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INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

International Society for Music Education

ISMEO

newsletter

Established in 1953



Students from the Department of Music Education and Music Department of the Faculty of Music, UiTM, packing ISME 2006 Conference bags. Photograph by Sheila Woodward

PRESIDENT'S LETTER

MESSAGE FROM LIANE HENTSCHKE



Dear ISME Members,

This is my first President's letter, and the first opportunity to thank ISME members for providing support for my Presidency. I would also like to take this opportunity to thank the Past-President, Gary McPherson, for his visionary management of ISME over the past two years. He has opened many doors and taken many challenges that will certainly enhance the status of ISME around the world in the near future. My task as an incoming President is first, to listen to the needs of the membership, to further develop ISME.

This is also the first Newsletter that announces the appointment of our new Honorary

President Professor Yasuharu Takahagi. Herewith you will have the opportunity to read how valuable his contribution was to ISME. We welcome Yasu as our fifth Honorary President. He has been a great inspiration for ISME members.

At the Closing Ceremony in Kuala Lumpur I had the opportunity to address the membership present and put forward my vision as to where our Society should be heading. At the General Assembly, when I presented the 2006-2008 Biennium Plan, I stressed the need for consolidating ISME in terms of its worldwide visibility and uniqueness as the key organization representing music education internationally. We have to continue to make our society more visible to our members and others such as governmental institutions, non-governmental organizations (NGOs), and private companies who directly or indirectly benefit from a music education system. This is to say that ISME has to continue to seek partnerships, to seek

financial development and political awareness, so to have a prominent social role around the world – a greater political and social outreach.

But one could ask: What is there for ISME members? I believe that increasing the membership base is directly linked with the image ISME conveys and the support it offers to its current members, partners, and music educators around the world. Our membership has become more demanding of services (e.g. resources, publications and networking), and ISME has to address their needs and expectations. We are currently designing and developing a completely new website, thanks to the hard work of Steve Woods (the ISME webmaster) and other ISME members who volunteered to coordinate the ongoing website work, which will be hopefully in place by 1st November 2006.

Another major challenge for the 2006-2008 Board will be to further develop and extend ISME conferences to include World and Regional events.

ISME 2008 will be held in Bologna, Italy. This will be the first ISME World Conference involving a genuine partnership between ISME and a local partner, which in Italy, is represented by SIEM (Società Italiana per L'educazione Musicale). The Chair of the COG is our colleague Johannella Tafuri from the Conservatory of Music, Bologna.

In terms of Regional Conferences we have had, so far, five Latin American ISME Regional Conferences, organized by different countries, and three African ISME Regional Conferences organized by Pasmae. During this Biennium the task will be to rethink ISME's Regional Conferences and create a concept that will enable us to address specific regional issues, without losing sight of the global issues. We are

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Thank you Giacomo Oliva

After completing his term as President Elect (2000-2002), President (2002-2004) and Past President (2004-2006) Giacomo Oliva has now stepped down from the ISME Executive and Board. Giacomo deserves to be proud of his achievements as one of our Society's most distinguished Presidents. He epitomizes everything that is good about ISME: friendship, tolerance, a great love and devotion for all the wonderful musics of the world, good humour, and a passion and commitment to improving music education internationally. Most importantly, Giacomo has a truly remarkable way of connecting with people, and I will be forever grateful for the way in which he mentored me during my period as President Elect and later as ISME President. When the second 50 years of ISME's history is written by future historians, I'm sure they will look back at Giacomo's Presidency as an extremely productive period for the Society. Among the many achievements during his presidency, none were more important than the 50th anniversary celebrations at the 2004 ISME World Conference and the three standing committees (Advocacy, Conferences, Publications) that he helped establish. On behalf of all ISME members, I extend our heartfelt thanks and gratitude to Giacomo Oliva for a job well done. Thank you!

from ISME Past President (2006-2008) Gary McPherson

Yasuharu Takahagi

5th ISME Honorary President

The International Society for Music Education is proud to announce that Yasuharu Takahagi has been appointed as the fifth ISME Honorary President. Yasuharu, better known to his friends in ISME as “Yasu”, is a man of vision, a true pioneer in the region of the world where he has spent his career as a music educator who embodies all that’s good about this wonderful discipline we’re all proud to call music education.

Yasu first joined ISME in 1963 and from his first conference, became a recognizable face and enthusiastic supporter at ISME Conferences for another four decades. He worked tirelessly in his home country to improve and promote music education and travelled extensively abroad from the 1960s until 2000. During that time he received several international research travel grants that allowed him to bring back new ideas and methods so that Japan could be aware of the very latest developments and thinking in music education around the world. He translated countless articles and papers on significant trends in music education for publication in Japanese professional journals. He also worked to introduce music educators internationally to the unique and magnificent ways in which music is taught in his own country.

His election to the Presidency of ISME in 1992 serves as a symbol of perseverance and dedication to the highest ideals of music teaching. During his time as ISME President, he helped to secure significant funding from a variety of sources and was instrumental in developing the ISME Declaration of Beliefs for Worldwide Promotion of Music Education that was accepted by the Board of Directors in 1994. The policy has since proved to be a landmark in our Society’s history and one of the most influential and important documents our discipline has produced.

The ISME Declaration which he championed had such an effect that both houses of the Japanese Diet – the House of Representatives and the House of Councillors – enacted a new law in November 1994 entitled: “Law for promotion of music education and culture”.

In Japan, Yasu chaired the National Conference for Music Education, which brought together 72 music, music education

and music industry organizations. As a result of the new law which this organization lobbied to promote, Japan stipulated 1 October as its International Music Day, for promoting various kinds of musical activities throughout the country every year since, which are subsidized by the Cultural Agency, local public organizations and music businesses.

Aligned with these achievements Yasu was also instrumental in convincing the Japanese Government to issue International Music Day postage stamps as a means of celebrating and commemorating music education. Later, he received an invitation from the Director General of UNESCO to serve as a member of the Commission on Music in the 21st Century. This was the first time that anyone outside of Europe had been a participant in these meetings.

Yasu is a very gentle man – a listener, first and foremost. He listens, and he understands. He asks questions and offers opinions when asked. His generous and gentle way of working with people from all cultures and backgrounds is the reason why he is so appreciated and admired. He also possesses great strength, integrity and wisdom.

These professional and personal qualities combined with Yasu’s knowledge of and long commitment to ISME and music education around the world, make him a most worthy recipient of the position of ISME Honorary President.

Gary McPherson

Response – Yasuharu Takahagi

It is really a great honour for me to be appointed as the fifth ISME Honorary President. I am willing to do my best to serve in this position.

Today, various kinds of international conflicts are increasing unfortunately due to a shortage of communication and mutual understanding. I believe music has a very unique communicative function beyond language. I would therefore like to emphasize strongly the necessity to renew our understanding of the spirit of the “ISME Declaration of Beliefs” for promoting music education on a global scale for a peaceful world.

Yasuharu Takahagi

CONTINUED FROM PAGE 2

very happy to announce to our members that the First ISME European Regional Conference will occur in 2007, and be held in Pitea, Sweden. This ISME Regional Conference will be organized thanks to the partnership

between European Association for Music in Schools (EAS) and ISME. Negotiations are also under way to have ASPMER as the organizer for our First Asia Pacific ISME Regional Conference in 2007.

I am happy to report that ISME has a great team in place. The

ISME Board, the International Office, the Commissions and all special Committees are already working to accomplish what was announced in the Biennium Plan. As you know, all of us are volunteers who believe in ISME as the voice of the music educators of the world.

I could not finish this Presidential Letter without thanking Ros McMillan for her outstanding work as a Newsletter Editor, and expressing my sincere thanks to Ramona Mohd Tahir and her team for a stimulating conference in Kuala Lumpur.

Liane Hentschke, ISME President

ELMO, ROSITA AND CARMEN VISIT ISME

What were the Sesame Street characters doing at ISME 2006? Sheena Prince reports.

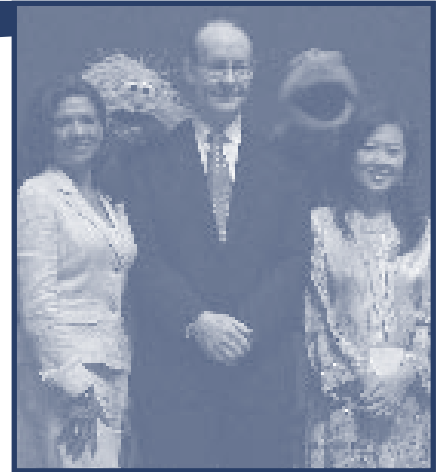
I was there and it was awesome!

The presenter was Sonia who played Maria. She is Puerto Rican and spoke of the puzzlement that she experienced as a young child because whenever she did see television it was all white, middle class family life in 'nice' homes. Sonia came from a non-English speaking immigrant background and she and her friends did not connect with what they saw in any personal way. She glowed with pride when she talked about the work of Sesame Street which, through music, helps young children learn and grow. Using music as a tool to reach more children, and always including more than one language in everything they do, Sesame Street is able to level the playing field by offering literacy and numeracy skills to other children like her whose parents did not have the ability to do that.

'Maria' showed video footage of children all over the world running through paddocks, bomb sites and tenements to get to a television where they sat transfixed by the antics of their Sesame Street friends. The children were transported for at least a short while from the often harsh realities of their lives and their faces glowed with laughter and joy as they joined in the songs and chants and games in multiple languages. The Sesame Street music experience lifted their spirits and also by enriching their minds it contributed to the quality of their lives and enhanced their potential.

Sonia showed an extract of Sesame Street South Africa in which one of the Muppets was HIV positive but the other Muppets were modelling the fact that it is safe to play with her so they sang and danced together! She showed footage of Sesame Street moving in to flood stricken New Orleans and being the familiar faces that children who had lost their

Right: 'Maria' (Sonia Manzano), Elmo, Gary McPherson, Rosita, and Ramona Mohd Tahir



parents could feel 'safe' with. It brought tears to the eyes and a lump to the throat!

During their visit to Malaysia, Sesame Street performed for over 1,000 children with the Prime Minister's daughter as special guest, and sang with children in a primary school in Janda Baik, proving once again that music is a bridge between cultures.

Sesame Street has long recognised the importance of music as a tool in general education and the teaching of life skills – an aspect of music education that is dear to my heart! Songs, chants, rhymes, dances, games and puzzles are all aspects of music that make it a wonderful vehicle to make learning FUN! Sesame Street makes me proud to be a music educator!

NOTE: The visit of Sesame Street to ISME in Kuala Lumpur 2006 was made possible by sponsorship from NAMM. "Our sponsorship of Sesame Workshop at the ISME World Conference is our investment in promoting music to help children learn in all countries around the globe", said Joe Lamond, president and CEO, NAMM. "We know that by starting early and building on a child's innate response to music, we can provide the opportunity to enhance learning while instilling an early love of music and music making".

Sesame Workshop is a nonprofit educational organization making a meaningful difference in the lives of children around the world. For further information find the Workshop online at www.sesameworkshop.org.

Games Children Sing Malaysia

By Jackie Chooi-Theng Lew, Patricia Campbell



Games Children Sing Malaysia is an excellent resource for anyone who wants to discover authentic songs, games, chants and folktales from Malaysia. Incorporating materials from the predominant cultures of Malaysia – Malay, Chinese, and Tamil-Indian – **Games Children Sing Malaysia** includes a range of activities with connections to music, social studies, language arts, storytelling, history, cuisine, dance, and nature. Each authentic song uses melodies that are easy to learn and fun to sing, and includes text in the original language as well as an English translation. Active classroom participation is encouraged through the use of singing games, dances, rhythm instruments, and Orff instruments. Anecdotes and recipes from a native Malaysian enhance the learning experience.

For ease in learning the songs, a CD is included with the book. The CD contains three tracks for each song: a full recording sung by a native speaker in the original language, the words spoken slowly, and the song sung phrase by phrase, a cappella, with time for student echoing.

Book & CD: US \$29.95. **NOTE: A percentage of the royalties from this publication are being generously donated to ISME by the authors.**

MUSIC EDUCATION AROUND THE WORLD – 10: MALAYSIA

Tenth in a Series on Advocacy

Towards an Enhanced Music Education

The opening address of ISME 2006 was given by Datuk Seri Utama Dr Rais Yatim, Minister of Culture, Arts and Heritage, Malaysia. Dr Yatim reminded us of the need to advocate for quality music education for all throughout the world. This is an edited extract of the address.

MUSIC is as old as mankind itself. It is an art that, in one guise or another, permeates every human society. Music is heard in a bewildering profusion of styles, many of them contemporary, others engendered in past eras. Music is a protean art; it lends itself easily to alliances with words, as in song, and with physical movement, as in dance.

Throughout history, music has been an important adjunct to ritual and drama and has been credited with the capacity to reflect and influence human emotion. Popular culture has consistently exploited these possibilities, most conspicuously today by means of radio, film, television, and the musical theatre. The implications of the uses of music in psycho-



Above: Malaysian children making music

therapy, geriatrics, the movies and advertising testify to a faith in its power to affect human behaviour.

Today we are at the crossroads deliberating on music



Above: Datuk Seri Utama Dr Rais Yatim, Minister of Culture, Arts and Heritage, Malaysia.

and music education, a subject that has the force to change society, attitudes, values and indeed the way of life itself. You are a gathering of future-shaping people, the gathering that will go a long way towards making the necessary positive changes in society.

The universal truth is that music education has always proven to be more contributory towards a better society. Truly no civilization could be said to be complete without the inclusion of music. The issue is how to make music education part and parcel of the spectrum of education itself.

I am unabashed to admit that many systems in developing countries remain rather vague in their policy and

approach towards a full-throttle music education scheme. In the same breath I admit that in Malaysia whilst having climbed the ladder of progress [in music education] there are still miles to go and great distances to cover.

Music should not be seen to be an inhibitive pursuit. On the contrary, it should be viewed as life's elective choice pursuant to one's innate characteristics and inclinations. We need a multiplicity of teachers, practitioners, composers, lyricists, singers and musicians generally to fuse and be productive in the ever-globalised world of music and entertainment.

In the planning of a more civilized world, music has to be nurtured and its education secured.

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The 27th Research Seminar took place in Bali between 9-14 July. The local organizer was Dr Brand Manny from the Baptist University (Hong Kong). In the meeting were 30 observers from Argentina, Australia, Israel, Italy, Finland, Hong Kong, China, Malaysia, Sweden and USA.

Subjects under study were very diversified and included: teaching by peers; intercultural tolerance; children's participation in art settings; student teachers' confidence and competence; teenagers' music; musical creativity; tonal hierarchies and dynamics; musical abilities in young children; musical evaluation; vocal and rhythm abilities; contemporary music and children's responses; growing with the band (philharmonic and wind) and cultural perspectives; gender differences in different contexts; teaching practices; music education and theory research perspective; improvisation; musical programs; minorities and school; cross-cultural perspectives and emotional responses to music. Approaches to topics included: i) Social emotional characteristics: preferences, attitudes, multiculturalism, confidence, beliefs, mood and cross cultural perspectives; ii) Pre-service music education: programs, evaluation and backgrounds; iii) Musical Cognition: appreciation, listening and production. Teaching levels included preschool, primary, secondary and professional formation settings.

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The 2006 ISME commission for community music activity was held in partnership with the National Institute of Education, Singapore and Yamaha, Japan. The theme, 'Creating partnerships, making links, and promoting change', saw 11 nationalities presenting papers guided by four sub-themes:

Community music and conflict included raising awareness of people's own cultural identity through project-based work; facilitating intercultural acceptance through music between cultures in conflict.

Community music and formal music education discussed the potential application in school pedagogy of informal music practices; advocacy for support for school and community music partnerships.

Community music and youth argued for youth music exploration to be guided and developed by the young participants; encouraging and fostering peer teaching to connect with real life experiences, self and others.

Community music and public policies should guarantee support from all sectors to encourage participation that reflects a diversity of musics through a range of performance outlets.

The overall strong quality of the papers plus development of the International Journal of Community Music, reflected a sense of growth in community music as a discipline and a site for discussion.

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The ECME seminar, held from 10-14th July at the Chinese Culture University (CCU), Taipei, Taiwan, was organized by Jennifer Leu (commissioner) with staff and volunteers from CCU. Total number of participants was around 85 and 17 papers, 7 workshops, and 12 posters were presented.

The main theme of the seminar was 'Touched by Musical Discovery – Disciplinary And Cultural Perspectives' which was specified as 'In Touch with Music and Culture, Music and Development, and Teaching and Learning'. Under these headings we discussed presentations about:

- diverse and multicultural perspectives on children's singing in Brazil, Kenya, Taipei and UK;
- musical learning related to poetry, dance, conducting, music listening and technology;
- pedagogical reflection related to specific teaching methods such as Kodaly and Dalcroze as well as to special education, and to the concept of 'micro pedagogy'.

One workshop included local children and a local children's choir gave a concert at the opening ceremony. Two excursions provided excellent opportunities to experience Taiwanese culture, including The Palace Museum, the Chiu-Fen Village, Northern Coast, and Juming Museum.

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The 16th International Seminar of the Commission for the Education of the Professional Musician (CEPROM) was hosted by the Hanoi National Conservatory of Music from July 10-14, 2006. The Vietnam Vice-Minister for Culture and Information, His Excellency Mr Tran Chien Thang, officially opened the Seminar.

The theme was "New Models for Educating Professional Musicians in the Twenty First Century." Persistent topics emerging were the musician's portfolio career, professional identity and personal development, learning in authentic contexts, comparison of teaching and learning approaches across different musical traditions and genres, independent learning strategies, and the embedding of generic skills in the music curriculum.

Twenty papers from eight different countries were accepted for the Seminar. Two sessions on Vietnamese music education saw four members of the academic staff of the Conservatory led by the Rector, Professor Dr Tran Thu Ha, addressing the work of the Conservatory and music education in Vietnam, plus related talks by former CEPROM Chair Håkan Lundström and former CEPROM commissioner, Inok Paek. A highlight of the Seminar was a concert of Vietnamese traditional music by Conservatory faculty members and senior students.

**ISME COMMISSION FOR
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Rita Lai Chi Yip (Hong Kong)
Jiaxing Xie (China)

The Commission brought together an exciting group of participants in Hong Kong from 12-15 July 2006 and our thanks to our host, Dr Chi Cheung Leung, (also Chair 2004-2006), for organising an interesting program that also included leading, local policy makers. Presenters were from Hong Kong, China, Taiwan, Japan, South Africa, Canada and Australia. The papers presented were varied and interesting, and provoked the kind of discussion across nations that is so valuable.

There was some emphasis on discussion of the place of traditional, indigenous music in curriculum as well as creativity in music curricula. A highlight of the proceedings was the inclusion of two discussion fora on composition and the impact of policy on music education that included spokespeople from various stakeholder organisations. We were also treated to a wonderful concert that displayed the talent of local students in a range of genres and styles that paid special attention to local composers and compositions.

**ISME COMMISSION FOR
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Deirdre Russell-Bowie
(Australia)

The 15th International Seminar of the Music in Schools and Teacher Education Commission was held at the Hong Kong Institute of Education from 10-14 July 2006. The Vice President of the Institute, Prof. Bernard Luk, officiated at the Opening Ceremony. Four themes were addressed by 14 paper presentations and 3 workshops: creativity in music, music in schools around the world, innovation in music education, and music teacher education.

Issues on creativity included composing process of children, creative listening through musical expression and visual representation, training pre-service teachers through a school practicum project, and practical use of an on-line platform in composing. School music education discussed the reflection of past and current practice in music teaching of Madrid and Kenya, group instrumental tuition in New Zealand schools, and children's phonographic behaviour and music perception in school music. Innovation in music education included music and other arts form, using traditional instruments in the classroom, and the application of technology. Music teacher education included music educator's identity, shock in early-career teachers, preparing teachers in teaching traditional music, school mentors in choral training, and self efficacy of classroom teachers.

**ISME COMMISSION FOR
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MUSIC THERAPY AND
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Alice-Ann Darrow (USA)
Liza Lee (Taiwan)

The 20th International Commission Music in Special Education, Music Therapy, and Music Medicine met July 13-15, 2006 at Universiti Putra Malaysia in Serdang, hosted by Professor Indra Selvarajah. Approximately 100 local teachers and students attended the three days of sessions. Music therapy presenters were from Taiwan, USA, Finland, Japan, Russia and Germany; music education presenters from Australia and the USA; music medicine from Australia; and participants from Great Britain presented in Sound Therapy. A workshop, Musical Story Telling with Children with Special Needs, was given by Liza Lee and Meng-Chi Miki Shih from Taiwan.

Seminar participants learnt about the field of music therapy and strategies for teaching children with disabilities. Presenters shared research and techniques on using musical interventions with dementia patients, using technology such as the SoundBeam with children and elderly populations, music therapy with children who have cochlear implants, ADHD or asthma. Music education topics included the role of rhythm and pitch in adults with cochlear implants, using nonverbal communication, collaboration between deaf education and music faculty and an overview of special education laws that impact music education.

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Voices from the ISME 27th World Conference – Kuala Lumpur, Malaysia

The warm humid weather of Kuala Lumpur was balanced by the cool indoor environment of the recently completed Kuala Lumpur Convention Centre, the setting for the 27th ISME World Conference held in July, this year. Situated in the heart of the city, this magnificent venue saw the gathering together of 1270 delegates from 65 countries to attend concerts, papers, workshops and symposia plus informal discussion and networking. Ramona Tahir and her conference organizing team are to be congratulated for a stimulating and enjoyable event. ISME sponsored four delegates plus one co-sponsored with SEMPRES (Society for Education, Music and Psychological Research), and SEMPRES sponsored two delegates. The ISME Sponsorship program, run by Honorary Life Member, Graham Bartle, allows ISME members, who would otherwise be unable to participate, to attend World Conferences.

Photographs of participants were taken and several delegates were asked to give their impressions of the Conference.



**Adelina Stefarta
(Republic of Moldova)**

Moldova is a small European east-south country and being newly independent, is in a transitional period. Because of that the citizens have begun to change their thinking, and this has happened with me. Being a teacher of music in Music

Department at Balti Alecu RUSSO University in Moldova, I am looking for new, contemporary ways of teaching music and for collaboration on national and international levels. During a visit to the Music Department at California State University in Fresno, USA I met people who helped me to enrich my knowledge, teaching methods and style, enlarge my personal and professional horizon and encouraged me to become an ISME member. That was a new experience for me because Moldova doesn't have an organization that can unify all music teaching professionals in one great society that will help us solve our problems and understand the power of unity. I think, this is our problem here in Moldova – we don't understand that we are a power and we can change Moldova into a contemporary, prosperous country. Our duty is music education and we can change/create our children who will change/create the successful future of Moldova. That is why I was just happy to receive an invitation from ISME's Judy Thönell to participate in Tenerife ISME Conference – however, I did not get a visa. So, the last two years went very slowly because I was waiting, waiting for the next ISME conference in Malaysia. Finally, I came to Kuala Lumpur and was again surprised by the format of the conference: 65 countries, about 4000 participants, musicians, teachers, kids, parents, concerts, presentations, workshops and, of course, sponsors. In this way I want to transmit all my grateful feelings for those who helped me to be and feel a part of ISME during the conference! Thank you for your support! It has also a great cultural impact on me. Malaysia is a beautiful country with open, friendly people, rich

culture, traditions and nature – so different and unusual from what I see every day in Moldova. On coming back I began to tell to all my students, colleagues and friends about my summer experience. I began to promote ISME in my country and I am glad and proud if I am able to promote my country in ISME, to make it a part of the Society because I believe it is time for Moldova to be introduced in international circuits as a unique, original, multi-aspect country as all ISME countries are. See you in Bologna, Italy at ISME 2008!



Maya Abeywickrama (Sri Lanka)

As a sponsored member of ISME, I was privileged and honoured to have got the rare opportunity of participating at the 27th World Conference of the International Society for Music Education in Malaysia recently. I take this opportunity to thank ISME and the Ministry of Education, Sri Lanka for the support given to me.

The conference, with over 800 participants from over 69 countries, was well organized and catered to the needs and interest of all. Participating at this conference gave me the opportunity to meet diverse groups who have a joint interest in issues relating to Music Education. Exchanging ideas on music education among different countries and regions helped me to bring back valuable experience to the field of music in Sri Lanka.

I am happy that I have widened my international circle of friends who share the same interests which paved the way for me to gain new experience in music education. As the only representative from Sri Lanka, I feel it is my duty to encourage more persons from Sri Lanka to join ISME which is a unique organization. I greatly value the service extended by ISME to bring quality music education to every child all over the world.



Kayode M. Samuel (Nigeria)
(Photograph by Ros McMillan)

Attending the ISME conference in Kuala Lumpur was the first time I have participated in a general world conference of that magnitude. I attended many sessions and presented my own research through a poster. I was privileged to meet with and learn from distinguished researchers in

music education and related fields.

At the regional (African/national) meeting I was able to meet face to face with several colleagues from different African countries whom I had related with only by email. Together, we shared the vision of taking on the responsibility to provide leadership in upcoming efforts to finding pragmatic solutions

to the teething problems of musical arts education in Africa.

The influence of this experience on my future plans as a young and budding scholar is profound. It has shaped my perspectives on global music education problems and that of Africa in particular, helping me to further resolve to play my own role in conducting high quality research which will foster and contribute to the advancement of musical arts education not only in Africa, but also intercultural. In future, I also hope to be able to provide inspiring mentorship for younger ones, so that we will be able to sustain PASMAE's efforts at improving the state of musical arts education issues in Africa.

The high points of my experience at the ISME conference in Malaysia were the numerous evening/night musical concerts especially National Orchestra and the Finale of secondary schools' brass orchestra competition. The latter especially was a great challenge, which left me with no choice but resolve to experiment by starting similar form of competitions (even if it is recorder consort) among secondary schools in my immediate environment (Oyo – Nigeria).

At the workshop and symposia sessions, I learnt more about new frontiers of knowledge and current thinking in the field of music education, such as utilization and impact of the introduction of music technology programs into some school curricula in Europe and more effective methods in child musical education. These really have widened my intellectual outlook.

Back home, I intend to share my newly acquired knowledge, skills and experience at departmental and faculty seminars, introduce ISME and her vision and mission to all my professional colleagues, stressing the need for us all to build viable and virile networks through collaborative efforts in realizing these lofty goals, made books and other academic materials procured during the programme available to colleagues and applied knowledge and skills gained to my own research.

ISME, through the Society for Education, Psychology and Music Research (SEMPRE), sponsored my trip and made it possible for me to attend the 27th World Conference of ISME in Kuala Lumpur, Malaysia and for this, I am extremely grateful.



Christian Onyeji (Nigeria)

(Photograph by Ros McMillan)

I would need all the space I can get to express my sincere gratitude to the Society for Education, Psychology and Music Research (SEMPRE) and ISME for the "miraculous" sponsorship that enabled me attend the last ISME world conference in Kuala Lumpur, Malaysia. It was such a

surprise to me when I got the information of the sponsorship as I had concluded I would not make it to the conference after I had made frantic efforts to secure funding and failed. I, therefore, thank SEMPRE and ISME for their kind generosity. I will forever remember it.

Participating in the conference enable me learn from music professionals, researchers, scholars and educators from around the globe. As is always the case, ISME showcases music practitioners of extremely high proficiency. My attendance to the conference exposed me to the activities and research findings

of these practitioners. It also gave me the opportunity to express myself and contribute to the growing world knowledge of music. I had the opportunity to present my workshop on Igbo Musical instrument-*Oja*. My participation in other workshops and paper presentations was quite rewarding. Above all, the conference enabled me experience first-hand the rich musical and cultural life of Malaysia. The excursion to the Gamelan Orchestra was quite rewarding for me as a composer. I have always wanted to see and listen to Gamelan Orchestra. I will not forget the Finale of Wind Orchestra Competition. It was a shock to me to see young school students give such marvellous performances. I would say the conference gave me all round satisfaction while posing new challenges to me in music education, research and performance.



Femi Adedeji (Nigeria)

(Photograph by Ros McMillan)

ISME 2006 in Malaysia was my first involvement with ISME conferences. To me, nothing can be compared with it in terms of attendance, activities, updating one's knowledge in music education and cross-national multicultural impartation of knowledge.

The paper sessions, workshops, poster sessions and performances covered virtually every aspect of music education. The quality of materials presented by first class music scholars and educators from all over the world was excellent. My only regret was the impossibility of being in two or three parallel sessions of interest at the same time, plus being able to meet friends and colleagues. The exhibition was first class while the excursions were second to none, giving us direct insights into the World of Sounds and Arts in Malaysia.

I presented two papers, the first titled: 'New trends in global music research: Implication for Nigeria art Music', and the second 'Notating African music for global usage: Issues and Methods'. I am indeed very grateful to SEMPRE for sponsoring my attendance and participation at ISME 2006, because I wouldn't have made it, without the promised sponsorship.

My experience and exposure in Malaysia ISME 2006 has widened my scope and ignited new ideas in me which I have already started to incorporate into my teaching vocation.



Jody L. Kerchner (USA)

Before travelling to Kuala Lumpur, I had spent ten days in Hong Kong, China, attending the Music in the Schools and Teacher Education Commission (MISTEC) seminar. I was eager to go to yet another destination that had been described to me in casual conversation, wondered what the landscape looked like, one that I had only seen in postcards and looked

forward to hearing traditional Malaysian musics, sounds heard briefly years ago. I had been acquainted with and intrigued about Kuala Lumpur, since first befriended someone at Northwestern University (USA) who taught in Kuala Lumpur and who was in the music education doctoral program with

me. Little did I know that this person, who provided me with glimpses into her life in Kuala Lumpur, ultimately would be the ISME 2006 conference organizer, Dr Ramona Tahir. I could not wait to arrive in Kuala Lumpur!

On my first afternoon I met up with friends from MISTEC. We travelled to "Little India" to the Sunday afternoon bazaar. The sights, sounds, smells, tastes...all were new and exciting. The colours of the silk and batik, the sounds of the languages, the sounds of prayers, the crowded market area, the palm trees, the intense sunshine...was this a dream, or was I really in Malaysia - to attend a conference? And, yes, whether shopping in Little India or sitting and singing with friends in the Tiger Cave, ISME conferences are professional *and* social events!

The conference in KL provided opportunities to renew friendships, make new friends, build professional bridges across teaching and research areas, tumble walls of misperception and bias, and to witness people coming together in the names of music and education. I attended presentations that were directly related to my research and teaching interests and some not related at all. I enjoyed seeing colleagues who were beginning on professional paths of investigation that I have already travelled and those who found paths that I would have never travelled on my own. In any case, the conference challenged me to reflect on what I do as a professional music educator, musician, and researcher. Attending conferences gives me courage to seek collaboration with people to whom I otherwise might never have spoken or met. Now begins another journey of nurturing those friendships, ideas, and connections that were inspired by the Malaysian hosts, musicians, and presenters in Kuala Lumpur.



Anna Liduma and Ausma Spona (Latvia)

(Photograph of Anna Liduma by Ros McMillan)

The International Conference was a good form of enriching one's experience. Firstly, it was a great emotional experience for each musician, each participant, where work is combined with leisure.

Full of emotions was the Conference opening ceremony, especially when the delegates introduced themselves. We were proud to represent our country when in front of the audience of 800 participants we, the 4 representatives of Latvia, stood up and were greeted by the representatives of 65 other countries. Therefore, we felt responsible for the presentation we made on the first working day. The interest of the musicians from other countries in our research in musical pedagogy inspired us to continue thinking, studying and working in the same direction.

Many concerts by children from Malaysia, Japan and other countries and by Malaysian artists made us emotionally closer. Secondly, we gained information about musicians' activities in many countries of the world. It was very interesting listening to Hong Kong and Italian music researchers speaking about the results of musical development in early childhood, USA musicians - about schoolchildren's development in lessons. Teachers and scientists' joint presentations showed the unity of research

and teaching processes. An excursion to The Temple of Fine Arts gave us a valuable experience of Indian songs and dances. On our way to the Temple and back to the working premises we enjoyed views of the blooming Kuala Lumpur. Very impressive was the performance of female and male brass bands. We took part in several workshops where our colleagues taught us steps of some folkdances of their countries, told us about preschooler motor activity development succession and shared their experience with us.

Thirdly, working techniques and technologies were at a very high level. We were surrounded by responsive and helpful people. Special thanks to the Malaysian government and, especially, to the Ministry of Education, Science and Culture for the opportunity for all the children and adults: teachers, scientists and future scientists to work at a splendid palace.

We are proud to have a link to Kuala Lumpur since the architect of the Petronas Twin Towers was of Latvian origin.

At the closing session of the Conference, the informative presentation of the Italian delegation's leader about Bologna and a pianist's concert were an invitation to prepare for the next conference in Italy on 20-25 July 2008.

See you in Bologna!



Above: Delegates from Thailand L-R: Noppodol Tippayarat; Nantida Chandransu; Sakchai Hirunvux; Somchai Trakarnrung; Pharadee Thanachote. Photograph by Ros McMillan

Below: Members of the performing group 'Bah Bola and the Best' (Malaysia). L-R: Wak Yo; Rosman; Wak Tempoh.



A network on Practice and Research in Integrated Music Education (PRIME) founded



PICTURED ABOVE: Members of the founding group of PRIME L-R: Deborah Blair (Oakland University); Markus Cslovjecssek (University of Applied Sciences North-Western Switzerland); Frits Evelein (University of Rotterdam); Khin Yee Lo (Indiana University); Koji Matsunobu (University of Illinois); Deirdre Russell-Bowie (University of Western Sydney); Kari Veblen (University of Western Ontario) plus Liora Bresler (University of Illinois), Joan Russell (McGill University) and Diana Blom (University of Western Sydney) not present.

Subject integration initiatives are the result of curriculum changes currently taking place in many parts of the world. A symposium in the first work session at the ISME World Conference in Kuala Lumpur initiated discussion about practice and research in integrated music education across the school curriculum.

- On what basis and by what means could achievement be assessed?
- What types of achievement would be considered valuable in terms of musical objectives and extra-musical objectives?

One intention was to stimulate discussion of theoretical, philosophical, methodological and applied issues around the topic of curriculum integration, specifically integration of music across the school curriculum. Some issues addressed included:

- What is the rational basis for integrating music across the curriculum?
- What are some of the ways in which music can be integrated across the curriculum without losing what is valuable to know and experience, musically?
- Which types of musical goals could be met in a situation of integration?
- What could be the value of integrating music across the curriculum?
- With which subject areas in the curriculum could music be logically integrated, and how?
- What are the potential gains and losses involved with integrating music across the curriculum?

Interest in the symposium, the lively discussion and the wish

to build a network under the focus of integrated music education strongly indicates the importance of international exchange about this topic. Presenters and other participants joined in a founding session, where further steps, such as the opportunity to create an ISME focus group on *Practice and Research in Integrated Music Education* were discussed and initiated.

For others interested in participating in an international discussion about practice and research in integrated music education, visit the Twiki-based Internet-Platform <http://campus.ph-solothurn.ch/Music/PrimePage> to share theoretical, philosophical, methodological and applied issues around the topic.

A PRIME-Symposium plus papers and workshops are planned for ISME 2008 in Bologna/Italy to stimulate further discussion.

Markus Cslovjecssek (Switzerland) and Joan Russell (Canada)

28th ISME World Conference
Bologna, Italy
20-25 July 2008

Welcome

It is a great pleasure, for the members of the Conference Organizing Group, to bring to Italy, to the City of Bologna, the 28th ISME World Conference.

Italian Society for Music Education (SIEM) is very proud to host an event of this relevance. The richness of ISME Conferences, that gather so many professionals in the field of music education, is very well known all over the world.

Italian music educators, and in particular SIEM members, are very pleased to welcome their colleagues and share with them the variety of musical cultures, studies and experiences offered by this Conference.

Italy is very well known for its musical traditions as well as its artistic heritage and naturalistic places. Bologna will offer to the Conference, in its medieval frame, a special flavour rich in music and arts.

Welcome to Bologna

The 28th ISME Conference will be an unforgettable event.

Johannella Tafuri, Chair
Conference Organising Group
28th ISME World Conference 2008

Registration will begin on Sunday 20 July 2008.

Announcement of the recipients for the inaugural *ISME-Gibson International Awards for Music Education*

ISME is proud to partner with the Gibson Foundation to establish the *ISME-Gibson International Awards for Music Education*. These are the first type of international awards for music education that recognize outstanding achievement and service in the discipline, thereby providing acknowledgement for exemplary music educators and or institutions whose work enriches music education in their home country/region and serves as an exemplar for the ideals of music education internationally.

At the opening ceremony of the 27th ISME World Conference in Kuala Lumpur, Malaysia, President Gary McPherson announced the two inaugural Malaysian recipients of the awards: Chong Pek Lin and Mohd Aswawi bin Isa. Both Chong and Aswawi will receive US\$20,000 allocated through an ISME-Gibson Awards trust fund for projects that advance music education within their school, institution or region, US\$5,000 in musical instruments/resources and a commemorative Gibson guitar.

Chong Pek Lin, currently the department head of social studies at the Teacher Training Institute, Batu Lintang, is a researcher, teacher and lecturer. She has worked tirelessly to compile, preserve and promote the folk music of Sarawak, in particular the music of the Kenyah Community. Concerned about the lack of transcribed



Above: Gary McPherson and Mohd. Aswawi bin Isa

Below: Gary McPherson and Chong Pek Lin



Malaysian folk songs, Chong has carried out research projects in this area. Among her many achievements are two song-book publications, namely:

- (i) Songs from the Kenyah Community published in 1988 funded by the Dayak Cultural Foundation;

- ii) Songs from the Baram, Kenyah Songs from Upriver Longhouses, published in 2006, a project funded by the US Ambassador's Fund for Cultural Preservation.

Chong has also presented papers at numerous conferences and has published articles in journals.

Mohd Aswawi bin Isa, a secondary school music teacher at Sering, Kota Bharu, Kelantan, has contributed significantly to the field of Malay traditional music. Besides being a competent performer who is capable of playing various traditional music instruments such as the serunai, gendang, kompang, rebab, rebana, ubi, gamelan and geduk, he is also a fine instrument maker.

Aswawi has helped many schools and institutions throughout Malaysia to set up music programmes specializing in traditional musical performances such as the Dikir Barat, Wayang Kulit and Kompang ensembles. In 2004, Aswawi founded the 'Cultural and Arts Club' at Kampung Pulau Tebu. The mission of the club is to preserve the authenticity of

Malay art music and to reintroduce Malay traditional music to today's society. The 'Cultural and Arts Club' also provides opportunities and first hand experiences for those who are interested in making traditional musical instruments.

**2008
ISME
BOLOGNA**



IMPORTANT DATES TO REMEMBER

- August 30, 2007 – Deadline for Performing Groups application
- November 1, 2007 – Deadline for General Sessions presentations.

CONFERENCE THEME – Music at all ages

- Music and infants • Music and children • Music and young people • Music and adults • Music and seniors
- Submissions will be welcome from all five of these areas of music education. The Conference encourages an interdisciplinary approach in order to foster connections across all aspects of education and with other disciplines, including, but not limited to, arts, pedagogy, practice of teaching, psychology, musicology, ethnomusicology, sociology, music theory, philosophy, medicine, and school administration.