directly manipulate the playback of sounds, speech, and music. This simple yet flexible system encourages spontaneous experimentation, the discovery of intersensory interaction and appeals to linguistic, logical-mathematical, musical, figurative-spatial, kinesthetic, intrapersonal, and social competences. The innovative, playful interface and the application's open structure make it possible to freely recombine all written and spoken texts, images, sounds, and music, even changing their structure and sonic qualities. Thus, the reader-player is virtually composing his/her own multisensory and multilingual experience, alone or with others in a "carnival-jam-session." Our aim is to investigate the potentials, issues, and possible future developments of this integrated, interactive approach to narratives, its impact on language learning, IME and the related pedagogical and didactical implications. Building onto current findings on language learning research, the application is an appropriate starting point and catalyst for the interdisciplinary reflection and exchange among experts. The workshop method uses elements from design research and grounded theory. It features a moderated collaborative improvisation using several installations of the software. Several tasks will be explored in the group and findings are documented in a structured way. Building on this hands-on session, the participants are invited to an open exchange about benefits and caveats of the approach, and to propose strategies for its use in their fields of expertise. Finally, we will discuss how multimodal

interfaces could be further used, both in research and for concrete applications in the classroom. In this way, we hope to make a significant contribution to the community and foster the development of principles that can be used for creating similar applications for teaching.

Johnson, Jessica G.

University of Wisconsin-Madison

Electrodes and Expression: A Video-graphic Diary of How sEMG Biofeedback Enhances the Learning Process at the Piano

Like athletes, pianists undergo hours of training to improve efficiency, speed and agility. Many pianists struggle with chronic physical problems that block their ability to express themselves fully. Injuries continue to plague pianists because much of the playing mechanism is invisible and mental perceptions of muscle usage can be misleading. Within the past few years, physiological monitoring became available to the music industry through ProformaVision™ technology, a surface electromyography (sEMG) device that measures muscle tension through electronic activity. Dr. Kathleen Riley, who developed ProformaVision™, has performed important studies based on the hypothesis that "sustained levels of muscle contraction inhibit smooth motor movements and contribute to fatigue in practicing and performing." Thanks to Riley's contributions, the musical community cannot deny the importance of biofeedback as an element of musical training. Emphasizing artistry as an essential goal, I have utilized this cutting-edge technology to monitor the biomechanical components of my own playing. Drawing from my experience as a performer, teacher and researcher, as well as the latest research in biomechanics and arts medicine, I will investigate how optimal body alignment and an increased awareness of cycles of activity and rest while playing may enhance the artistic and creative process at the piano. Based on the analysis of six months of data from my own video-graphic practice diary, I will attempt to show how weekly biofeedback sessions inform my artistic choices and musical experimentation as I learn new repertoire. Using visual, aural and kinesthetic cues from the ProForma Vision sEMG system, I will examine critically how different physical gestures and movements, choices of fingerings, production of various tones and sounds, technical solutions and interpretive choices correspond with muscular contraction and release. How much does each movement cost from a physical perspective? Is there a more optimal way of executing my musical intention? This observational study will consider how sEMG feedback enhances musical expressivity and imagination by cultivating a greater awareness of the healthful biomechanical components of an injury-free piano technique.

Juntunen, Marja-Leena & Perkiö, Soili

Sibelius Academy, Finland

Exploring Finnish Folk Music through Body Movement and Voice

The workshop explores Finnish folk music through body movement and voice. The workshop is based on the Finnish adaptation of the ideas and principles from both Dalcroze and Orff approaches. It applies Jaques-Dalcroze's ideas to incorporate meaningful movement experiences to the learning process in order to facilitate and reinforce musical experience and understanding. The exercises will include singing, body movement and improvisation. The workshop will examine in practice how bodily involvement with music can open doors for hearing, seeing, feeling, understanding and inventing. The exercises bring to awareness one's bodily response to music, enlarging and refining it so that the body and the ear form a dynamic partnership. The workshop aims to offer tools to integrate improvisation and to activate various senses in teaching music in different levels of education. It does not require earlier experiences or special skills in body movement. Both teachers of this workshop are experienced music educators from Finland. They are specialized in applying body movement in teaching music with all levels and ages of students.

Jutras, Peter & Taylor, Clint F.

University of Georgia

Connecting College and Community: Filling Voids in Education, Outreach, and Teacher Training through Community Music Programs

University music schools can be wonderful places of creativity and learning, but it is all too common that these schools can remain isolated from their surrounding local communities, which have musical needs. Aspiring music educators receive generic instruction in the classroom about teaching practices, but they may have few opportunities to practice these concepts in a real-world teaching setting before their final semester of study. This workshop will illustrate ways in which community programs housed in colleges and universities can help provide valuable musical education to the community at large, strengthen college-community relationships, and afford collegiate students valuable teaching opportunities. Recent community programs at the University of Georgia have brought a variety of musical opportunities to the Athens, GA community that were not previously available, including the UGA String Project, which provides affordable string instruction for low-income children; New Horizons programs providing band, orchestra, and piano instruction to seniors; early childhood classes; music therapy sessions; and traditional private and group instruction for children and adults. These programs have helped strengthen bonds between the university and the surrounding community, and they have raised the visibility of concerts and musical opportunities available at the University. Beyond the strengthening of relationships, these programs have provided practical teacher training for graduate and undergraduate music majors, affording them the opportunity to teach in varied settings, assume responsibility for administration and curriculum planning, work with differing populations, and apply theories they are learning in their studies. These real-world experiences add valuable insight to a student's training and help them refine and hone their teaching skills as they mature. Practical solutions for starting new musical programs in your own community will be presented, including ideas on creating meaningful student-teaching experiences, finding facilities, developing relationships with community educators and citizens, marketing your programs, and seeking resources through grant proposals.

Kassner, Kirk

Retired -- no affiliation

Demonstration Lesson: Des Pas Sur la Neige

This demonstration lesson emphasizes the conference theme, Music Paedeia: From Ancient Greek Philosophers Toward Global Music Communities, especially on enlightening minds through understanding universal spiritual and aesthetic phenomenon in the service of human communication. The session will demonstrate a lesson designed for children aged 10 and above, which seeks to heighten awareness and understanding of universal human yearnings for empathy and connections with others in community, and of the role music and the visual arts play as powerful forms of expression and communication. Human loneliness is contrasted with being in community, as portrayed by 2 contrasting pieces of music (Debussy's "Des pas sur la neige" and Joplin's "New Rag") and 2 contrasting paintings (Sisley's "Snow at Louveciennes" and Renoir's "Luncheon of the Boating Party"). Student verbal responses are encouraged by comparing musical observations with characteristics of cards affixed with a variety of textures. Aesthetic design elements and principles in music and visual arts are listed, compared, and contrasted. Students become aware that music and visual arts have no single correct answer (unlike math and other subjects studied in school), but serve as open-ended communications that transcend time and place, and as such help them grow in understanding of themselves and of other people from ancient times to the present and from all over the world. The full lesson plan is available on the author's website, the address of which will be supplied upon request, should reviewers want further information.

Kerchner, Jody L

Oberlin Conservatory of Music

Musical Ears: Developing Children's Music Listening Skills

Music listening involves creative and re-creative interactions with musical sound and is foundational to every other musical behavior (i.e., performing, composing, improvising, critiquing). Thus, the development of children's music listening skills and abilities to describe (in verbal and nonverbal forms) the music they hear is essential to students becoming independent musicians and musical connoisseurs. Music listening is a multi-sensory experience. We hear music, see or imagine musicians playing instruments or singing, tap feet and fingers to musical beats and rhythms, hum or sing a familiar portion of a song on a CD, and feel "moved" by music that evokes memories, associations and emotions. Children, too, find these access points - sensory portals - to enter, engage in, decipher, decode, create meaning of, and respond to music. They find "ear anchors," those musical moments that are familiar to their personal soundscapes, that have been acquired in prior musical experiences, and with which they compare new auditory experiences. In this workshop, participants will have hands-on experiences creating and implementing multisensory tools and strategies designed to excite the imaginations and bring aural awareness to school-aged music listeners—to bring students closer to hearing, feeling, and understanding how musical elements intertwine and relate to one another. Specifically, participants will actively interact with pedagogical strategies that include verbal talk-alouds, drawn music listening maps, and movement sequences. A talk-aloud is an experience in which students provide a running commentary of all they think of, hear, or feel, as they listen to a musical example. A concurrent verbal report is similar to a commentator giving a play-by-play call of a sporting event. Mapping invites students to capture musical events, moods, thoughts, and feelings on paper in the form of drawings, pictures, graphs, markings and even words as they listen to a musical example. Finally, students create movements/gestures that represent what they hear in the music and what they are thinking and feeling. Workshop participants will explore research-based principles that I have created as a result of my own K-12 and collegiate teaching and research. Additionally, participants will explore teacher-created and student-created music listening tools, as well as strategies for creating individual and collaborative group music listening lessons. Video highlights of children in music classrooms and rehearsals will illustrate the music listening strategies.

Kleiner, Lynn

Lynn Kleiner's Music Rhapsody and Music Box

Farm Songs and the Sounds of Moosic!

Active music making activities from an Orff approach are based on a farm theme. Imagination and creativity are enhanced by participation in lessons using delightful animals, gardens, and barnyard activities for singing, dancing, playing and exploration! This workshop will present materials that have been successful in bringing vocal and movement responses from even the most reserved children, improving listening, pitch matching, timing, and coordination as confidence and social skills grow. Participants will: 1. Understand the rationale for using props, puppets, visuals and instruments to increase enjoyment and participation from young children: Be involved in experiential opportunities that will demonstrate the effectiveness of these techniques; Learn the importance of repetition of materials and using variety in the presentation of the materials.

Koga, Midori[1] & Nogami, Jun

1. University of Toronto

Balanced Musicianship: The Use of Portable Balance Toolkits to Unlock Artistic Potential

We have the great fortune to work with sound in all of its many shades, tones, and colors. Yet it is only when the core of the tone emanates from a dynamic body in balance that the sound

begins to resonate in our ears and bodies. In his glorious performances, Rubinstein draws his sound from the piano in the most effortless and balanced way. We can also learn from watching the way that dancers, Yoga gurus, and Aikido masters use their bodies. Each of these mind/spirit/body arts involves the body in a state of free-flowing balance, with the breath guiding the motions. Aikido founder Morihei Ueshiba stated, "If you are centered, you can move freely. The physical center is your belly; if your mind is set there as well, you are assured of victory in any endeavor."Many musicians struggle with physical problems that block their ability to express themselves fully. Drawing from my experience as a pianist, teacher and researcher, I will show how an increased awareness of structural and muscular balance in the body while playing a musical instrument, may reduce the risk of playing-related pain and, most importantly, lead to heightened musical freedom and expressiveness. Nintendo has developed the Wii Balance Board (BB), which can measure the point of balance of somebody standing upon it. This device provides visual feedback in the form of a moving dot that appears on a monitor. My specific interest with the balance board is in its ability to develop a musician's inner awareness of structural and muscular balance, which in turn allows the body to release unnecessary tension in playing. Currently, we are developing fully customizable software for use with the BB, driving the balance board from a laptop, communicating with Bluetooth. With this Portable Balance Toolkit (PBT) comprised of the BB, the laptop, and software, musicians would have access to an inexpensive and accessible tool to cue body balance while practicing. This workshop will introduce the PBT and demonstrate ways to develope greater awareness of body balance in music learning settings. Primary focus will be placed on how greater awareness of internal balance may increase our ability to listen to tone, sense of rhythm, phrasing, character and other artistic aspects of performance.

Kyriakidou Neophytou, Georgia
Ministry of Education and Culture, Cyprus
Sing it! Dance it! Enjoy! Active Engagement with Kalamatianos

The choice of the Kalamatianos as the subject of this workshop emerged by the fact that in recent years music education curricula is orientated more and more towards the mixing of different cultures. The need for students to have a multicultural education in order to enjoy, to appreciate and accept the music heritage of other people means that music teachers must be familiar with the culture of other countries. Kalamatianos, a live Greek song-dance, fascinates a lot of people. It is a joyous and festive dance; its musical beat is 7/8. It is performed mainly as a group in a circle holding hands, singly or in couples. The lyrics have significant meaning and context. The objective of this workshop is to introduce the attendees to the irregular rhythm of Kalamatianos and let them experience the possibilities of it as an educational tool to develop creativity skills and promote multicultural music education in their schools. Several sample lesson experiences that encourage students to respond to music through multiple sensory channels will be given. A combination of strategies such as listening, singing, playing, and dancing will provide several possible pathways that can lead to deeper understanding and enjoyment. All this will be presented in a playful manner to the Cyprus Dance-Song: "Oulla Halalin tou". Participants will: experience and feel the irregular pulsation of the song by performance of different claps; learn the performance and orchestration; study the basic step; take part in demonstration and performance of other movements typical of the dance; and learn about the improvisation of movements. The workshop will present several music activities that have been developed by the presenter and implemented in a general music class in a secondary school in Cyprus. All the activities proved to be useful as a complement for teaching music theory, developing improvisation techniques, introducing composition skills and strengthening group cohesion. The implication of this workshop in music education lies on the idea of adding to the existing repertoire of musical songs and activities, offering ideas to music teachers to find entertaining, appealing, engaging and effective ways of leading the students into music learning. They will gain knowledge, skills and experience of another culture different from their own, thus

transferring this experience to their students. Guiding the students to participate in multicultural music learning can be a path towards solidarity around the globe.

Lange, Diane

The University of Texas at Arlington

Are We Asking Enough Musical Questions? Using Music Learning Theory to Stimulate and Improve your Students' Audiation

The purpose of this session is to explore different ways to engage students in focusing on the music they are performing through the use of musical questions. Music Learning Theory is a theory of how one learns music. The main goal of Music Learning Theory is to teach audiation, which is hearing and comprehending music inside one's head. The difference between creativity and improvisation will be examined and discussed. Music Learning Theorists define creativity as creating music without restrictions and define improvisation as creating music with restrictions. Both creativity and improvisation are important for the teacher to determine what the students are hearing inside of their heads. The following questions will be addressed during the session: 1. Can your students' hear the difference between major and minor tonality and verbalize those differences? 2. Can your students' audiate bass lines to the songs you are singing; and 3. Can your students' create rhythmical conversations? Participants will sing bass lines to folk songs, create or improvise tonal patterns, and engage in tonal conversations (musical dialogue). Participants will also create rhythmical interludes, introductions, or codas and engage in rhythmic conversation. Activities, such as these, will be presented that prompt your students' to verbalize what they have heard in their audiation. If the goal of all music educators is for their students to be independent musicians and to retain musical concepts and skills, then using the sequencing of Music Learning Theory can be vital to achieving that goal. Music Learning Theory outlines a Skill Learning Sequence, which is a logical sequence for learning and retaining musical skills. For example, one must sing tonal patterns using a neutral syllable prior to singing that same pattern using solfege. Solo singing is also important for teachers to determine what the students are hearing inside of their heads. Teaching music can and should be fun, all of the while learning lasting musical skills. If you want your students' to have amazing audiation skills, this session is for you.

Larson, Peggy A

McNally Smith College of Music, St. Paul, MN, USA

Modern Vocal Technique: A Global Approach

Training vocalists for popular music styles has been a hot topic for several decades. We have many excellent methods and teachers of popular Western styles of music, yet for many students the road to good understanding of techniques such as 'belting' is still difficult. As a jazz and pop singer, I have studied and performed modern voice techniques since the seventies. I also have a passionate interest in World Music, incorporating the techniques used in various World Music styles to enhance the vocal training of my students. Many styles of world music use a form of belting or "musical calling" when they sing. Experience has taught me that singing styles from different world musics opens students' minds to trying various vocal sounds, and because it is different from their own "sound" in English, they are more daring and experimental, learning the same principles of voice production from a different approach. They also expand their musical knowledge and skills, learning new harmonies, rhythms and languages. In today's global music world, students cannot limit themselves to the borders of their own country for musical ideas and success. This demonstration includes exercises and songs for three different styles, all which use a type of belting: Bulgarian singing, with a nasal and projected sound, a South African song, with an open and projected sound, and Kulokk from Norway, using a high, loud, and very projected sound (carrying up to five kilometers). Breath support is crucial, so exercises and tips will be demonstrated. Background information, text translations, and musical explanations will be provided.

Legge, Nancy J. & Johnson, Jessica G.

1. Idaho State University; 2. University of Wisconsin-Madison

21st Century Communication Strategies for the Professional Musician

Each year, America's higher-education music programs generate about 11,000 graduates, 5,600 of whom are performance majors. Yet, there were only 192 openings at the country's top 60 orchestras in 2008 and 201 openings in 2010. Of the remaining, most are music education majors. With arts and music education at the forefront of school budget cuts across the country, teaching jobs are increasingly difficult to find. There is growing recognition that music educators need to prepare their students for a variety of careers when they leave the university. Professor Undercofler identifies two practices designed to help prepare fine arts students: 1. career/professional development; or 2. "entrepreneurial" programs emphasizing new enterprises. These very different approaches reflect the agreement that we should help students avoid "the starving artist" stereotype. Instead, we should mentor students to do what they love and have been trained so well to do. But, both approaches assume one underlying trait: strong communication skills, skills which many students lack. Students who complete their music degrees may be well versed in their field, their specializations, and make interdisciplinary connections, but they are often unprepared to present themselves and their ideas. Music educators need to help students develop communication skills they need to pursue any path. This workshop emphasizes communication tools that will help music educators mentor their students and prepare them for any endeavor/employment. The workshop is uniquely valuable because it will be taught by an interdisciplinary team: a communication professor and a professor of music/music educator. The interdisciplinary focus ensures expertise in communication and relevance to music. The team will identify core communication skills that a music student needs for professional presentations (small or large groups) and interpersonal communication settings. These strategies include: self-presentation, clarity in reasoning, demonstrating credibility, reading/adapting to audience, and other specific verbal and nonverbal skills. The interdisciplinary workshop will introduce the concept (communication specialist) and apply the strategy/skill to a context (music professional). Exercises will be integrated to illustrate the skill "in practice." The multi-disciplinary approach will uniquely help mentors and students to be better equipped to explain and demonstrate their knowledge and their potential contributions. The workshop is applicable for music education and music educators. Communication skills are recognized as the most important trait that graduates should possess. Music students are rarely taught these skills. These fundamental communication skills will give music educators specific tools to help students present themselves in clear and effective ways.

Leong, Samuel[1] & Nengjie, Lin[2]

1. Hong Kong Institute of Education; 2. Central China Normal University

Music and Rhythm for Life Workshop

Rhythm is integral to all life. Through the use of rhythm living creatures, including human beings, express themselves and communicate with one other in the quest for life. Musical performance requires the harmonization of the different rhythms of physical, psychological and physiological processes to achieve spiritual-somatic resonance. It also requires the attunement of "rhythmic rhythm," "melodic rhythm," and "harmonic rhythm." The "Rhythm of Life" workshop builds on the paper session to provide hands-on opportunities for participants to make sense of the Chinese concepts and principles applied in music performance. Various Chinese instruments will be used to demonstrate the applications of these concepts and principles in practice.

ABSTRACTS

Lianlian, Yang; Yi, Xiang; Yuqi, Liu; Wei, Zhou; Lan, Yao; Wei, Yang

Joy of Cooperation: Application of Cooperative Learning in Chinese Folk Music Teaching in Lower Grades of Elementary School

The teaching methods presented in this workshop are commonly used in music class for pupils in medium and lower grades (ages 8–10). This workshop shall demonstrate the concept of "exploring the sound" and "rhythm creation", which runs through all the procedures of teaching. We usually choose Chinese nursery rhymes and folk songs as the carrier, with Bawu, Hulusi, Lianxiang, Chinese small drums, wooden frogs and other Chinese folk instruments and a number of percussions as the tools. The mode of group cooperative learning is adopted; great importance is attached to practical activities of students. Voices of human and musical instruments, harmony of different pitches, and other sound sources of material are used to express the sounds of nature and life. These play a supporting role in cultivating students' capability of imagination and creativity and enhancing their awareness of cooperation.

Loffredo, Antonietta

State Middle Schools, Italy

Extended Techniques in Piano Pedagogy

Starting from the early 20th century, unconventional use of the instrument has been introduced in piano literature by various composers, such as Henry Cowell (1897-1965) and John Cage (1912-1992). Nowadays, "extended techniques" have also been largely assumed as useful tools to introduce pupils to make music from the beginning of their piano study. Performing inside the piano (e.g. hitting strings with fingers or other materials; plucking strings with fingers; bowing the strings with fishing lines, muting strings with palm while depressing keys with the other hand), percussive use of different parts of the piano, special effects produced on the keyboard (e.g. creating harmonics depressing keys silently) and also playing glissandi and clusters with palm, fist, forearm, are easy ways to explore the instrument both physically and acoustically and to give pupils a great sense of ease. At the same time all these elements become "sound objects" easy to recognize, assemble and vary, allowing young pianists to develop their musical understanding and creativity. In fact, focusing on very physical elements such as timbre, intensity and agogic, made easier through macro gesture, even first year students can compose their own short piano pieces. Moreover, avoiding fine motricity, macro gestures requested by most extended piano techniques can be easily translated into graphic gestures in order to introduce the rules of symbolic notation. Finally, we could consider these macro gestures and their arrangements in time as "musical gestures" that is a means for kinesic communication of emotions. This could help teachers work with pupils focusing on musical expression and expressive interpretation. To conclude, the physical gestures requested by a non-traditional use of the piano become a useful way to approach all the aspects, which contribute to make music with an instrument from the very early studies. In light of these considerations, during this workshop we will explore the piano, becoming familiar with unconventional piano techniques, and look at excerpts from the available extended piano literature for beginners.

Long, Marion

Rhythm for Readin': A Rhythm-based Approach to Reading Intervention

This workshop shows how the process of putting psychological theory into classroom practice in the primary context involves a move away from new technologies and personalized learning to a highly energetic and multi-sensory approach that emphasizes social cohesion and authentic social behavior. The workshop presents a new teaching method, an entrainment strategy in which groups of children rapidly develop music notation reading skills while synchronizing stamping, clapping and chanting actions in time with a musical accompaniment for ten minutes per week. The method has been the subject of research, which showed that children with reading difficulties had substantially benefited from the intervention. Those in the intervention groups made between 6 and 36 months progress in reading comprehension in a 6-week period. Developing musical skills, improving physical coordination and control, in addition to learning

WORKSHOPS

to divide and integrate several levels of attention simultaneously were notable outcomes of the study, yet the children themselves also reported positive changes in their sense of well-being. The workshop will demonstrate the method of training teachers in the rhythm-based approach and explain how through the medium of rhythm-based movement the training program will develop: verbal and musical self-expression, untapped musical abilities, self-esteem and self-efficacy. One implication of this approach is that children with reading difficulties benefit from holistic teaching, promoting an overlap rather than a distinction between curriculum areas. The wider impact of this approach will be to improve educational outcomes and social mobility of socially disadvantaged children in a cost effective way.

Manganye, Nelson Nyiko

Indigenous Tsonga Children's Game-songs

Jorgensen (2003) suggested that music education researchers need to focus not only on the formal and informal musical learning in western societies and cultures, but to include the full global range of popular, world and indigenous musics in their studies. The rich and diverse global musical heritage should be preserved for posterity. Global music should be collected and notated/recorded for the world to be able to appreciate and perform it. The aim of this study was to collect and study indigenous Tsonga children's game-songs. After a thorough study of 18 game-songs, which were collected in Limpopo province (in the Giyani and Malamulele regions), ten game-songs were selected and notated (in dual notation, i.e. staff and tonic sol-fa notation). A book of indigenous Tsonga children's game-songs, together with a DVD was ultimately produced. The study will contribute towards preserving the indigenous music and games of the Tsonga people for the coming generations. Moreover, it will add to the available repertoire of indigenous Tsonga children's songs and games. Now a wide public will also be able to appreciate, read and perform these indigenous Tsonga children's game-songs. A workshop will be held at the 2012 ISME conference where attendees will be able to appreciate and perform five indigenous Tsonga children's game-songs from this study.

Masopust, Katalin

Bartók Béla Music School Vác, Hungary

Preparation for Physical Movements in Cello Teaching

Performance of instrumental music is undoubtedly connected with movement and physical condition. Playing an instrument belongs to one of the most complicated human movements. Playing an instrument develops many kinds of abilities, nevertheless one needs to have different skills at the beginning of the learning process. In the preparatory class of the music school pupils learn theoretical subjects; the physical and manual preparation is however totally neglected. They spend a lot of time with acquiring the playing technique on the musical instrument and many of them suffer from occupational diseases. The work capacity care system of the Kovács-method consists of a special movement system and of a versatile program concerning the way of work and life. This pedagogical system was elaborated by Dr. Géza Kovács and Dr. Zsuzsanna Pásztor from the 60s onwards in Hungary. The musical movement preparation system of the Kovács-method is complex. It considers the whole human organism. Its aim is to create the physical background for playing an instrument. By means of special movements it develops the necessary strength and skill of the muscles, improves the circulation and the respiration, and cultivates the neural control and hormone system. Additional tasks of musical movement preparation system in the Kovács-method are to prepare the sensory organs, to evolve the independence fingers, to develop the mobility of wrists, elbows, shoulders and legs, to develop speed, to teach rotation, the independent movements of the hands, the ability of micro rests and adaptive movements, and to strengthen the hands. The most important tools of movement preparation is the balloon, the ball, the small ball and the skipping rope. By involving the whole body, the intensive movement performed prior to a lesson, practicing or a concert, refreshes the organism by reviving the respiration and circulation. After some exercises one can play an instrument more successfully: the position of the body gets better, more blood will be

transferred to the hands, and attentiveness improves. Regular exercises strengthen the human organs and the cardiac function. Lungs will be stronger, blood flow to the muscles will be improved, and adaptability of neural and hormonal control will increase. Physically fit people are much less likely to get sick during stressful events. These factors ensure the load ability of the human body and help to prevent occupational diseases.

Mayerovitch, Robert

Baldwin Wallace University Conservatory of Music

Physics, Physiology, Psychology: Musical Wellness Through Understanding and Integration

Among music students, pianists in particular can get easy gratification producing a full range of pitches without effort but also without sophistication, control, comfort, rhythmic accuracy, tonal beauty, or artistry. As in verbal expression, persuasiveness can be limited by lack of vocabulary or lack of fluency. Even teachers of young students need to understand and be able to communicate basic elements of how an instrument works, how we interact with it and how we command its optimal voice. We also need to know our bodies, sharing how we bend, rotate, flex, and extend, and what parts of us provide locomotion, repetitive ease and speed, strength, or agility. In preserving the health of our students we must stress gestural freedom and dependability. We must also encourage healthy attitudes and share ways to identify negative stresses. This workshop encourages a common sensical strategy for teaching these concepts. How a piano produces a range of dynamics can be simply demonstrated. How a pianist can cause that piano to act appropriately similarly requires only a clear discussion of often misunderstood but basic concepts. The score too can be a source of unnecessary confusion. Composers group notes for beaming and metrical convenience; but these note arrangements may have little to do with the way the notes can be grouped so as to optimize execution or flow. Once felt compellingly with mind and body, these simple discoveries result in lifelong retention, since the underlying principles are clear and duplicable. The body has its own natural tendencies, yet the age old philosophical war between mind and body can have crippling consequences when musicians force uncomfortable or even injurious behaviors from their bodies when their musical iron wills bully their own physical beings. Music students also often tend to have sensitive psyches, and positive encouragement doesn't suffice in building their self-reliance and confidence. Students send different versions of themselves to practice sessions, lessons, and concerts. They need to be provided with strategies to encourage these aspects of themselves to recognize one another, befriend and learn from one another. Integration of physical and mental strategies requires clear foundational principles and thorough, confident, and calm belief on the part of the teacher. This session will share mnemonically vivid analogies to aid in retention of important wellness principles. It will also include an aphorism-based handout to encourage simplicity and focus in musical teaching and learning.

McCord, Kimberly

Illinois State University

Jazz for Children

This proposal is for a workshop in the jazz SIG track. This is a hands-on session that will focus on developmentally appropriate strategies for teaching jazz using classroom instruments. Activities that will be included will feature ways to teach jazz improvisation on instruments and also through scat singing, teaching swing and ways to engage young children in jazz through listening and movement.

McMillan, Ros

The University of Melbourne

Improvisation: An Essential Aspect of Everyone's Musical Learning

Many students would like to improvise but have no idea how to begin. Even advanced performers often quail at the thought of playing anything other than notated music, thus, denying themselves

one of the best ways of enhancing technique and expressiveness as well as helping to develop an understanding of musical style. One reason that students are unable to improvise is because so many of their teachers have few ideas on how to approach this activity. As a result, this practice is denied to a vast number of musicians despite being one of the most effective ways of developing students' musicality. One of the greatest musical skills that can be acquired through improvising is the development of aural ability. There are few activities that require more careful listening than improvisation, both in one's own playing and, in a group setting, to the sounds of fellow musicians. Improvisation is not something to be feared but an activity that the least experienced "beginner" can enjoy. Advanced players, too, can discover the empowerment of creating their own sounds, an experience that the late Jeff Pressing, a renowned authority on improvisation, described as "magical and self-liberating" as well as providing the "clearest, least-edited version of how we think, encoded in behavior". Forum participants are encouraged to bring a tuned instrument – everyone could slip a tin whistle into their luggage and everyone has a voice – in order to discover how the simplest one-note concepts can be developed into substantial solo improvisations using a variety of stimuli, including words, graphic notation and abstract paintings. It is to be hoped that through taking part in this workshop, participants will discover how they can develop their own improvisation skills as well as how to encourage their instrumental students to adopt this activity as part of their regular practice schedule.

Misenhelter, Dale

University of Arkansas

Teaching and Learning Music Elementally, Mistakes Allowed

This session will suggest that communicating and modeling elemental musical ideas to students is of paramount importance, with example concepts and activities being demonstrated in the course of the session. Using a variety of symbolic pitch (solfege and other sequential steps to literacy labeling) and rhythmic systems (mnemonics, body percussion, and a variety of elemental counting techniques) will allow children to discover their own pathways to musical learning and ability. Helping students achieve success requires that we as teachers recognize and access appropriate materials (folksongs, for example), and that we are comfortable modeling and providing clear suggestions toward exploratory performing experiences. Gaining a comfort level in this "elemental" communication may require experience beyond that which we personally were provided as students and in our own teacher training, as well as a certain tolerance for vulnerability (making mistakes, taking risks) in front of others. The session will include demonstrations of imitative techniques in both tonal and rhythm work applicable with upper elementary and secondary students, where strict method book and technical performance emphases are often the norms. Selections to be modeled in the session will include Native American and African American folk musics. Imitative call and response and simple improvisational patterns will be explored. An implicit question raised and discussed in the session will consider the notion of "personal validity" in teaching only what we have actually experienced ourselves. To paraphrase a popular icon of American culture, Mark Twain is often cited as saying "It's not what we don't know that gets us into trouble, it's what we know for sure … that just isn't so." Session participants will encounter the question that perhaps we have come to accept too easily the widely assumed content of a very traditional "literacy first" priority in many school-based music programs - indeed, much of it largely unchanged for decades. Teachers can provide a safe musical learning environment, and we can lead students to try many approaches, even allowing them the freedom to get things "wrong" along the way.

Mitchell, Annie K.

Southern Cross University, Australia

Harmony and Ensemble Direction: Arranging Advanced Harmonic Concepts in Contemporary Repertoire

The theoretical background of this teaching demonstration/workshop "Harmony and ensemble direction" addresses aesthetic and pedagogical issues involved in fostering an understanding of

advanced harmonic knowledge through arranging of contemporary music repertoire. It advocates the relevance of advanced harmonic knowledge in contemporary music practice by exploring its application to contemporary repertoire arrangement, ensemble direction and contemporary performance practices. The purpose of "Harmony and ensemble direction" is to: 1. apply contemporary and jazz chords, voicings and harmonic vocabulary to arranging repertoire; 2. demonstrate strategies through which advanced harmonic concepts, vocabulary and arranging may be taught using contemporary music repertoire; 3. demonstrate ensemble direction practices that facilitate the performance of contemporary repertoire; and 4. develop in musicians, composers and educators, the harmonic knowledge and expertise in its application that may assist them in supporting sustainable careers in the music industry and teaching profession. The methodological framework for "Harmony and ensemble direction" is the discussion of aesthetic and pedagogical issues relevant to the role and function of harmony in contemporary music, followed by a demonstration of the application of advanced-level harmony to contemporary repertoire. Participants will engage in techniques of reharmonizing repertoire, arranging complex harmonies for voices, and creating new arrangements of standard repertoire into contemporary genres. In the workshop, a popular song will be reharmonized to demonstrate the application of jazz chord vocabulary, jazz voicings and chord substitution techniques. The melody will also be harmonized for four vocal parts. A rhythm section accompaniment will then be added to this arrangement to place the piece in a different musical genre. Participants will be invited to sing or perform these parts. Knowledge of advanced harmonic concepts, arranging techniques and ensemble direction are necessary skills for the performance and composition of complex contemporary music styles like jazz, funk and fusion. They are also vocational requirements for music industry careers such as session musician, theatre orchestra member, big band performer, film scorer, choral arranger and music teacher. Music educators need to be competent in contemporary music theory and arranging techniques and proficient in ensemble direction and contemporary performance practice.

Morales, Alex
St. Matthew's Parish School

Every Drop in the Ocean Counts: Making the Most of Thematic Teaching in Preschool Music

The trend in early childhood education is to teach thematically, that is to use a specific theme over a period of 1 to 3 weeks to teach a variety of science- or social studies-based concepts. The themes range from a variety of topics, both universal, such as Family, Animals, the Five Senses, and indigenous, such as Holidays, Weather and Seasons, Habitats. In Los Angeles, a thematic study of the Ocean allows children to explore and learn about a local and important habitat. I use several Ocean-themed musical activities to develop the children's musical skills. I read children's literature, for example, "Is This a House for Hermit Crab?" and we intersperse a simple song throughout the book to expose them to and to lay a foundation for AB form. We sing songs like "I Went Down to the Beach" whereby the children add percussive texture using seashells, sand blocks, and rocks. We play singing games, such as "At the Bottom of the Sea", whereby children experience movement and singing simultaneously. The children listen to and discuss Saint-Saens' "Aquarium" and then create movement to the music with the aid of a fish stick-puppet. The children listen to, describe and play an Ocean Drum and imitate the movement of waves with various parts of their body. They also have an opportunity to "create" their own ocean drums using small hand drums and beans. Students create musical patterns using various ocean animal picture cards, for example "fish" and "dolphin," which they then chant and later, play on non-pitched percussion. In my role as an early childhood music educator, it is important that I provide lessons that develop the children's musical and creative skills as well as lay a foundation for future musical experiences and learning. In addition, by providing musical activities that relate to a given theme, I am supporting the teachers and enhancing the students' knowledge. The purpose of this workshop is to demonstrate effective ways of using thematic teaching to further both the classroom and music teachers' learning objectives.

Morton, Graeme

University of Queensland, Australia

To Glee or not to Glee: Choral Music Education's Contemporary Dilemma

Contemporary music is valuable within music education in providing involvement and agency for developing musicians. Yet, for choral directors contemporary music often presents a dilemma. To sing contemporary popular music, while it develops musical skills, may not develop a rich understanding and experience of profound repertoire. It often draws attention to the performance and away from the music itself. Nor will it teach the student singer that choral music is an ART rather than merely an ACTIVITY. Yet contemporary art music, for all the richness of the experience, can be seen as problematic. It can pose technical and aesthetic problems which may be daunting for the conductor. In pondering the place of contemporary art music in the choral program, note the challenge to us from Daniel Moe who famously asserted "If you can't find any literature from this century that really excites you, seriously consider changing professions." Also, be inspired by the following realization that the greatest children's choirs in the world have one thing in common – they all embrace contemporary art music. Contemporary art music is in fact a road to choral excellence. In this workshop, the presenter will draw on over three decades of championing contemporary music in the student choir, to demonstrate strategies and approaches to introduce singers to this exciting and diverse area of repertoire. Participants must be prepared to sing in the workshop, to actively participate, and to have fun. This is an opportunity for choral educators to become comfortable with sounds and repertoire from contemporary art music from various traditions. And who benefits from a journey into contemporary art music? 1) Your choir, whose thrill of the new is energizing to all. 2) Your individual singers, whose aural skills are considerably developed and whose sense of repertoire is extended and developed. 3) Your student composers, who see the way to escape the tyranny of the past in their own compositions. 4) You as a conductor whose own musical journey is nourished and enriched.

Morton, Lynne D.

Belmont High School and Surf Coast Secondary College

The Listening Journal Approach

The presentation format will include a PowerPoint presentation, and a practical workshop on how to implement the Listening Journal approach in the secondary classroom (12 – 18 year-olds). This demonstration/workshop was presented at the aMuse conference in Victoria Australia, February 26 and 27, 2011. Lynne is an experienced (27 years) practitioner in the classroom. In Victoria, Australia, the revised VCE (Victorian Certificate of Education – approx. 17 & 18 year-olds) secondary curriculum developed two streams, Music Investigation and Music Performance. Previous and current examiners' reports detail the lack of understanding by many students of the elements of music. This workshop aims to give teachers a Listening Journal approach that highlights a variety of musical elements and builds on student knowledge progressively throughout the year, to bring depth of understanding with the elements of music. The Listening Journal approach combines the skills and knowledge needed for several outcomes, including Music Investigation Outcome 1: Investigation 2011 VCE Study Design: On completion of this unit the student should be able to demonstrate understanding of performance practices, context/s and influences on music works. Key skills includes the ability to apply aural and theoretical knowledge to identify, describe and discuss ways in which elements of music are characteristically treated in the sample of works. Key knowledge includes: 1) stylistic characteristics, musical structures and textures, and use of other elements of music in selected works as they relate to the focus area and 2) ways of achieving purposeful shape in music through artistic variation of expressive elements of music, including tone quality, tempo, phrasing, articulation, dynamics and texture.

ABSTRACTS

Nazar, Naser

Pars Music School

Mobarak Bad

The piece being presented, "Mobârak bâd", is one of the most popular Iranian wedding songs and is composed in "CHAHARGAH" mode. Iranian Classical Music is based on 12 modal systems.   There are 7 Dastgah (SHOOR – MAHOOR - CHAHARGAH- SEGAH-RAST PANJGAH-NAVA and HOMAYOON) and 5 Avaz (ABOO ATA- BAYAT TORK-AFSHARI-DASHTI and ISFAHAN), considered as branches of some Dastgah's. Each of the above contains specific patterns, regarding the intervals, and is creating different listening atmosphere. There are two symbols used for presenting quarter-tones: 1. Koron, a note lowered by nearly a 1/4 tone and 2. Sori, a note raised by nearly a 1/4 tone. In this session, you will hear the sound of the new quarter tone bars (Koron) on the Orff instruments designed and tuned especially for performing Chahargah mode. During the presentation participants will experience the Iranian percussion instruments Tombak and Zarb-e Zoor-Khaneh while moving to Zoor-Khaneh (Iranian traditional sport). Participants will explore the barred instruments with quarter-tones, learn the melody and lyrics of the B section with echo, find different ostinati based on 6/8 rhythm on C and G, and play the ostinati for the A section and play the melody for the B section. Dance will also be incorporated into the presentation as participants will learn the dance in the circle and combine the dance with music.

Nel, Zenda

University of Pretoria, South Africa

From Boring Lectures to Active Participation

Teenagers usually do not prefer Classical music and often refer to it as "boring, dusty old museum pieces". Although I have found in a research study that teachers from black cultures in South Africa were also initially very skeptical towards this music genre, their attitude towards it changed after they were exposed to it through active learning. It became clear through this research that the passive training methods that are used at university and school level to expose students and young learners to this musical style does not do much to promote classical music in a way that it will excite and interest students. Traditional teaching methods in which educators talk and learners listen still dominate school and university classrooms. Not all learning is inherently active and it cannot be taken for granted that students are actively involved when they listen to formal presentations and lectures in the classroom. The lectured type of presentation of classical music to learners could be the reason why they are often negative about this musical style. It is often required from learners to merely sit still and follow listening guides or fill in listening questionnaires, which is not always a very exciting experience for them. When learners are fully and actively immersed in the listening process, they are doing much more than merely listening to a piece of music. In this proposed workshop the delegates will practically experience how the integration of storytelling, dramatization, creative dance movements, costumes and instrumental play could be used to train teachers in an active and fun-filled why. All these components are used as educational tools to scaffold the learning process. The educational value of this methodology is that learners become involve in an active listening process where they constantly do things and think about what they are doing, instead of just listening to a lecture about classical music.

Nielsen, Lance D.

Doane College

Reaching Beyond the Walls of the Music Classroom: Distance Learning in Music

Distance education is not a new phenomenon in the field of education. Originally referred to as correspondence education, this type of educational method provided a vehicle for instruction that included having printed materials sent by regular mail service between a student and teacher. The technology-based distance education utilizing audiovisual devices began to appear

in American schools in the early 1900's. With the advent of film, radio, and television, educators were able to use these new forms of communication to extend learning beyond the walls of conventional schools. The Internet revolutionized distance education throughout the 1990s to the present. It provided instant information sharing and flexibility in instructional delivery methods. Course content could be presented online either synchronously–the teacher and student are connected virtually at the same time, or asynchronously–the student and teacher interaction are independent with space and time. Current technologies continue to provide new and exciting opportunities to learn in online or blended learning environments. However, Rees (2002) noted that music educators have been slower than educators in other disciplines to explore distance education. Imagine an orchestra being rehearsed by a guest conductor that lives five hundred miles away. Consider the possibilities of providing virtual music resources and enhancement activities to students outside of a music rehearsal. Music performance and appreciation classes have typically followed the rehearsal model in which music instruction happens face-to-face in a large ensemble room or music classroom. However, if a student that lives in a remote rural area or in an urban school setting in which music is not offered, distance learning might be the only opportunity to receive music education. The purpose of this workshop session is to explain and demonstrate a variety of online and distance learning formats that will aid in the development of synchronous or asynchronous learning opportunities for elementary and secondary (K-12) music classes. Virtual and blended learning will be defined as well as the benefits of both types of learning scenarios. The following components of online/distance learning in music will be demonstrated: 1. Educational portals, such as Blackboard and Moodle; 2. Interactive websites including blogs, wikis, and discussion boards; and 3. Distance Learning platforms using Internet or satellite television. In addition, examples of effective teaching and assessment strategies for distance learning in music classes will be discussed.

Norgaard, Martin

Georgia State University

Improvise with Your String Students

Early musical experiences such as Orff-based ensembles often include improvisation. Yet when students later move to an orchestral instrument, improvisational skills are often not developed further. Instrumental students may prefer therefore to improvise on melodic percussion or guitar and not on their main instrument (Burnard, 1999). There are several possible reasons. Is this because creativity as it relates to instrument posture is inevitably discouraged? Posture is usually a large component of beginning instruction on any orchestral instrument that does not allow for creative input from the student. Is it because improvisation within classical music disappeared starting in the mid ninetieth century and is therefore rarely taught in traditional classically-based instruction today? Or is it because most pedagogical materials concerning improvisation are based in the jazz idiom? Using a demonstration string group in which the students have little or no experience with improvisation, the clinician will demonstrate improvisational learning activities within the context of a jazz string orchestra piece. Students will successfully accomplish improvisational tasks related to architectural aspects of improvisation as opposed to tasks designed to teach tonal improvisation in multiple keys. Novice jazz improvisers are often presented with overwhelming theoretical material resulting in a focus on individual note choices. The diatonic exercises in this clinic will allow the student to focus on developing musically interesting improvisations. In one exercise, students will learn to monitor their own output to identify interesting melodic segments that can be incorporated in the ongoing improvisation. In another exercise students will focus exclusively on melodic contour and range. A logical sequence of approximately ten such activities will be presented during the clinic. The exercises are based on the clinician's research on the thinking of artist-level jazz improvisers indicating that individual note choices are made below consciousness allowing the player to focus on architectural and interactive processes. Though rooted in the jazz idiom, these exercises can benefit string students whether used in traditional classical lessons,

in the orchestra classroom, as part of Suzuki group classes or as creative activities in a string methods class. The musical explorations of the young child can continue on the student's main orchestral instrument after basic posture has been established. The commonly cited fear of improvisation by classically trained musicians can easily be overcome by integrating improvisational exercises in orchestral instrument training.

Noulis, Christos
Birmingham City University

Somatic Education and Music Performance

This workshop will inform members on the application of the basic principles of methods of somatic education to the learning, practicing and performing routine of music students, teachers and soloists. The ultimate aim of applying these principles is to prevent and restore to health any existing musculoskeletal injuries accompanied by resulting psychological repercussions and to educate on a physical and mental level. A presentation of three methods of somatic education, Restorative Yoga, the Alexander Technique and the Pilates Method will be followed by a brief analysis of the similarities and differences in principles, theory, practice and application.The central focus will be on the constructive impact of somatic methods in music practice and performance. This will be explored through practical application and experimentation with audience and/or pupils (pupils arranged by the presenter). To conclude, implications of inclusion of somatic methods in music curricula worldwide will be noted. A Power Point presentation will include photographic material representative of each somatic method as well as examples of correct and detrimental ergonomic practice and performing circumstances. This material will be accompanied by demonstrations by the presenter of various aspects of movement facilitation during practice and performance, focusing on common ergonomic errors and their solutions. Demonstration on volunteering members and/or students (students arranged by the presenter) will then explore detailed and specialized movement restriction that occurs during practice and performance, followed by facilitation of movement by the presenter through the application of appropriate principles of methods of somatic education. Methods of somatic education, when instructed with integrity and under regulated ethos, can contribute substantially to the physical expression of music conception that occurs in the process of conveyance of music knowledge from teacher to student. The immediate benefits to the basic unit of music education, namely, the music lesson, are healthy practicing circumstances and reasonable technical demands on a student's progress. The indirect benefit is the assurance of the most natural physical and mental creative procedures in order to achieve the full potentialities of a student as a performer and as a musician in general.

Palmqvist, Bengt-Olov
Australian National University

The Refinement of Rhythm: A new, Innovative and Exciting Approach for Learning to Perform Increasingly Challenging Polyrhythm/Cross-Rhythm

Rhythm, most musicians would agree, is the lifeblood of dynamic and vital music making. Yet, regrettably, this subject is often poorly taught and I have found recurring patterns in relation to student deficiencies in the execution of rhythm. Accuracy in the execution of rhythm is vital. It is often the factor distinguishing a stunning performance from a satisfactory one. A rhythmic error is the least forgiving and is often blatantly obvious, even to an inexperienced ear. Rhythmic vitality affects the timing, phrasing, intonation and musical communication of every performance. My publications in "The Refinement of Rhythm" series with supporting CDs presents a new and innovative approach which provides for, not only exercises, but also methodological and musical aspects linked with performance, guiding the student of any instrument through every step to a complete understanding, competency and mastery of rhythmic performance. Each volume also has a separate supplementary publication for Rhythmic Dictation with supporting CDs. Each chapter in respective volume consists of the following sections: a description of the rhythmic concept, preparatory exercises,

rhythmic/melodic exercises, canons and improvisations. The purpose of the workshop is to introduce the participants to the Polyrhythmic/Cross-Rhythmic material and methodology presented in "The Refinement of Rhythm" through a 'hands on' experience by singing and clapping exercises addressing various polyrhythmic figures. Using selected extracts, participants will be exposed to different facets of polyrhythm/cross-rhythm, from the simple to more challenging. The importance of the educational strategy being strongly linked with music making will be addressed. Within this context, the development of rhythm skills is not devoid of, but integrated with the musical experience: the 'feel' of a musical gesture, its sense of direction, grace and movement. The workshop participants will be encouraged to perform selected extracts from "The Refinement of Rhythm" by singing and clapping. A thorough and systematically "step by step" approach will be presented and worked for each new polyrhythmic/cross-rhythmic figure introduced. This will be followed up by the musical application using musical examples. "The Refinement of Rhythm" is a proven tool for successfully developing rhythm skills in music students. By using this practical guide, music educators will be enable to address the challenge associated with the development of rhythmic skills using a methodology that manifests a fresh, unique and comprehensive approach.

Peliskova, Renata

Free lance artist

The Ancient Greek Roots of Eurythmy

Every movement of the soul can be expressed by music, if we have learned to listen to our heart and to accept the silence. In every piece of music we can discover objective qualities - melody (ascension and downswing), rhythm (short and long), measure, acceleration, deceleration, etc. Every person can be guided towards the discovery and expression of these qualities by means of her integral (mental and physical) movement. Both together – listening and movement – can be the medium for developing new and overarching social interconnections. The project can be demonstrated in workshops. The process of personal metamorphosis can come about only through regular practice. During my extensive teaching work as a singing teacher, and in my own work as a performing singer, I discovered that the spiritual background of music and European culture is more and more being diluted. Through my early studies in classical philology and ancient Greek language, I became connected with the practiced wisdom of the ancient Greek mystery schools. This wisdom is by no means outmoded now, but on the contrary, embodies an intrinsic holism that is presently being sought again on many levels, in a new form of consciousness. Rudolf Steiner presented an explicit modern approach to this quality, encompassing all levels. Since this quality of integration requires exacting work and devotion, it cannot be achieved in facile occupations, and Steiner was often misunderstood. In my workshop, I will show and share some basic exercises and guide the participants towards their own experience of specific qualities of music that can be achieved by movement. As a musician, the following questions can be answered in a satisfying way through work in and inspration by Eurythmy: for example musical 'breath', style, tempo, key, really feeling each interval, the need to sing while playing, etc.

Perakaki, Elissavet

Secondary Education, Piraeus, Greece

Let's Play with Greek Traditional Rhythms

In Greek traditional music melody, dance and words go hand in hand. Its rhythms have their origins in ancient Greece, when, these components also played an important role in Greek theatre (ancient tragedy and comedy). These rhythms have influenced the whole creativity of many different music genders in Greece up to now. Composers such as Constandinidis, Hatjidakis, Theodorakis and Plessas have composed songs and instrumental music according to these musical patterns. As a consequence, core activities have been devised using these rhythms in students' music books in Primary and Secondary Education. Within this framework, the workshop aims firstly to help participants to familiarize, understand and feel Greek traditional

rhythms (meter of 7/8, 5/8, 9/8) through creative activities and then encourage them to implement them effectively. It also aspires to contribute to the improvement of teachers' practices. By using traditional rhythms, participants will introduce themselves (warm-up activity). Activities presented will be: rhythmic and melodic composition, listening to different musical genders and body movement. These creative activities will help them not only feel the Greek traditional rhythms' pulse, but also understand the continuity of these rhythms up to modern times. In Greek music, these rhythms are still alive in all musical types (e.g. classical, rock, instrumental, music in movies etc.). All of these activities have been implemented in the classroom. Pupils of all ages and levels cultivate their creativity, critical thinking and personalities. Participants will work in pairs and small groups (3-4 person/group), play with musical instruments (melodic and rhythmical percussion) and dance (alone and in groups). They will communicate with each other, solve musical "problems" and take decisions. These rhythms also exist in other countries and so their implementation will be useful not only for Greek pupils but also for foreigners. Pupils learn to respect their own tradition and culture, as well as to communicate with each other and their musical heritage, to widen their musical horizons and to enjoy themselves. Similar activities can take place, when pupils learn other rhythms and the music instructor wants to connect the past with the present.

Pesch, Ludwig

AIUME.org; Manickam Yogeswaran

A Musical Lotus Pond

"I surely know the hundred petals of a lotus will not remain closed for ever and the secret recess of its honey will be bared." – from Gitanjali by Nobel Awardee Rabindranath Tagore. Indian culture is permeated by synesthetic associations that make learning both enjoyable and (cost) effective. Moreover it fosters concentration and teamwork. The ubiquitous lotus motif symbolizes the aspiration to rise above the ordinary. The presenters work with the motto "Adapting Indian Universals in Music Education" (AIUME); and this in response to the needs of children and music students. Contributions to exhibitions (e.g. Museum Rietberg Zürich and Royal Tropical Museum Amsterdam) complement their artistic and scholarly pursuits: one is a singer, composer and multi-instrumentalist; the other trained and performed as flautist in India, and authored The Oxford Illustrated Companion to South Indian Classical Music. To further the mission of the PRIME special interest group (SIG), and in continuation of earlier presentations (ISME 2006 and ISME 2008), "A Musical Lotus Pond" integrates musical elements with those taken from other subjects. A chapter by one of the presenters, titled "Thinking and Learning in South Indian Music", is included in the SIG-founder's forthcoming book: Cslovjecsek, M., & Zulauf, M. (Eds). Integrated Music Education. Challenges for Teaching and Teacher Training (Bern: Peter Lang).The purpose of this project is probing the depths of Indian sounds and symbols both for their interdisciplinary potential and intrinsic value. We pool musical, visual and numerical motifs. Sounds, hand gestures and movements link two school subjects within a single session; and more subjects wherever this approach lends itself to being integrated into a curriculum. The "Musical Lotus Pond" is a biotope where beauty flourishes in unexpected ways. Each participant embellishes a sheet of paper containing numbers and shapes. These form the basis for musical activities. At the conclusion, the sheets are folded into small cones resembling the "school cones" traditionally used to entice European children to attend school. Children will spontaneously share their experiences with peers and family members. Analytical thinking, self-expression and teamwork are cultivated. For this purpose, motifs derived from Indian music are combined with those belonging to subjects as diverse as visual arts, geography, biology, physical education and maths. "Pure maths is a religion and in the East, valued for more than merely its technical application." – Novalis (1799)

Peterson, Nicholas

Insight Music Education Australia

Mastering Rhythm

In this session, Nick Peterson introduces rhythm reading and dictation, a pioneering resource empowering students with the ability to effortlessly decipher and transcribe rhythms. A common problem: So much time is wasted when music students learn new pieces 'note-perfectly', but with rhythmic errors. Frustratingly, teachers must correct the misinterpretations of familiar, yet previously treated rhythmic ideas, while students have to tediously relearn pieces. But unlike computers, which conveniently have a delete button, students cannot wipe the slate clean when starting again. Relearning means that they must battle against the incorrect aural expectations and unshakable physical habits, fused and indelibly imprinted in their mind and body. Moreover, the success of these subsequent attempts is not guaranteed. The simple solution: The whole problem can be evaded if students do not make rhythmic errors in the first instance. Based on psycholinguistics (which studies the reading and writing of language), rhythm reading and dictation is an innovative, graded program giving students the ability to read difficult rhythms instantly, accurately, fluently and confidently at sight. Producing flawless first attempts, backtracking is converted into forward progress, and frustration is replaced with fulfilment. In this inspiring workshop, Nick shares unprecedented results, and reveals how the wonderful aspirations can indeed become a reality for all. As rhythm is universal to all musicians, this workshop is relevant to music teachers of any instrument or voice.

Pudaruth, Santosh Kumar & Pudaruth, Kamladevi

Mahatma Gandhi Institute

Hindustani Classical Vocal Music: An Introduction to Voice Culture, and the Concepts of Bandish, Raga, and Tala.

Indian Music or "Sangita", which refers to both the science and the art of singing, playing musical instruments and dancing, is one among the oldest Music and Dance traditions in the world. Its origin can be traced to the times of the Veda-s (large corpus of Hindu sacred texts), around 2500 BC. From this period onwards up to the 13th century, Indian music has remained as one system, though it has developed through its interaction with different cultures over time, until it bifurcated into Hindustani and Karnatak systems of music, which are now heard and practiced primarily in the north and south of India respectively. Of all the arts, which originated and flourished in India, Indian Music and Dance are considered as the main intangible cultural heritage and expression. This workshop aims at introducing the main concepts and ideas which underpin the art of vocal music (Gaayan), namely; voice culture, forms, melodic matrix and time cycles. An understanding of these will pave the way for a better grasp and appreciation of this unique art form. After the initial introductory part, the workshop will unfold with a demonstration of the basic vocal exercises appropriate for voice culture in Hindustani vocal classical music. This will be followed by a discussion on the two types of forms, bound and unbound, and a practical demonstration of some common forms of singing, namely, Sargam, Dhrupada, Khyal and Tarana. The concept of raga, as melodic matrix, and tala, as measurement of time in music, will also be taken up for discussion and demonstrated practically. This segment will also be enriched by a reflection on the place of improvisation in Indian music, and the main types of improvisational techniques, namely; Alap and Tana. We expect attendees in this workshop to participate fully in the practical demonstration and to come out with a clear understanding of the main concepts of Indian music and, above all, a thirst to know and do more for cultural and spiritual development, besides entertainment. This workshop will be supported by a PowerPoint presentation and audio-visuals materials.

Quindag, Susan

Bob Jones University

Physical Fitness for Music Educators: A Prescription for Injury Prevention

All of us benefit from living a healthy lifestyle that includes regular physical fitness activities. This is particularly true for those of us who are music educators since we are required to perform as musicians, conductors, project managers, administrators, and sometimes "psychologists" in a high pressured work environment. Regular cardiovascular exercises such as power walking, jogging, or dancing enables us to perform high energy musical activities and minimize tension in order for us to use our muscles efficiently. Appropriate core exercises such as crunches and planks enable us to stabilize our bodies and develop physical balance that is essential when performing an instrument, singing, or conducting. Proper strength training enables us to increase physical strength, become kinesthetically aware, and even allow us longevity in performing music. Ultimately, if done well, a regular fitness program can become a "prescription" for injury prevention for both ourselves and our students. Although we understand the value of regular physical fitness, the time demands in the music education profession may prevent us from adopting a regular physical fitness program. Furthermore, some may not know how to develop the most appropriate fitness program for music educators or even how to begin. Therefore, the purpose of this interactive workshop is to present a basic physical fitness program for music educators as well as musicians based on collaboration with certified fitness trainers. During this workshop, research will briefly be presented regarding the effects and relationship of physical fitness and musicians. We will also suggest cardio exercises that elevate the heart rate to aerobic and anaerobic levels, and possible activities that can be incorporated while teaching music. Furthermore, we will explore why core development is essential when performing music and suggest various exercises that increase balance and aid body alignment. We will then discuss various methods of total body strength training and make suggestions that target specific upper body muscle groups in order for instrumentalists to prevent injury. A final discussion will ensue regarding the psychological relationship between endurance for athletes and musicians, and how their attitudes and approaches toward competition can be practiced by music educators and musicians. For this workshop active participation is encouraged.

Running, Donald

The Breadth of Breath: Conducting Gestures with Expression and Specificity

Expression and specificity lie at the core of conducting technique. The gestures employed by a conductor should offer precise musical instruction and information to both ensemble and audiences alike. The basic technique of conducting (patterns, cues, fermata, etc.) has been well-established and well-documented in multiple texts and methods. But how does one train their gestures to be imbued with the emotional and musical qualities that truly represent the conductor's intention and interpretation? This hands-on workshop will explore improving and developing two qualities of successful conducting: specificity and expressivity. This will be accomplished by connecting conducting gestures to the simplest, most efficient, and most universal facet of human communication. It is how we breathe, not through words, movements, or facial expressions that we truly communicate emotionally. How we breathe will always be able to tell more about our intentions than what we say or how we gesture. And with a few simple exercises, control of our breath and its use in augmenting our movements will lead to immediate improvements in one's ability to convey musical intention non-verbally. This session will begin to develop, through simple and practicable exercises, a basic understanding of how we as conductors use our breath. More specifically, this session will also explore training in use of breath to infuse conducting gestures with greater and more specific emotional and musical information. Participants will have opportunities through experimenting with connecting breath with gesture in solo exploration, duets, and small ensembles. Conductors will find immediate improvement in their communications with both their ensemble and their audience.

Ruthmann, S. Alex; Greher, Gena R. & Heines, Jesse M.

University of Massachusetts Lowell, USA

Real World Projects for Developing Musical and Computational Thinking

Music and the arts are engaging contexts for students to learn, integrate and apply computational concepts and thinking strategies. With the recent boom in the development of web-enabled, personal, and mobile technologies in the consumer marketplace, new jobs in fields such as video game design, interactive media and social media technologies are emerging requiring experience, competency and fluency in both musical and computational thinking. At the tertiary level in the US, few computer science programs offer the specialized training in music, and few music programs offer the computational foundation needed to prepare graduates for these emerging careers. To help address this challenge, we were awarded two National Science Foundation grants to develop interdisciplinary curricular modules and models of collaboration for use in tertiary general education and upper level music and computer science courses. Recently, we have also extended this work to K-12 and community music education contexts through collaborations with middle and high school students and teachers as a means of creating new career pathways into computer science and music. Our demonstration will begin by sharing our process of interdisciplinary collaboration, followed by exemplar integration projects and examples of student work integrating musical and computational thinking developed through our research. For the past two years, our primary environment for exploring musical and computational thinking has been through the Scratch visual programming language developed at the MIT Media Lab - http://scratch.mit.edu/. Scratch was originally conceived as an interactive environment for children and young adults to learn programming and computing concepts through developing interactive animations and games. Members of our research team have worked closely with the developers of Scratch to further refine and extend its interactive musical capabilities. As a result, middle, high school and undergraduate students in our courses and community music workshops are developing their own electronic musical instruments, composing environments, games and other interactive projects including new sensor-integrated performance controllers. These projects were designed to reflect the real-world collaboration skills, disciplinary and interdisciplinary understandings needed in the development of music and arts technologies today and in the future. This research is supported by the National Science Foundation under Grant No. 0722161, "CPATH CB: Performamatics: Connecting Computer Science to the Performing, Fine, and Design Arts" and Grant No: 1118435, "DUE: Computational Thinking through Computing and Music."

Savvidou, Dina[1] & Fytika, Athina[2]

1. University of Nicosia, Cyprus; 2. Ionian University, Greece

Hand Rotation for Pianists and Its Contribution to a Musically Inclined and Technically Independent Left Hand

This workshop will demonstrate a teaching methodology for left hand rotation using standard piano repertoire. The topography of the keyboard promotes equal facilitation in both hands, although the principal melodic lines normally lie in the upper register. Historically, pianists have shown a natural inclination to over-develop right hand dexterity, for both physiological reasons and repertoire requirements. This technical imbalance has motivated the composition of hundreds of pieces including some of significant musical value. Thus, attention to proper rotation is important for a vast amount of repertoire of all genres and levels and it is a major issue in the field of piano pedagogy that requires special consideration. This workshop will identify several works excluding etudes or other similar material that may be used to teach good left hand rotation in the context of interpretation. The pieces discussed will each require a specific type of left hand rotation. Each piece of the selected repertoire will serve as case study, where the specific rotation matter will be isolated and analyzed based on anatomical, motor-kinetic, and touch and sound control basis. The importance of rotation lies in the combination of diverse muscular motions required for several technical demands such as broken and rolled chords, alberti bass, arpeggiated figures and so on. The detailed presentation of the above-

mentioned factors will include an array of means: diagrams, muscle- movement measurements, and live or video demonstration, while handouts of the examples discussed will be provided to the participants. This analytical approach aims to initiate discussion among workshop participants who will review a number of possible pedagogical approaches that ensure left hand independence through comfortable and healthy playing, maintaining a continuing interest for each piece's musical qualities. These approaches will encompass a wide range of piano teaching tools: imagery, visual and kinesthetic. The workshop will cover all different piano levels selecting repertoire for elementary, intermediate, and advanced students, highlighting the different pedagogical approaches appropriate for each level. The repertoire to be discussed includes Schubert's Waltz Sentimentale op. 50, no. 13 (Elementary level), Dello Joio's II from Lyric Pieces for the Young (Intermediate level), and Fanny Mendelssohn's Melodie op. 4, no, 2 (Advanced level). The methodology can serve a model for targeted technical teaching through selected repertoire in various piano teaching settings.

Savvidou, Paola
University of Missouri
Dance and Play! Creative Movement in the Group Piano Curriculum

The group piano curriculum for children ages 6-9 has historically consisted of the fundamentals of music and basic keyboard skills. Incorporating creative movement in the curriculum provides hands-on experience for all types of learners, fosters creativity, self-expression and solidifies concepts and skills learned. In addition, a fully kinesthetic experience ensures that kinesthetic learners will have more success and caters to the diverse learning needs of other types of learners. This workshop will consist of two parts: a short discussion on incorporating creative movement within group piano curricula followed by interactive movement experiences for the audience. Creative explorations in movement are designed specifically to address the following concepts: 1. Alignment at the keyboard, hand shape and development of healthful piano technique; 2. Rhythm; 3. Dynamics and expressive playing; and 4. Music theory, improvisation, and composition. The movement experiences to be presented in the workshop are drawn from Rudolf Laban's system for analyzing human movement. In the dance world, Laban provided a means for movement analysis and a system of notation for choreography. This system for analysis consists of addressing body parts, relation of body movements to the space around us, and movement quality. A recent study conducted by the presenter has shown that improvement of kinesthetic awareness through Laban Movement Analysis training may dramatically enhance aspects of advanced-level piano performance, such as improved use of the body in terms of efficiency, expressivity and communication. The presenter is now applying these concepts to teaching younger students in a group piano setting. Ultimately this session will begin a larger conversation amongst music educators on how we can integrate movement and music, which are kindred arts, into the teaching of specific instruments, while providing practical suggestions and hands-on experiences.

Shockley, Rebecca P.[1] & Colgin-Abeln, Melissa[2]
1. University of Minnesota; 2. The University of Texas at El Paso
Mapping Music: Strategies to Help Students Learn and Memorize Music More Effectively

The two presenters, a pianist and a flutist who teach at the university level, have long used a strategy known as "mapping" to learn and memorize music in both their teaching and performing. The technique can be used with any instrument or voice, and at any stage of learning, from discovering the "big picture" to polishing the details. The unique ingredient is diagramming the main features of a piece and using this diagram as a "map" for learning the music. Because mapping is a very flexible method, each student can develop their own approach – one that best suits their individual learning style. In this presentation, the researchers will provide background on how each got started as they share the approaches they have found most helpful. The pianist often uses mapping as a first step in learning a piece, or to solve memory problems in specific passages. She finds it helpful to combine mapping with other strategies, including melodic or harmonic reductions, alternative ways of

counting, practicing the patterns in a piece, or studying away from the instrument. In the classroom she uses it in as a preparation for reading or as a stimulus for improvisation. She finds that mapping enables students to learn and memorize music more efficiently and develop their music theory skills in the process. By engaging the mind, and not just the muscles, it can also help reduce the risk of overuse injuries, and student maps often provide insights into how the student perceives the musical score. The flutist asks her students to construct a Memory Map whenever they begin a new piece by writing down overall form, themes, harmonic and phrase structures, and other key elements that will help learning and trigger memory. She considers it a great organizational tool for more efficient practice, and for gaining a deeper understanding of the music. Using powerpoint and musical demonstration, the researchers will share sample maps and applications, as well as discuss ways of adapting the approach to the needs of the performer and the demands of the music.

Soto, Amanda Christina

University of Idaho

Teaching Online Synchronous Graduate Music Education Courses: Teacher and Student Experiences with Various Instructional Methods

Technological breakthroughs in our modern world have changed the teaching landscape that we work in today. It has provided a variety of methods to transmit information to our students, which in turn has changed the classroom experience. Universities are now offering online graduate courses to reach students who have diverse distance and time issues and needs. Peterson & Slotta (2009) found that graduate seminars were well suited for online instruction, because small and whole group discussions present in seminars could easily be mapped onto an online format. In addition, they found that online teaching offers a pedagogical advantage because students and instructor have increased accessibility to all students' thinking about the current topic and allows an opportunity for all students to fully participate with course discussion. The majority of online courses have been transmitted asynchronously through computer-mediated communication (CMC) like Blackboard, discussion boards, chat sessions, recorded video presentations, and email. Bonk and Dennen (2002) warned that asynchronous instruction could make students feel isolated through independent forum postings. Furthermore, they found that live communication via chat is important to online learners who expect immediate assistance, response, and recognition. Providing synchronous online graduate courses allows students to experience a virtual classroom setting in which they can ask questions and participate in discussion with their teacher and fellow classmates. Synchronous teaching that is paired with an asynchronous teaching platform offers the best of both of both worlds.This workshop will explore the various instructional methods of delivering a synchronous online graduate music education class. The presenter will give helpful tips and suggestions that will enable the online professor to be successful on the World Wide Web. In addition, specific attention will be given to the Adobe Acrobat Connect Pro enterprise web conferencing solution that can simulate a synchronous real classroom experience. This program provides a face-to-face environment for all participants and allows the instructor to deliver engaging real-time virtual classes, manage student participation, and even track student's progress. Attendees will learn how to set-up an online course, be able to witness an online class in action, and learn how to utilize the various features that enhance the online classroom experience. Furthermore, past students' perspectives and experiences who have participated with the synchronous online music education course will be presented and discussed. Attendees will also be invited to share their experiences and helpful suggestions.

Sundberg, Ann-Marie

Royal College of Music Stockholm, Sweden

Trumpet Teaching for Young Children

Is it possible for children, at the age of four, to start playing the trumpet? That question was the starting point for a project that we were able to implement through at the Royal College of Music in Stockholm, Sweden. Traditionally, children start playing brass instruments at about the age of nine. The common view is that the students should have grown enough to be able to handle the relatively heavy instruments and that they absolutely should have their permanent teeth before starting

playing. In teaching of other instrumental groups, they look for younger students and try to catch their interest as early as possible. Some of them have already a long tradition of starting at an early age. When I started this project, my wish was that this should be possible even for trumpet teaching. In 2007, I started an experimental group of seven kids, four and five years old. Together, we developed methods and exercises and created a functioning and enjoyable repertoire. Now, four years later, when the project is completed and the activity is permanent, I can present a working method that, in a playful way, gives children a possibility to start playing the trumpet at an early age. Whether your interest is in teaching young children or teaching brass instruments, you are welcome to take part in this workshop and share your experiences with me.

Svard, Lois

Bucknell University, Lewisburg, Pennsylvania, USA

Growing the Musician's Brain: Why and How We are Different

Professional musicians have been studied for at least 20 years as models of brain plasticity, the ability of the brain to change in response to learning and experience. Musicians are a unique population because playing a musical instrument demands extensive motor and cognitive abilities, most musicians have begun study at an early age, and by the time one becomes a professional musician, one has spent thousands of hours practicing. Several brain differences have been found in musicians. For example, the area of the motor cortex corresponding to the hands has been found to be larger in pianists than in the general population, while the area of the motor cortex corresponding to only the left hand is larger in violinists. The corpus callosum, the mass of fibers connecting the two hemispheres, is larger in musicians who began study before the age of 7. Other differences in the brains of musicians are found in the cerebellum, both motor and premotor areas, in auditory-related brain structures, and in visual-spatial areas. Until the early 1990s, the prevailing scientific belief was that, following a critical period of development lasting into the teens, the brain was hardwired and not subject to change. However, it is now accepted that the brain has the capacity to modify its structural and functional organization throughout one's life. The study of professional musicians has been an important component of plasticity research and many neuroscientists have concluded that there is probably no other activity that activates so many neuronal networks or is as cognitively complex as making music. Researchers have studied the brains of musicians to learn more about plasticity in general, but the extensive body of accumulated research has tremendous importance for musicians. Information learned from plasticity research has implications for how we practice and teach, for alternate learning strategies, for memorization, for performance anxiety, for musicians with disabilities and more. An understanding of plasticity is already used as a basis for treatment of focal dystonia, a neurological disorder that affects the lives and careers of a great number of musicians. Perhaps an understanding of plasticity can also lead to prevention of focal dystonia. This workshop will review the current literature related to musicians and plasticity, will address the implications listed above, will suggest strategies for teaching, practice and performance based on current neuroplasticity research, and will touch on the impact of this research on other learning domains.

Swanson, Matt S.

University of Washington

Design Your Own Concert: Approaches to Creating and Composing Music with Children

Do we give our children enough opportunities to create music at school? While research in children's creative-composition activity is long and continuing, music practices in many North American elementary schools tend to focus exclusively on children's sequential development of performance skills. This workshop explores a multitude of practical techniques for facilitating a shift toward creative thinking in the elementary music classroom. Drawing from years of creative explorations at University Child Development School in Seattle (USA) this interactive session will demonstrate how to bring performances to life with original student ideas, increase

student engagement in the process of music-making, and teach foundational musical as well as cognitive skills through compositional activities. Included in the session is a discussion of methods for creating rhythms, melodies and lyrics, and a review of examples of children's work as demonstrative of their musical fluency and invention. Techniques for engaging children in the process of arranging music will also be explored. The session will present possibilities for projects with children, including composing and recording a whole album, designing a concert of original music, and composing music to be played by a professional jazz band. Suggestions will be offered for connecting the music curriculum with the general all-subject classroom by turning classroom topics into songs. The workshop will conclude by exploring how such creating-composing activity strengthens the relevance of performances and the music curriculum as a whole.

Teachout, David
University of North Carolina at Greensboro
Team-Based Learning in Music Education

Contemporary times are characterized by global interconnectedness and the imperative that many constituencies be given egalitarian consideration when addressing critical issues. Often, however, music-learning settings are facilitated from a teacher-driven, top-down, positivist perspective. This workshop presents a teaching process (i.e., Team Based Learning) providing music teachers first-hand experience with a student-centered learning approach. Team Based Learning (TBL), a specific instructional strategy supporting the development of high performance learning teams, helps students learn content from fellow team members as well as from the teacher. Further, students quickly discover that their success is dependent upon their ability and willingness to consider the content being learned from the rich and varied perspectives that exist in each team. A typical TBL course includes several units, each on a particular topic and lasting several weeks. Students engage the first of a five-step Readiness Assurance Process (RAP) by reading content in preparation for the work to follow. In steps two and three, students are tested individually on the material, followed by the same test in teams using the Immediate Feedback Assessment Technique (IF-AT) and engaging in discussion necessary to reach consensus for answers to each question. Students are made aware of their individual and team test results during the IF-AT procedure. Subsequently, teams may appeal items they missed. The appeal process drives students immediately back into content they did not understand in pursuit of either clarification or support for their appeal. The RAP concludes with a brief presentation addressing any confusion about misunderstood concepts. Next, teams are given group application exercises that include increasingly difficult problems, culminating in a final complex team application exercise. Students move on to the next unit repeating the cycle, but integrating previous content with new course material. The interdependent sequence of in-class and out-of-class activities, while moving through preparation, application, and assessment phases, constitutes the distinctive instructional strategy of TBL. The workshop method will include an explanation of TBL followed by an undertaking of the RAP process and a series of application exercises that will allow attendees to experience TBL first-hand. TBL could be applied easily in music-learning settings that require students to develop a knowledge base and use that knowledge in practical applications. Courses such as music theory, music appreciation, and composition would work especially well, while ensemble courses could be adjusted utilizing TBL to facilitate connections among repertoire, history and culture, other Arts content, and areas outside the Arts.

Tenni, Jyrki[1] & Abelein, Ralph[2]
1. Keyboard Accompaniment and Improvisation Specialist; 2, University of Music and Performing Arts Frankfurt
"Could you play this now?" - Surviving Strategies for Accompanying Pop/Rock Songs

Music teachers and pianists are often asked to accompany pop songs or rock classics without an arrangement for the piano. You may have heard the song once on the radio or your piano pupil has

found it on the internet. Where do you go from here? How can a music teacher survive in situations where your playing is expected to sound like a whole rhythm section? What kind of tools could help you? This workshop is based on a modern Finnish-German method used in music teacher training programs. Using original recordings as a starting point Jyrki Tenni and Ralph Abelein will demonstrate how to create accompaniments in different styles - like rock beat or disco - in such a way that makes the piano sound like a rhythm section. When accompanying there are two things more important than others: the feeling for time and the inner ear. The shorter time you have for preparation, the simpler and more "condensed" your ideas should be for accompaniments. Think of your left hand playing the drum beat with the bass drum and the snare drum. Your right hand could combine the rhythm guitar and the singer/melody. Your understanding of different musical styles and their features should lead you here and enable you to create your own accompaniments and variations. The aim of practicing these elements is to develop professional sounding accompaniments that give a steady and clear background for music-making and allow you to find your own ways of creating interesting and inventive piano accompaniments.

Torres-Santos, Raymond
California State University, Long Beach (USA)
Building Musicianship and Literacy through Songwriting
BEngage students to listening to their favorite songs in a meaningful manner while building musicianship and literacy. Participants will learn how to engage students to: learn the components of a song and its creators; listen further from the melody and lyrics; analyze the form and other music elements of a song; learn the syllabic, stress and rhyming considerations of words; write lyrics to a melody; compose a melody from a chord progression to words; compose a melody to words; harmonize a melody; and learn dramatic considerations, such as: word paint.

Trindade, Brasilena Gottschall Pinto
FACESA (Evangelical College of Salvador)
Jam Session Brazil Bahia
This workshop is the result of work carried out weekly by students of the Bachelor's Degree in Music Education from the Evangelical College of Salvador (Bahia - Brazil), the result of their professional practices in various musical groups already established in the Brazilian media market. This sample can represent an example of cultural diversity to be carried through in different educational spaces. With obligatory music education in the basic Brazilian education, as well as with the unconditional support of the Brazilian Association of Musical Education (ABEM), and with the campaigns of international organizations of musical education like International Society for Musical Education (ISME) and American Latin Forum of Musical Education (FLADEM), among others, becomes essential the spreading of popular music practice, which is the result of experience, study and significant research and changes that represents examples of musical making, including the popular context in the university spaces. The general objectives of this session are: 1. To promote an established musical experience in the format of a Jam Session involving Brazilian popular music; 2. To present the styles of music to be worked (Bossa Nova, Frevo, Samba de Roda, Pagode and AfroMusic); 3. To promote experiences with the particular rhythms, percussion musical instruments and corporal performances based in the dance represented by the Brazilian musical styles; 4. To play, in groups, the basic repertoire in the format of Jam Session Brazil Bahia; and 5. To invite the interested parties for the performance-based interaction (music and dance). Interested participants may bring their instruments. Instruments of responsibility of the Proponents: Percussion, Contrabass, Drums, Keyboards, Guitar, Saxophone, Flute, Trumpet, Flugelhorn and varied instruments of percussion.

Van Gestel, Margre[1] & Retra, José[2]

1. O.K! Sing and play; 2. Preschool Music Education Centre Amsterdam

A Song - What's Next?

This workshop is designed for practitioners and teacher-trainers who work in a variety of early childhood music education settings with children from ages 4 months to 5 years. Also researchers may find the information of interest regarding the extensive theoretical underpinning. As a result of an ongoing investigation concerning the improvement and extension of the "Music on the Lap" practice – a Dutch approach to Early Childhood Music Education – a practical tool was created to support the musical learning of young children. A box containing 21 songs specially written for young children accompanied by activity descriptions, short music theoretical underpinnings and general developmental guidelines. The songs are presented on sturdy cards together with illustrations depicting the songs. Together with the arrangements on the accompanying CD these songs can be used in music educations settings and at home. The aim is to provide the participants with practical solutions in order to work effectively with songs in musical learning settings. An important item will be how songs and their corresponding activities can be connected to the (music) developmental level and interests of young children. The participants will be involved actively in order to experience and practice the use of songs: 1. Songs – criteria for choosing songs and appropriate application; 2. Movement – how to connect movement to songs; 3. Objects – appropriate application to support the musical learning process; 4. Theoretical underpinning of the use of songs; and 5. CD – use of recorded music in musical learning settings. As a result of this workshop participants will have been given tools to extend and intensify the use of songs in their musical practices, thereby guiding the children to be co-constructors of their own musical world.

Wayman, John B.[1] & Killian, Janice N.[2]

1. Young Harris College; 2. Texas Tech University

Putting "Know How" into Action: Music as an Integrated Tool for the Elementary/Primary Classroom Teacher

The intrinsic and extrinsic values of music in education have been noted since the ancient Greeks. The unique interconnections that music has to other areas of academia and the opportunity that connection allows for self-expression were recognized. The philosophy of integrating music into other subjects is one of importance and should be carefully considered in teacher preparation. Virtually every American music education unit teaches at least one or sometimes many sections of music for the elementary/primary education major. Can one class possibly give these non-music future teachers everything they need, or will most not use music anyway? In our particular states approximately 30% of school music occurs in the traditional classroom rather than from music specialists; and upon further investigation, we are finding this percentage to be even higher globally. When determining the curriculum of a music course for the traditional classroom teacher many questions arise. What musical dispositions should be emphasized? What should be the content of the ubiquitous music for elementary/primary education major's classes, and in what context? Should the focus be on individual literacy, on how to teach music, or on techniques to integrate music within the curriculum? Should prospective classroom teachers learn to use music as an integrated element to aid in teaching social studies, language arts and other classroom studies? Or is it all about developing positive attitudes toward music? Two colleagues, both from large American universities, will describe their own journey in developing curriculum to address these questions, and more specifically the techniques utilized to transfer "know how" into the active integration of music as an educational tool. The curriculum is approached with the mindset that elementary/ primary teachers are not professional musicians (unless otherwise trained) and should not be expected to instruct as such, but are empowered by the affirmation that music is an integral part of our students' culture and allows for connections that other education tools may not possess. Therefore we will explore strategies to utilize different facets of music in the elementary /primary classroom. Ideas for implementing the integration of music into primary subjects will

be shared through interactive demonstrations and group discussions. The selected methods will be based on positive preservice elementary/primary teacher responses, Le Blanc's Sources of Variation in Music Preference, and elementary/primary students' reactions to implementation.

Wedin, Eva Nivbrant

Royal College of Music in Stockholm

Dalcroze Eurhythmics in Instrumental/Vocal Teaching

Music affects the body and the body affects the music. This natural connection between music and movement can be used as an effective pedagogical tool. In Dalcroze eurhythmics movement is used in two directions: to learn and understand music, and to show and express music. Eurhythmics is a type of music pedagogy for both children and adults, based on developing musicianship, as well as providing a basic understanding of music. Students experience music through movement and thereby gain an understanding for its different elements. Through movement, the body remembers pulse, rhythm, sound, etc., and gains deeper understanding. Eurhythmics complements instrumental teaching through various movement and sensory experiences, and creates a well-rounded musicality, creativity, and artistry. The more senses one engages, the more deeply one understands. By using both sight and hearing, as well as the other different physical senses in teaching, students are given the possibility to work on the same material in various forms. This reinforces knowledge, and increases understanding. Eurhythmics is a method that can be used in various types of teaching, with different ages, different musical styles, and at different levels, from beginner to professional. It is an effective method of music education, and is used in various forms of teaching. When using our bodies in a holistic way as a part of the music and part of the process in learning it also has an aesthetic influence in the way the students later will perform various kinds of music. During the workshop the participants will be given the chance to try various activities, which can take part in an instrumental class, such as: Learning musical content – rhythm, melody, harmony, form; Aural training – through movement; Learning the music before playing – through movement; and Improvisation. Video recordings from teaching at different levels will also be shown as examples.

Wolf, Debbie Lynn

Philadelphia Biblical University

What Parents of Students with Special Needs Want Every Music Teacher to Know

This workshop presents advice for music teachers from parents of students with special needs, collected through extensive interviews with the presenter. Participants will gain greater insight to effectively motivate and teach special needs students through the unique perspective of offered by their parents. Suggestions and examples for successful music-making experiences will be shared through lecture and multi-media presentation, including powerpoint and video excerpts, to enhance music education for all students, but especially for those with special needs. Applications for teaching students with special needs in general music class, instrumental lesson, ensemble rehearsal, and the private studio will be addressed. Motivation for students with special needs must be approached as a continual celebration of small-step progress, while persisting in the climb towards excellence. An emphasis on student achievement rather than effort develops goal-oriented thinking and inspires greater focus and determination. Expanding the music resources and creating new possibilities can promote energy and enthusiasm for students and their parents. Participants will learn specific motivating strategies, music resources, and performance opportunities to successfully engage students with special needs. A positive learning sequence begins with evaluating present capabilities and challenging improvement in increments that are realistic, yet exciting, while providing opportunities to highlight individual achievement in a supportive learning environment. Optimal learning depends on mutual respect and acceptance of the community established in each learning situation. Participants will gain strategies for nurturing a classroom community that encourages perseverance, applauds improvement, and celebrates the unique gifts and abilities of each

student. The fear of failure can be replaced with the thrill of success as each student proudly and effectively contributes to music-making and enjoyment with the support and applause of fellow-classmates and peer tutors. Students with special needs may achieve beyond all expectations when given proper challenges, appropriate instructional opportunities, and inspiration. Music teachers can enable students with special needs to achieve excellence in musical performance by setting appropriate musical goals, encouraging individual accomplishment, patiently persevering, and providing occasions to showcase success. Examples of student achievements will be demonstrated through video excerpts. Participants will leave with ideas and inspiration for promoting successful music performances for all students, and especially for students with special needs.

Xydas, Spiros D.

Troy School District, MI, USA - Oakland University, MI, USA

Composing and Sharing as an Integral Part of a School Instrumental Performance Curriculum

The band students at Baker Middle School (an IB World School in Michigan, USA) compose dozens of original compositions each year as part of their instrumental learning. These compositions are created through various activities and settings including full ensemble, small groups, and individual work, with or without traditional and non-traditional notation. Students regularly use computers and online software to create, save, and listen to their own music. Students' work is shared, taught, refined, performed, and evaluated with and by peers both in class and through online collaboration. These experiences are designed to enable students to develop deeper musical understanding and new insights as young performers. Students in the band ensembles at Baker Middle School also participate in solo and ensemble festivals, honor groups, and secondary ensembles such as Jazz Ensemble and Percussion Ensemble. The Baker Bands regularly receive high recognition at festivals and competitions suggesting that time spent composing has enhanced student learning and therefore their performance level. In this workshop I will share compositional activities and lessons that promote musical creativity in the classroom, develop a sense of agency within students, provide opportunities for authentic assessment, and foster collaborative engagement within the class community as an integral part of a performance-based class. These empowering activities enable our instruction to be more relevant for learners, connecting to their musical interests and engaging them as active musical thinkers while developing strong ensemble skills. This workshop will include video and audio of students creating and sharing their original compositions. Available technology used to support student composing will also be discussed.

Zhou, Danqing Clara

Self-employed

Let's Rock! Teach Keyboard Music Reading Skills through Games, Movements, and Stories

Piano teachers often find it difficult to teach young children (4-6 years old) how to read keyboard music. Explaining the abstract music symbols and concepts theoretically may drive away the curiosity of young hearts. Learning theory is not that satisfying compared to being able to play a song they like. Even when the symbols are designed within some adorable characters or animals, their interest does not last long. On the other hand, children never get tired of playing games. They learn and follow the rules of the game with joy and passion. Can keyboard music reading skills be taught like a fun game? With that thought in mind, combining Dalcroze's Eurhythmics and Orff's Elemental music making pedagogies, a playful and creative teaching approach has been designed and used for over 3 years. Results have shown the young children learn to read keyboard music with ease and joy. Their interests are sustained in learning theory and their potential musical characteristics are stimulated through various activities.In the workshop, the participants will first experience various keyboard music reading activities such as: Body exercise & "Catch the fish" - Movements and songs for preparing reading music

vertically and horizontally; "Who stole the bell and the chestnut?" - Stories for understanding line and space, skip and step concepts; and 3. Building blocks - Games for rhythm reading. Afterwards, the presenter will explain the pedagogy approaches behind these activities. Video recordings from teaching young children reading keyboard music will be played as examples. Also, some simple techniques on how to use Keynote or Powerpoint to make reading games and stories more fun will be demonstrated. An approach that will catch children's hearts should be playful and meaningful to their everyday life. Greata (2006) states that "a music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments, as well introductory experiences with verbalization and visualization of musical ideas" (p.49). By sharing my ideas, I hope to provide some useful and practical tools for piano instructors in studio teaching and inspire instrumental teachers to create a vibrant and meaningful learning experience for young children.

ADDITIONS AND CANCELLATIONS/WITHDRAWALS

The following section contains abstracts that were inadvertently left out of the original Abstracts Book, and a list of presentations that were cancelled or withdrawn after the Abstracts Book had been published. We apologize for any inconvenience.

ADDITIONS

Burkhard, Friedrich

Klangradar 3000: Contemporary Music and Composing in Public Schools

Music Council of Hamburg

"Klangradar 3000" is a joint project within the scope of the Council of Music Hamburg, Germany aiming to strengthen the innovative promotion of New Music. Music instruction will be broadened to include not only discussions about composers from recent centuries, as well as listening to their works and analyzing them, but also practical concepts of composition: Klangradar 3000 and its concepts of composition for school groups offers visits by the composer to the schools, working together with the pupils on site. "Reise 21" (Journey 21) allows pupils to compose on their own and develop their own piece that will then be performed independently by the group in a festive final concert. The focus is on the music of the 21st century (also with use of electronics and/or multimedia), leaving the familiar and established worlds of sound behind. Embedded in the weekly musical instruction and over a period of half a year, each group of pupils composes their own work. The piece will not only be performed outside the school in a final concert, but also as part of a school concert. "KlangWellen" Sound Waves: the teaching composer introduces the pupils to a familiar piece of a well-known composer from the 20th or 21st century with recording and score. The group composes over a period of three months their own piece, which is inspired from the work of reference. They perform their own composition on the same evening and in the same place where the original work is performed by a professional orchestra or ensemble and experience after the live performance of the work they were inspired from. "Klangradar 3000" educates in two respects: composers can learn pedagogic basics from the experienced teachers. Teachers get the seldom occasion to gain further knowledge in compositional pedagogy in the context of their everyday lessons. With this knowledge they can either continue the project after the composer has left. "Klangradar 3000" places emphasis on sustainability: The music of the 21st century takes on central importance to musical instruction and to the interdisciplinary fields of general education schools in a creative way, thereby enriching the curriculum with productive and perception-enhancing measures of future significance. Composing is "expressing one's self musically" and is thereby an essential part of personality development which is firmly anchored in everyday school life with "Klangradar 3000". (www.klangradar3000.de)

Donald, Erika

McGill University/Centre for Research in Music Media and Technology (CIRMMT)

Performance Students as Future Studio Teachers: Are They Prepared to Teach?

Conservatories and universities around the world train the next generation of musical performers; most will also become studio music teachers. But are they prepared to teach? In many countries, instrumental and vocal performance students receive little or no pedagogical training or experience during their post-secondary education – they are thus ill prepared to teach effectively and to embark on their future careers. Through a review of relevant literature, this paper attempts to pinpoint the factors underlying this situation, including the pedagogical isolation and "inertia" that perpetuate the stranglehold of the master-apprentice model, the prevalent attitude of "performance above all", tensions between the roles of performer and

teacher, and a lack of access to pedagogical training alongside performance training at many institutions of higher education. Each of these factors remains an obstacle to the development of teaching skills among music performance students and the growth of studio teaching as a profession. It is hoped that this paper and presentation will stimulate international discussion around viable solutions to enhance the education of performance students through pedagogical training. The presentation will further discuss results of a small pilot survey examining the attitudes and experiences of music students at a Canadian university pertaining to teaching and teacher training.

Hueting, Ella
ArtEZ School of Music, The Netherlands
What is the Added Value of a School of Music or a Conservatory?

What does the 21st century musician look like? What does his working environment look like? And what does this mean for the curriculum of a traditional Conservatory or a School of Music? These were the questions we asked ourselves developing a new perspective for the ArtEZ School of Music. One of the main points we found is that thinking traditionally in separate styles of music, as if there is either Classical Music, Jazz Music or Pop Music, does not fit anymore. Students develop themselves in different styles, and, once working, they need skills to work in different environments. It all has to do with new technologies, which make it easier for people who do not play an instrument to still make music. And different ways of distributing music, and social media, play an important role in branding a musician. As we all know less people are interested in a traditional concert of classical music, while they are enthusiastic to listen to classical music in a different environment such as a dance or music festival with different kinds of music. Borders between disciplines are disappearing, and still we educate music in our schools of music as if there is just one style, of just one discipline. The primary function of a conservatory is to support our students to find out what kind of person they are, physically and also mentally. What is the type of music that fits their identity and what is the role they are best in as a musician. How can we add value in the best way in the only four years of their career young musicians stay with us?

CANCELLATIONS/WITHDRAWALS

Hall, Clare
    Musical Mothering and Making Choirboys
Papageorgi, Ioulia
    Musicians' Perceptions of the Identity and Teaching Approaches of Ideal
    Instrumental Teachers
Sæther, Eva & Houmann, Anna
    Creativities - Transcending Boundaries in Higher Music Education