



**Proceedings of the 2024 International Seminar of the ISME Music in
Schools and Teacher Education Commission (MISTEC)**

**Estonian Academy of Music and Theater (EAMT), Tallinn, Estonia
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Editors

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MISTEC Mission

The ISME Music in Schools and Teacher Education Commission (MISTEC) held its first seminar in Innsbruck, Austria in 1980. It was called Commission on “Music in Schools and Teacher Training” at that time, following a merge of two ISME commissions, Music Teaching Training and Music in General Schools.

MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programmes should aim to produce highly qualified future music teachers and support their continuous professional development.

The mission of MISTEC is to promote and support:

- the development of research expertise in the field of music teacher education, including the creation of new methodologies;
- the development of theoretical innovation and new practical approaches for music teacher education;
- international collaboration between professionals from different regions of the world, including the setting up of joint research projects between different institutions;
- the exchange of multicultural resources and innovative teaching approaches between ISME members who work in teacher education.
- policy discussion aiming to share experiences between professionals and institutions from around the world; and
- colleagues around the world to influence the formation of educational policies so as to ensure that there will be quality music education for all children.

The above Mission will be achieved by MISTEC through the promotion of activities such as biennial Commission Seminars, ISME World Conferences, the dissemination of research and information through various types of publications, and networking offered to ISME members.

MISTEC Commissioners (2022-2024)

- Prof. Lily Chen-Hafteck (USA)
- Dr. Chi-Hin Leung (Hong Kong)
- Dr. Wendy Brooks (Australia)
- Dr. Elissavet Perakaki (Greece)
- Dr. Marci Malone DeAmbrose (USA)
- Mr. Adam Switala (Iceland)

Opening Remarks and Welcome

Lily Chen-Hafteck - MISTEC Chair, 2022-2024

I am thrilled to welcome our presenters and participants to the 2024 Music in Schools & Teacher Education Commission (MISTEC) Pre-Conference Seminar of the International Society for Music Education (ISME). The last time we had an in-person MISTEC seminar, it was 2018 in Prague, Czech Republic. Since then, we had to meet remotely in 2020 and 2022 due to the pandemic restrictions. With the hard work of the Commissioners in organizing them and the support of the presenters and participants in actively engaging in the meetings, these two MISTEC virtual seminars went quite well. However, even though we were able to reconnect with each other in our MISTEC community virtually, the in-person opportunity to connect through lively professional interactions and lovely social events could not be replaced. I am very pleased that finally, we are able to gather in the beautiful city of Tallinn in Estonia this year. I can't wait to catch up with old friends and meet new colleagues.

I would like to thank the organizing team at the Estonian Academy of Music and Theatre (EAMT) headed by Kristi Kiilu, Carmen Tasser and Mari Köhler for their hard work in putting everything together so beautifully for this conference. I also want to express my appreciation to my fellow commissioners, Elissavet Perakaki, Chi-Hin Leung, Wendy Brooks, Marci Malone DeAmbrose and Adam Świtała, for their tremendous support to the work of MISTEC and this seminar. In addition, special thanks are due to all the presenters and participants for engaging in the event, as well as the ISME President Bo Wah Leung, Board Liaison Brad Merrick, and the ISME officers Ryan Zellner and Shree Lakshmi Vaidyanathan for their administrative support.

The theme of this year's MISTEC Seminar is "Sustaining and Building Resilience in Music Education". Over the past several years, we have experienced unprecedented challenges to our lives and music education. We have learned important lessons and become more adaptable to changes. We have turned the problem into an opportunity by creating new ways of teaching and learning music, and thus, making music education sustainable. I hope that at this seminar, we are able to share and exchange ideas on the latest research and of best practices that embrace the

goal of sustaining and building resilience in music in the schools and teacher education around the world.

I am grateful to Wendy Brooks and Marci Malone DeAmbrose for their dedicated work in editing these proceedings which contain full papers and abstracts from 12 papers, 3 workshops, 38 posters and the Commissioner forum. The proceedings feature the work of over 70 presenters representing 19 countries or regions from Europe, Asia, Oceania, North America and South America. All submissions were peer reviewed for inclusion in our seminar.

Following the MISTEC Seminar, please continue to support us and stay connected to our community. I encourage you to join in, discuss, and continue the conversations and thinking around these contributions via Facebook <https://facebook.com/groups/ismemistec/>. With your commitment, MISTEC will continue to grow as a vibrant community of scholars and practitioners dedicated to music in schools and teacher education around the world. Together, we will sustain and build resilience in music education.

**Spoken Paper Session 1: Advocacy for Sustaining Music Practices
Worldwide**

Facilitating agentic moves: The role of grassroots policy activism in music teacher education

Patrick Schmidt -Teachers College, Columbia University (USA)

Abstract

This project highlights the impact of a grassroots policy activism approach, and its potential role in teacher empowerment and professional capacity. We offer examples in the form of cases drawing from and bringing together the voices of six diverse music education practitioners—two Latinx, two Asian Americans, one African American and one White. The work provides design and implementation strategies structured around *policy briefs* focused on the following six areas of practice: LGBT curricular rights, open enrolment and school disempowerment, diversity- oriented leadership, fairness and representation in Union rules, and equity and school attendance policies. These cases and the frame around them, are efforts to invite higher music education and teacher education to consider how to develop a view in which grassroots action is “deeply embedded and feeds back into culture” and where “localized understanding of the ‘social’ in social enterprise is negotiated mainly in inter-subjective and inter-organizational realms at the community level” (Mauksch & Rowe, 2016, p. 176). The presentation/submission invites attendees/readers to a robust discussion on how such approaches can benefit and be better integrated in music teacher preparation and how they can make an important contribution at a time of significant professional disruption.

Introduction

The growing complexity experienced by those working in schools and community-oriented arts environments today necessitates reconsideration of the formational priorities established within music teacher education programs, as well as those shaping disposition and professional capacities of music educators in the field (Schmidt, 2024). Indeed, Henderson and Forbat's (2002) characterization of "compromised citizenship" may best describe the challenges faced by many educators today. Centering such challenges, this project is situated and guided by the following two questions: In what ways can music teacher education program priorities be reconfigured, given the unprecedented way music educators must navigate school and community politics, curricular restrictions, program advocacy, and a growing set of policy demands, often without adequate understanding, training, or guidance? To what extent such reconfiguring can at once be shaped by and lead to renewed professional dispositions and more resilient professional practice?

Arguing for a view that values grassroots policy practice as definitional to the micropolitics of schooling—who gets to do what, has the power to do so, and how relational networks operationalize and distribute such power—this project troubles the notion that educators can ever *belong* to their work communities without some modicum of local policy engagement (Wilcox & Lawson, 2018). We, authors of and collaborators in this project, resonate with Shieh (2023) as he argues that policy and political practice are constitutional to music educators becoming citizens of the spaces they inhabit. To this position, we add our concern with the importance of professional spaces, including higher music education, to become more facilitative of how and through what means educators can "consciously and reflectively" choose to be part of renewal in their labor environs (Greene & Macrine, 2020, p. 83).

Our collective aim is to highlight the impact of a grassroots policy activism approach on teacher empowerment and professional capacity (Shaw, 2018; West and Bautista, 2021; Westerlund & Gault, 2021). By centering the voices of five diverse individuals working in the field and representing a plurality of practices, we highlight the trials and opportunities, frustrations and discoveries emergent from professional practice as grassroots policy action. We offer real-world examples where larger organizational and educational policy issues intersect with music program challenges, and how music educators can contribute to their labor communities.

Front and center in our considerations and preoccupation is research addressing educator burnout and praxis shock (e.g., Ballantyne & Retell, 2020), and how they underscore such concerns as global and pervasive aspect of teaching. Following from Skaalvik and Skaalvic (2010) we are concerned with how significant praxis shock can be, as “the day-to-day life of a schoolteacher often represents a fundamental divergence from the expectations and ideals that are held prior to entering the profession” (p. 2). Such experiences can have fundamental consequences in the life, identity, and continuance of music teacher professionals, and one pathway to combat or ameliorate them, might be embedding policy understanding and local organizing alongside pedagogical and content knowhow. This presentation follows the kind of subjectivity that is cultivated through grassroots thinking, and how it might possibly result in “dispositional shifts on the part of pre/in service educators wherein preconceived notions of educational purpose and practice are challenged and reconstructed” (Bylica & Schmidt, 2021, p. 6).

Unpacking Policy Practice as and Organizing Force

A central premise of this work is the notion that the distance between teachers’ work and policy practice is constitutional to the realities of school and organizational

micropolitics. In other words, the least knowhow—research-based and experiential—educators have regarding the ways in which professional agency can be actualized within local policy environments, the more challenging one’s capacity toward self-efficacy, programmatic influence, and participative decision-making. This is the context where Bernard and Rojte (2020) ask us to consider the role of grassroots policy practice as fomenting the potential to amplify agency and to situate and localize ‘wide awake’ organizing.

If we accept, for a moment, that the gap between teachers’ policy knowhow and their work conditions is an important contributor to deficits surrounding professional and pedagogical adaptability, responsiveness, and autonomy, we might be inclined to explore the ways in which such thinking might enter the formation and professional development of music educators. While there is no space to fully articulate this here, for us this is predicated upon a more ecumenical view of policy, considering it not simply as legislation, rule, or text, but rather toward something that is relational and agentic (Forester, 2006), centered on local networking and organizing (Ferman, 2017), bringing a focus on to what we do (by ourselves and with others), why we do it, and what difference does it make.

This conceptual environ policy as a grassroots practice places the possibility of school/community/organizational culture change at the intersection between the *educator-agent* political empowerment—how we better and more fully embed ourselves in the micropolitics of schools/communities/organization—and their pedagogical empowerment—that is, how we cope with the discomfort of regularly adapting practice (Schmidt, 2020). Thus, we think that changing the *grammar* of our relationships with policy seems an important pathway toward equity-seeking music education. We also see this proposition embedded in a significant and growing literature (Cotton, 2018; Good et

al., 2017; Hökkä & Vähäsantanen, 2014; Powell, 2021). We view *policy practice organizing* as placing music educators at the core of conscientious teacher professionalism as Sachs (2003) has suggested, enabling educators to amplify their capacity to ‘hear’ others; strengthen our dispositions towards collaborative work and participative action; and “foster a sense of autonomy that allows us to expand out the ability to enact our speech and see that speech rendered credible by others” (p. 106).

Methodological Orientation and Structure

The collaboration at the center of this study began out of the work initially designed for a university-level class, focusing on the topic of *Policy Practice as Grassroots Organizing*. Participants volunteered to engage in further inquiry and co-analysis, once the initial course ended. Work shown here emerged from the first phase of this project where participants were asked to enact, in a concrete space, a plan for action considering how policy thinking and practice might shape their own thinking and action on an issue and/or area of practice that mattered to them. This phase ended with the completion of a *policy brief*, articulating a conceptual and practical strategy for organizing change around an issue of concern within participants work environs. The second phase was based on interviews with participants and their reflections regarding their engagement and understanding of bottom-up policy practice, and the process of conceiving and enacting the work laid out in their briefs. Lastly, a third and ongoing phase of this project involved the collective authoring emergent from several aspects of the previous work, as well as a reflexive visioning of future work.

The larger project from which the current writing draws, follows two entwined methodological practices. First, the project and inquiry were organized around a multi-bound case study design (Yin 2009) shaping the goal of bringing several contexts and

their realities into dialogue with each other. Cases explore contemporary phenomena in the context of real- life settings, capturing complexity, and allowing for a variety of experiences within a related context (Stake, 1995). Importantly, the cases herein also link belonging and policy conflict through emotional storylines (Verhoeven & Metze, 2022) as “generative narratives that allow people to draw upon various discursive categories to give meaning to specific social phenomena” (p. 56). The second methodological element driving this work is one based on participatory action research (Schneider, 2012) where collaborators were engaged in the process of building knowledge and changing their environment while engaging in reflective inquiry. This rather Freirean approach—evident in the choice of issues as well as in the brief’s designs—of investigating reality in order to change it, was and remains a central disposition among the group. While this submission space does not allow for a detailed account, each case study provides design and implementation strategies structured around policy practice briefs focused on the following areas of practice: LGBT curricular rights, open enrollment and school disempowerment, diversity-oriented leadership, and equity and representation in professional onboarding. Each full *brief* delineates the following elements: problem recognition and critique, policy analysis frame, stakeholder voice (interviews), contextualization, and recommendations. Their aim is to enact what Shieh (2023) recommends, establishing pathways for local decision- making by educators in their own labor spaces and fomenting an agentic disposition that approximates pedagogical and content knowhow (traditionally expected of music educators) and policy knowhow (traditionally a no-go realm for educators).

A Selective Account

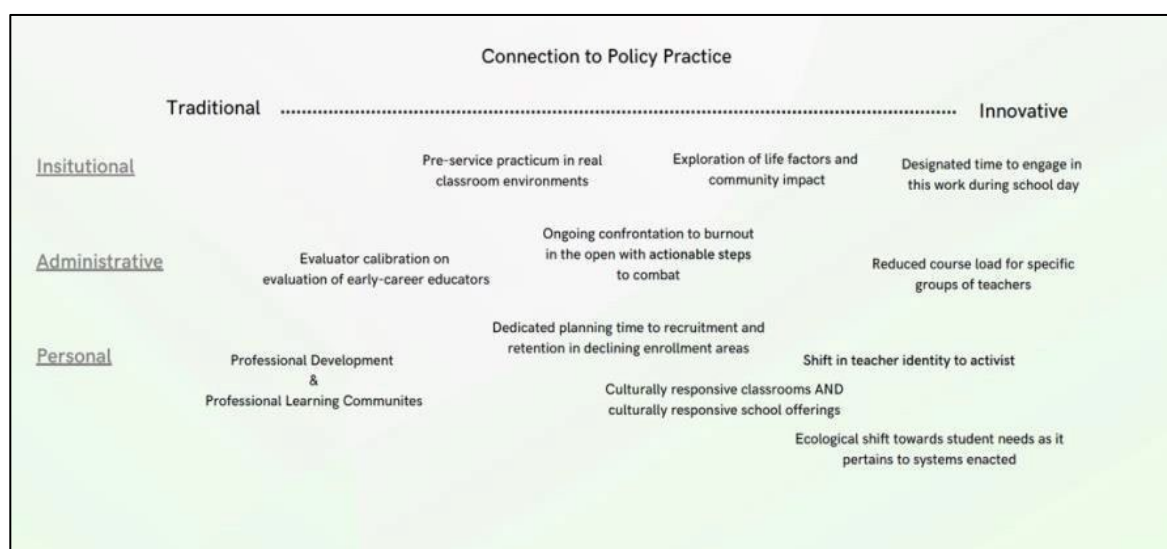
In what follows, we offer a brief exploration of our work, the voices, and practices within, providing a pedagogical account of how one might look at policy practice in relation to aspects related to educator agency and professional capacity. For the presentation, we will draw on videos with participants/collaborators' stories, and specifically how they are using policy knowhow to engage in problem *grappling*—not assuming to solve issues for their communities but being disposed to wrangle with them as contributors attempting to break away from compromised citizenship.

The first three cases come from music educators working in two urban centers and one suburban in the US. Tatyana, a black, female Band director/music educator, member of the LGBTQ community, is focusing her work on policy practice as storytelling, which emerged out of her concern with “seeing and being part of efforts to create safe spaces for learning among LGBTQ students, but then asking, what about teachers?” She was driven by considerations over the Goldberg rule, she says, “you know, ‘don’t ask what’s the problem, ask what’s the story, and you will find out, get to, what the problem really is.” Her commitment is to unearth stories from educators, like her, and consider how storytelling could be a key aspect for teacher education dialogue processes around difficult topics.

Max, a general music educator, thought he was going to exit the field. After three years teaching, he felt that the working conditions in the urban school in which he was first employed were unsustainable; the lack of collaborative engagement and the top-down experience with administration were a perfect entanglement with the praxis shock literature (Ballantyne & Retell, 2020). He left his school (and music education, he thought) for a graduate degree in policy studies and found his way to our group. His brief and work focused on Mutual Aid theories (Kropotkin, 1988), which he characterizes as

“challenging the assumptions and presumptions of [the need for] hierarchical structures rather than communal structures.” Max says that he “goes around with this in my head as I try to get my students join me in making daily decisions about program policy and curriculum” trying to figure out how his program can be more sustainable and inviting, by asking “when and how, my students and I, my colleagues and I, can act as policy collaborators” and perhaps just as significantly “what changes when we do?” Key to his project was developing a ‘policy practice continuum’ for a peer teacher curriculum group working to setup conditions for sustainable teacher leadership within their school. Figure 1 represents a collaborative effort by this group, mediated by Max, to advocate for labor spaces for this work, following Shieh (2023). It is worth noting that Max is back in an urban classroom, in an environment that more fully aligns with his thinking and values.

Figure 1
Collaborative effort to advocate for labor spaces

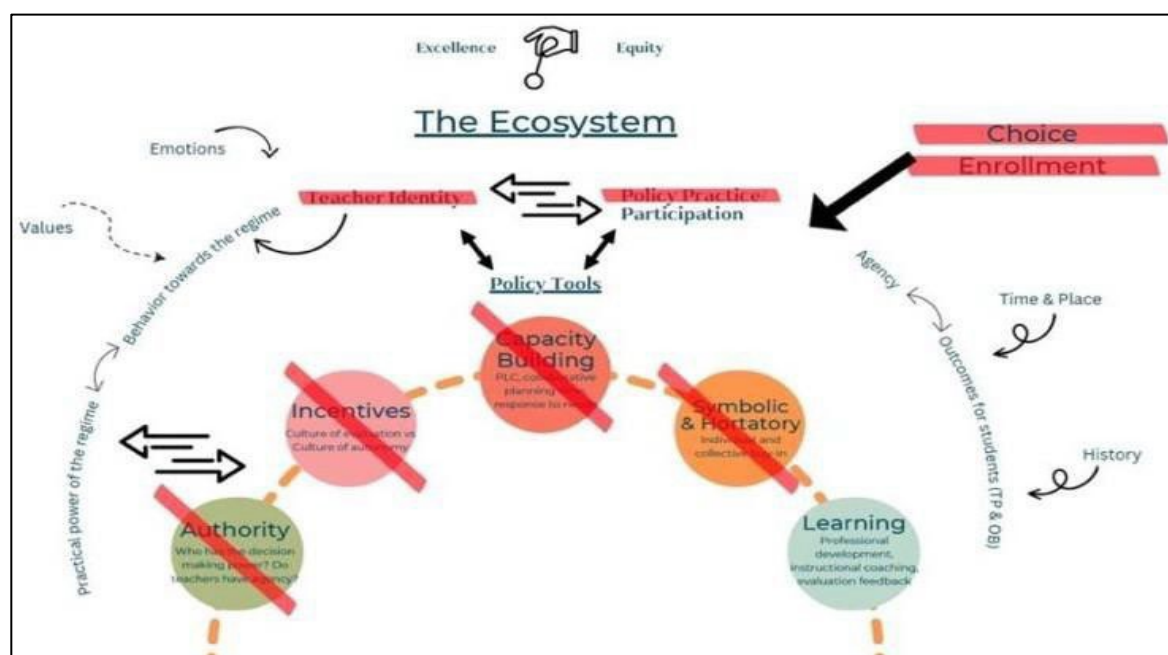


Michaela, a cisgendered Latina working in an underserved community, decided to grapple with the issue of ‘choice enrollment’ (Gordon, 2022)—a phenomenon wherein neoliberal parental choice policies serve as a de facto contributor to emptying resources from already underfunded school communities. We offer here an example of the

videos/audio that are centered in this presentation, where Michaela fully articulates the challenges and the work she intended to do ([click here](#)).

Michaela's inquiry into her school community space—her ecosystem—is framed by a need to better balance excellence and equity in her music program and school. As her schematic analysis (Figure 1) shows, she is not just identifying ways her school environment functions, and how teacher identity is affected and constantly pushed to respond to it—by engaging or retreating, for example—but also outlining a series of pedagogical steps to stave off burnout and praxis shock, while building autonomy. As a second step in her investigation, she adds the significant wider policy challenges presented by choice enrolment, and the deleterious effects it has had in her schools and others similarly serving under-resourced students (see Figure 2). As we can hear in the audio, Michaela is concerned with the ways in which school systems emphasize “educator output, rather than educator input into educator success.” Her work then is a response to “the critical need to identify sources of unsustainability within the professional ecosystems we are creating for teachers.” Michaela's aim to consider how educators become equipped to engage in “intentional innovation” gets at the crux of music teacher education challenges to foment effective and critical professionalism. We suggest that one avenue is better aligning traditional pedagogical and content knowhow with the knowhow necessary to navigate school environs, or a grassroot policy practice knowhow.

Figure 2
Wider policy challenges and effects



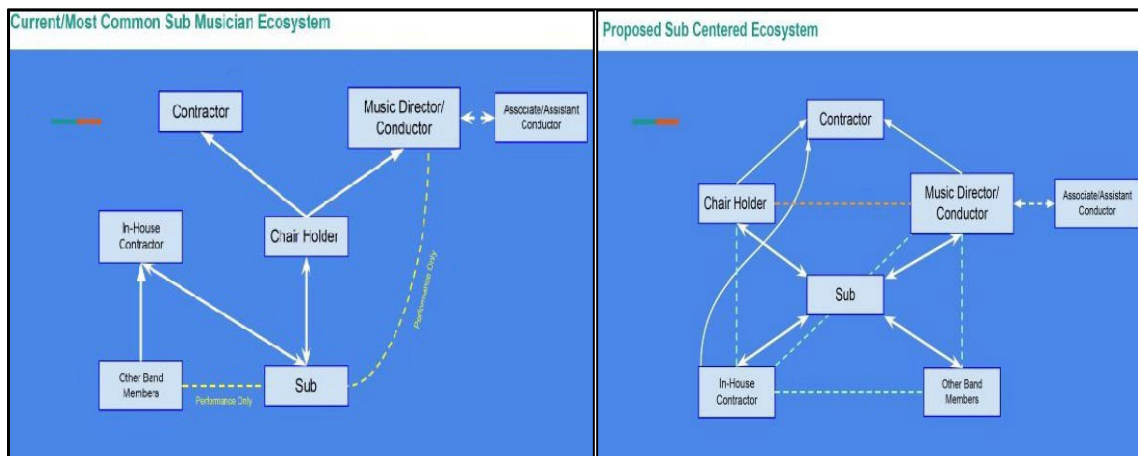
This presentation also highlights two cases at the intersection between higher education and professional practice. First, Lily, who works in higher education and as a music director on Broadway. In a double effort to both re-design a program educating future music directors, and addressing professional inequities in her labor environment, Lily engaged in an analysis of onboarding of substitute musicians, a critical phenomenon of Broadway labor. “I wanted to start with the notion of who should, is responsible for, and can make a change, that is who has the professional capital [to do so]? And in many ways that is me [the music director].” So, she continues “I wanted to bring that to a new show I am running, see how I would get to implement systemic change on an issue I knew was problematic. But I also wanted to use it as a case in my class with future music directors.” In her brief Lily interviewed multiple members of her community, enacting the notion of planning as critical listening (Forester, 2006).

The schema presented below (Figure 3) demonstrates the change in systems that she enacted, creating equity and a pedagogy of care for sub-musicians. Critical here, is that

equity is not simply a rhetorical stance here, but a consequential organizational, pedagogical, and labor centered approach, de facto changing people’s experiences within their professional spaces.

I really love Lipsky’s idea of ‘street-level bureaucrats’ and I latched on to the notion of policy streams and windows doing this work. And to talk about this, and how I am actually doing it alongside discussions about how to become a professional musician in this area with my students has been huge, for them and for me (Lily).

Figure 3
Schema demonstrating change in systems



Finally, Adrian works for a highly selective conservatoire. As a young Latino in leadership within a majority white institution, he centers the role of bottom-up policy practice as a facilitator for “agentic moves”, saying, “since we started working on this, I have come to be strategic. For me is the space of the individual within the system, and how I get some things ‘loose’, so that there are chances for change.” He goes on,

in some ways I did that all the years I worked in an urban school. I was helping people see potential for alternative pathways for decision-making. I had to do it, to be a different kind of choral educator. Here [in higher ed] is the same, and the difference is this grassroots policy framing, something I wish had been made aware as part of my teacher education. It is how I manage to dislocate problematic practice and try to enact renewal.

“The instinct and the need were there before” he adds “but now I have a language that carries

legitimacy with it. But I am also more strategic, more thoughtful, more collaborative about it”.

Conclusion

We hope this project, and the voices of the music educators therein, can offer an initial doorway into how critically informed and educationally oriented use of policy grassroots practice can be considered as a pathway to address or at least ameliorate praxis shock, emphasize the agency potential of educators within their school communities, and better integrate policy as grassroots practice in music teacher education as a professional capacity and disposition. We argue there is a need for MTE to further develop programmatic views in which grassroots action is “deeply embedded and feeds back into culture” formation within schools and arts organization spaces, placing greater emphasis on the importance of “localized understanding” and how it is “negotiated mainly in inter-subjective and inter-organizational realms at the community level” (Mauksch & Rowe, 2016, p. 176).

We suggest vision and emergent practices as shown by educators in this project, can have positive consequences in the preparation and professional development of music educators, facilitating their integration into school and organization communities, as well as their ‘agentic moves’ as Adrian articulates, an echo and a reclaiming of professional empowerment in the tradition of critical pedagogy as articulated by Ira Shor (1992) three decades ago. Put more directly, we ask: Can music teacher education continue to guide future educators to exert their craft, while at the same time facilitate the development of grassroots policy skills that may enable educators to more critically adapt and contextualize their professional practice?

We hope this presentation will facilitate a dialogue regarding such issues, particularly in light of growing professional disenfranchisement and evidence that lack of self-efficacy

has a significant impact not just on quitting but also on markers of decreased well-being such as stress and burnout (Gofen, 2013). We believe we can do more for ourselves and for others if we are helped to understand, credibly and fully, how to participate in shaping the social and organizational structures around us. To ask that music education professionals, in any area of their work, behave as engaged social actors committed to building and sustaining resilience—for themselves and those in their charge and care—our music teacher education community must provide stronger and politically integrated models of professional practice. Considering the potential impact of policy practice as grassroots organizing is a single, and limited, step. And yet, as the cases here show, one that can have empowering and equitable outcomes.

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The impact of attending a zarzuela (Spanish operetta) youth performance on secondary students

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Introduction

“Zarzuela”, a Spanish operetta, was very popular from the mid-19th century to the mid-20th century. Libretti from these operettas were themed with topics of interest for working and middle urban classes and its melodies were broadly inspired by Spanish folklore. Despite broad prejudices derived from its political use during the post-civil war dictatorship (1939- 1975), there are still many zarzuela lovers among the older generations. Due to its place in Spain’s cultural heritage, there is a dedicated national theatre in Madrid.

In this study, we focused on the “Zarza” Project, an initiative started in 2017 to disseminate the genre among secondary school students as “zarzuela by young people, for young people”. In contrast to traditional productions, these zarzuela showcase a select group of 18 young actors aged 18-30 who are meticulously selected through annual auditions. They are supported by a small chamber orchestra also composed of young musicians. The study occurred from January to March 2023 to understand the educational impact on secondary school students attending “Yo te querré” (“I will love you”).

Composed by Francisco Alonso (1887-1948), “Yo te querré” is freely linked through an ad-hoc libretto and written for an adolescent audience. The research is a continuation of a previous study (Rusinek & Rincón, 2010), which observed how the epistemological characteristics of the performing arts changed when schools attended live performances in theatres, discussed the “curriculum of a concert”, and identified different approaches

among teachers on the curriculum integration of attending live music performances.

For this research we used qualitative methodology, looking for credibility through triangulation of data collecting techniques, informants, and observers. Data were collected through interviews with (n=27) teachers, a focus group, a questionnaire completed by (n=49) teachers, interviews with the Theatre staff, and other publicly available materials (i.e. social networks, online interviews, and debates, and teaching materials). We will specifically address: a) varied approaches used by teachers to prepare and reflect upon a musical theatre performance; b) teacher conceptions of integrating students' aesthetic experiences and meaning making into the curriculum; c) the educational impact of the performances specifically relating to the dissemination goals envisioned by the Theatre director; and d) scholarly debates about the role of teachers as mediators between the arts and students' lives.

The Zarza project

The Zarzuela Theatre in Madrid stands as the premier venue for the promotion and dissemination of “zarzuela”, a Spanish operetta which was very popular from mid-19th century to mid-20th century. While its scripts typically revolved around themes relevant to the working and middle urban classes, and its melodies drew heavily from Spanish folklore, the genre of zarzuela has unfortunately become mired in prejudice due to its nationalistic and political appropriation by the dictatorship (1939-1975) that followed the Spanish Civil War. To bring this genre closer to secondary school students, the theatre management launched the Zarza project in 2017, as “zarzuela by young people, for young people”. The company is composed of 18 actors/actresses-singers who are selected for each annual production among 700-900 applicants through a highly competitive casting. A chamber orchestra is hired along with the actors and is also composed of young musicians. The performances are 1-hour in length followed by a 20-minute discussion

between the cast and the young audience members. Additionally, some materials were offered for teachers and students to prepare for the visit to the Theatre. Rehearsals and performances lasted from January to March 2023. There were 13 performances of the “zarzuela”: 9 for secondary school students (100 schools) and 4 for the general public. For the study, we observed the 2023 production “*Yo te querré*” (I will love you), a potpourri of songs by Francisco Alonso¹ (1887-1948). He was an extraordinarily popular composer in Spain in the first half of the 20th century because of his adaptation to the musical, scenic, and technical innovations that emerged in his time. Data were collected through observations of all the rehearsals and performances from January to March 2023 (9 performances for secondary school students from 100 schools and 4 performances for general audiences) and interviews of students, teachers, artists and theatre staff.

Research on the audience experience and educational concerts

Music education has barely entered the debate on the differences between teaching music appreciation and aesthetics through recorded and live music. Recorded music and live music have epistemological differences that need to be taken into account when cultural institutions offer educational concerts as well as when deciding that their students will attend. Rarely do institutions discuss what audience members learn or whether cultural mediators are needed. Although music psychology initially focused on listening in situations of experimental isolation and usually decontextualized from live music, some researchers gradually shifted focus towards audiences and performers together as highlighted by Sloboda in 2005.

It has since led to the exploration of performer–audience interaction within live performances in various qualitative studies (Brand et al., 2012). Performer-audience communication and the effects of expressive body movements of performers has been studied by Davidson (2005), and the influence of visual and auditory modalities have been

explored by Bishop and Goebel (2018). Similar results were obtained from an experiment testing emotional impact (i.e., visual performance). Results stated that cues were just as important as auditory performance in terms of the subjective emotional experience of the observer (Vuoskoski et al., 2016). O'Neill *et al.* (2016) studied how audience members appropriately align their expectations of a live performance, and increase their familiarity with both the producing company and with specific productions. Some studies analyzed the reasons why people attend concerts and their reactions during the performances (Dobson, 2010; Pitts, 2005).

Toelle and Sloboda (2021) focused on the impact of attending a workshop immediately prior to the concert, finding it was the most systematic influence on participant response. In relation to educational performances, Bresler (2010) analyzed the teachers' role as mediators, while Rusinek and Rincón (2010) found three differentiated teaching approaches among them: uninterested (those who considered the attendance as a mere 'excursion'), interested (those who valued the performing arts but lacked musical knowledge or teaching skills to integrate it in their planning), and active (those who fully integrated the performance experience through preparation and follow-up activities). Dobson & Sloboda (2016) explored the possibilities in post-performance dialogues between musicians and audiences in live settings. They examined questions posed to audience members by musicians and tested the responses. This approach shifted the dynamic due to musicians taking the lead in initiating dialogue. This fostered a relationship with the audience similar to a focus group rather than the common 'ask the performer' model of post-performance interactions.

Method

A general qualitative study, where credibility is sought through long-term immersion in the field, was carried out between January and March 2023. In addition to observing five weeks of rehearsal, data were collected by:

- a) observation across 13 performances to study audience activity and interaction;
- b) semi-structured group and individual interviews were conducted with audience members both before and after each of the 13 performances;
- c) visits to some schools for group interviews with students and observation of classroom activities;
- d) transcribed discussions between the audience and the company immediately following each of the 13 performances;
- e) interviews with 27 teachers;
- f) a focus group held with teachers at the Theatre;
- g) a questionnaire (answered by 49 teachers);
- h) interviews with the Theatre director and the educational activities coordinator; and
- i) review of publicly available materials (teaching materials offered by the Theatre, interviews on social networks, etc.).

The data were organized using Atlas.ti analysis software, which facilitated the emergence and triangulation of themes and codes.

Results

We focused on comparing the formal objectives as informed by the teachers with their actual actions in preparing and assessing their students' learning in relation to the performances. Additionally, we compared the theatre objectives as informed by its director with the perspectives of the students.

The Theatre objectives for the Zarza Project

Relating the project to the mainstream of modern musicals, the Theatre director wanted young people to have the possibility of knowing the zarzuela genre as part of Spanish cultural heritage, without the explicit purpose of creating future audience members: “My goal is that they come at least once, because I have proven that it is engaging”. Within this strategy, the Theatre director himself coordinated a 30-minute discussion on the stage after the performance, giving voice to the questions and concerns of young audience members. The questions and concerns were responded to by the company, while generating a unique environment for reflection and shared emotions.

Teachers’ formal objectives

The teachers’ objectives primarily focused on declarative knowledge, such as informing students about the existence of the Zarzuela Theatre and the zarzuela genre. Additionally, they aimed to cultivate students’ aesthetic experience, helping them appreciate live music. Most importantly, some teachers sought to compensate for students’ families’ lack of cultural offerings: “I always say that they are not going to come to these types of shows with their parents. It is the teacher who has the obligation to bring them to these places.” (PS18). Also to create future audiences: “I hope to sow seeds and that, at some point, this will prosper” (PS18): “If out of 100 kids I get 10 to get the bug, then that matters” (PS16).

The preparation for attending the performance

Some teachers prepared students to attend the performance, but most did not. For the latter group, lack of time was a main concern: “Time is very limited. [...] And then when the time came to talk about the zarzuela it was very over the top, but then I realized that it wasn't that important either” (PS08). Some did not even share with the students the educational materials available online. A different rationale was offered by a teacher who

was actually very fond of the zarzuela genre:

Actually, it doesn't make much sense to prepare it too much because [...] it comes out there, basically. Keep in mind that young people move around with immediate stimulation, that is, everything has to be direct and easy to assume. And don't tell them too many stories [...]. They look for quick stimuli, something that is useful to them and they say 'That's what I'll stick with'. After that activity, you follow up on the zarzuela. Preparing it in class is of little use to me. (PS18).

Teachers who prepared the activity focused mainly on declarative knowledge:

“Above all, I explain the differences between opera and zarzuela, situating it historically”(PS05). Another taught about “[...] the origin of zarzuela, zarzuela in the second half of the 19th century, zarzuela in the first half of the 20th century, the music and career of the composer Alonso, the play *Yo te Querré*, the Zarzuela Theatre (the building, its history)” (PS08).

Some teachers only *animated* students: “I try to tell them ‘It’s going to be very good’ because it is their first encounter with a zarzuela in a theatre, an old theatre” (PS-FG).

While some teachers used the online materials and social media information offered by the Theatre. These materials included songs to play or sing from the zarzuela. The intent was for students to familiarize themselves with the music in the production, however, most teachers did not take advantage of the musical materials to sing or play in class. We only found one unique case of musical preparation through instrumental and choral arrangements of some of the songs.

The follow-up

Among the teachers who did not organize follow-up activities, some neither prepared nor followed up, and some prepared the activity but did not organize follow-up activities due to lack of time: “We have only one music session a week, so it is not possible for us to dedicate more time to it” (PS26). One teacher, even having a praxial approach to music education, did not consider performing anything related to the zarzuela play her students had attended. On the other hand, some teachers assessed learning or

organized follow-up activities. Most were focused, like with the preparation, on declarative knowledge, such as answering questions about the play and the composer. One teacher mentioned a podcast to explain the experience, another talked about writing an article in the school magazine, and a third one mentioned a written group reflection. However, we were unable to verify whether these activities described by the teachers were actually implemented in the classroom or if they were merely expressions of what they believed we, as educational researchers, expected to hear.

Secondary school students' perspectives

Before the performances, the majority of students interviewed at the theatre entrance informed us that they had not participated in any classroom preparation activities. They knew about the theatre and about the play title, but when asked “Have you discussed anything at school, listened to the music, or talked about what you are going to hear?”, the answer was generally “No”.

To understand the impact on students, we tried to compare their expectations and prejudices before entering the theatre, with their reflections upon leaving. Their expectations were related to the emotion of a totally new experience, to the actors' youth, to falling in love, sung theatre, and musical narrativity, or just to a break in their routines. After the performance, when interviewed at the theatre entrance, the students discussed the elements that had positively stood out or captured their attention. These included the majesty of the lyric theatre, the portrayal of characters representing outsiders, the scenography, decoration, lights, costumes, and special theatre effects. In relation to their bodily experience, they mentioned that the actors' movements and gestures had encouraged them to move in their seats or even want to be on stage. Although a few students recognized meta-elements such as the notion of theatre within the theatre (that was part of the script) and sophisticated drama issues such as “the breaking of the fourth wall”, in general, most had difficulty in understanding the story that was being told.

Discussion

Two fundamental insights emerge from the analyzed data. Firstly, the teachers express explicit needs that would benefit from coverage by cultural institutions to establish a strong connection with educational centers and future audiences. This sentiment is echoed by the director of the theatre in the objectives of the Zarza Project. Secondly, we find contradictions between the objectives of theatre and what they offer to educational centers, as well as between the objectives expressed by teachers and the preparation and monitoring of the activity.

The teachers fundamentally express the need for specific training in the concert in which they are going to participate, and demand ideas for follow-up after the experience: “[...] we usually don't do any in-depth work afterward. Not beyond commenting on what the experience has been, at least until now, I have not known how to work on it much” (PS06). In relation to the material, they mention the confusion about the materials that the theatre offers and demands practical and musical didactic materials: "There would have needed to be specific arrangements with musical recordings to sing or play over." (PS28).

Among the declared objectives of teachers (compensation for lack of family offer) with the selection criteria for participating students they show a contradiction: “There are two bilinguals, a group of 3rd grade and a group of 4th grade.”(PS05); “The fourth graders have been coming for 3 years now because I bring the same ones” (PS20) The second contradiction is between declared objectives and real integration due to “lack of time”: “But we don't have time to make a separate program about what we are going to see at the Teatro de la Zarzuela” (PS04).= Lastly, we founded a loss of work opportunities in the classroom on topics that do interest students; such as a) follow-up sessions of music performance (instrumental and/or sung); b) reading aloud and performance of fragments of the script; c) role-playing games with story modification; d) relevant topics in their lives, for instance; what it means taking life seriously in an authoritarian or democratic

context, differences between sex and gender, alcohol consumption, prostitution, etc..

Findings

The cultural institution showed an interest in the analysis of educational impact, but they are convinced that the arts communicate/impact by themselves. Besides, the institution is unaware of the research on the role of teachers as mediators, and therefore discards the didactic training of teachers (workshops, didactic suggestions, musical arrangements). The materials for educational centers are focused on the transmission of “declarative” knowledge, however, the dissemination through social networks focuses on the theatrical/musical experience. Secondly, teachers do not carry out curricular integration with justification (e.g., time) or without (they do not consider it). We mostly find the “interested” approach (Rusinek & Rincón, 2010). We consider the need for materials and didactic / training proposals. Finally, secondary school students express prejudices about the repertoire and the institution, but on many occasions, there is a breach of expectations. For a large part of the secondary school population, it is a unique opportunity on many occasions to listen to live music, however, the real impact is limited by the selection criteria of participants, due to hidden social stratification.

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Globalizing Music Education: A Brazilian Perspective

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Abstract

This study explored the perspectives and applications of *Globalizing Music Education*, a conceptual framework developed by Alexandra Kertz-Welzel (2018), in the context of Brazilian music education. The purposes of this work were to identify and analyze the concepts of globalizing music education that influence the Brazilian context. The main concepts that have been found in music education in Brazil were global exchange practices such as globalization and glocalization, internationalization, and educational transfers. These practices have been established according to European standards and maintained by conservative music educational policies, which usually did not reflect the needs of the local communities. Although coloniality habits have been predominant in higher education and teacher training, signs of change can be observed. In the last two decades, efforts to expand the reach of music education and teacher training have multiplied around the country, opening avenues to discussions and advocacy. Since colonial times, borrowed music education approaches have been, mostly successfully, adapted to the Brazilian culture which contributed to the establishment of new practices and policies. Yet, making music education accessible and inclusive in a country as diverse as Brazil is still a challenge. Although the challenges for Brazilian music education are many, some concepts of globalizing music education could be observed, signaling that important changes have been happening. This Brazilian perspective provides a great example to the international music education community of how globalization has, or can, impact music education in different countries.

Introduction

In the book *Globalizing Music Education*, Kertz-Welzel (2018) explores a concept to stimulate the creation of a cohesive, comprehensive, and diverse global music education community. This multifaceted approach is culturally sensitive, embraces different music education and research traditions, and emphasizes common goals and fundamentals. Moreover, it challenges the perpetuation of hegemonic cultures and research traditions in music education that marginalize others. To facilitate the process of globalizing music education (GME), Kertz-Welzel (2018) provides a conceptual framework that supports and guides the understanding, assessment and dissemination of the practice.

GME is not a natural process, it takes form as the music education community works together to understand and overcome “challenges and opportunities presented by globalization and internationalization” (p. 12), such as their influence on education, music, and language; the meaning of “thinking globally in music research” (p. 12) which involves comparative and international music education, as well as educational transfer; the development of a global mindset, which examines international music education policy; and the meaning of a global music classroom. This process aims to promote life-long musical engagement and to develop appreciation of diversity enabling music to play a social role.

To better understand the framework proposed by Kertz-Welzel (2018), I will propose an international perspective. As a Brazilian-American music educator I hope to provide insight on how to address some of the concepts of GME in the Brazilian context. First, I will present the main concepts of the framework. Second, I will explore some concepts of GME that are present in the Brazilian music education. Finally, I will reflect on how Kertz-Welzel’s (2018) ideas affect, or can affect, the field of music education in Brazil.

Main Concepts

The concepts of globalization and internationalization are crucial for the framework of GME. Although both concepts promote ideas that go beyond national borders, globalization “merges different national endeavors into one global model” (Kertz-Welzel, 2018 p. 4) while internationalization establishes “a connection between nations and respective organizations” (p. 4). These two concepts are complementary: internationalization concerns connecting countries and their institutions, while globalization consolidates their distinct practices into one international model (Daly, 1999). Kertz- Welzel (2018) explains that because globalization and internationalization have always influenced society and music education, these ideas are critical to secure music education in schools and in student’s lives, enabling the development of musicianship and extra musical skills.

Another important concept presented by Kertz-Welzel (2018) is the global exchange process in education, which concerns educational transfer, comparative and international music education, the global music education community, and its global field of study. Educational transfer is a common practice in which a country “copies a successful educational strategy or policy from another country” (p. 36). This practice, its identification, and shaping can facilitate the improvement of music education globally. Comparative and international research are fields of education that assist “international student assessment and the creation of standards by providing data, contributing to the development of evaluation designs, and helping identify effective strategies for poorly performing educational systems” (p. 48). They provide information about what requires modification, adaptation or works best in different contexts. In addition, the establishment of comparative and international research also characterizes music education as a global community and field of study. This entails questioning what a global music education

community means, how to make it culturally sensitive, how to support critical investigation, and how to make knowledge production more inclusive and diverse.

Finally, Kertz-Welzel (2018) reflects on how to promote and develop a global mindset, “a transcultural and cosmopolitan approach to diversity” (p. 12). It involves the understanding and implementation of policies, reflection on the meaning of being global and creation of a global classroom. To illustrate how the music education community has become global, I will apply GME to the Brazilian context.

Globalizing Music Education in Brazil

As a former colonized nation, Brazilian educational systems were developed according to European models and practices, the models of global exchanges of that time. The organization of formal music education in Brazil has been directly impacted by the Jesuit priests and their goal of colonization (Queiroz, 2017). European practices were imposed with minimal adaptations to fit the local context, such as translating the religious repertoire to the natives’ language (Almeida, 1942). Later, when the Portuguese royal family moved to Brazil, the Conservatório Imperial de Música do Rio de Janeiro (the Imperial Music Conservatory of Rio de Janeiro) was created, which followed the French cultural model “a globalization process of a specific music education culture” (Silva, 2007, p. 35). Although musical practices at the time were simulacra of European models, some Brazilian composers were innovative and embraced the local culture, such as “Neponuceno and Alexandre Levy [known] as the first nationalists” (Oliveira, 1992, p. 37). These composers inspired a generation of musicians that had a formal European training but wanted to make music that embraced and reflected their local culture. Unfortunately, this inspiration did not make it to the music education system.

In Brazil, music teacher education happens in higher education during the *Licenciatura*, an equivalent to an American bachelor's degree in music with a teaching certification. The program requirements and curriculum are determined by the Ministry of Education (Brasil, 2018) which ensures standards for all programs. To teach music in schools, a Licensure in Arts Education with Emphasis on Music or a Licensure in Music is required. The first includes classes in all arts with a focus in music (Figueiredo, 2013); while the second can be focused on general music, instrumental or voice. Some universities also offer a *Licenciatura* for people who already have a BA in music performance. These programs are usually one yearlong and offer only the requirements to become a teacher.

Music undergraduate programs are deeply rooted in European conservatory practices (Pereira, 2013), and are usually focused on instrumental classical music, which does not reflect the curriculum and practices of music in Brazilian schools. This detachment between higher education and practice creates challenges for preservice teachers who cannot apply the knowledge acquired in higher education to the school context (Rodrigues & Soares, 2014). Teacher training and practice need to be connected, and GME can guide this process, for example by adapting global features to local needs (Kertz-Welzel, 2018). This combination between global practices and local influences is called glocalization (Kertz-Welzel, 2018).

Glocalization should be a common practice in teacher education in Brazil due to its diverse socio- cultural-musical contexts. Higher education needs to change and adapt to better serve their community, connecting theoretical knowledge with the development of skills. Glocalization allows local adaptations of curriculum and practice while keeping the national standards. For instance, Queiroz (2017) analyzed 10 music programs and concluded that European models are no longer exclusive. Programs have implemented changes by creating popular, folkloric, or Brazilian music courses or offering majors for

popular instruments or in popular music. These changes may be modest but demonstrate some adaptation the local contexts without making major changes in the standards.

Another global exchange process that affects music teacher education in Brazil is internationalization. Queiroz & Figueiredo (2016) analyzed UNESCO's (1998) document *World Declaration on Higher Education for Twenty-First Century: Vision and Action* and its implications for Brazilian music education. According to Queiroz and Figueiredo (2016), this document had a major impact in higher education: first, the creation of music undergraduate and graduate music programs between 1960s and 1990s, and second, the increase in both kinds of programs, reaching 115 undergraduate and 27 graduate music programs in 2015. Finally, the programs created during the 2000s offer courses that “encompass vocational and technological undergraduate education [... which] are more aligned with the perspective of the Declaration, forming skilled people for the labor market, including the field of music” (p. 209). While these modifications may not be enough to change the system, they reveal that internationalization has influenced music education in positive ways. These transformations are the effort of people who develop policies in education and music education (Kertz-Welzel, 2018) and can stand-up for the needs of the Brazilian community.

Adopting and implementing effective global exchange practices in music education demands strong music education policies, which can only be achieved in collaboration between law makers and practitioners (Kertz-Welzel, 2018). For this reason, it is fundamental that music educators understand and get involved in the processes and development of policies, as well as advocacy, which are key for globalizing music education. In Brazil, partnerships between music and law makers have happened many times along music education history. Yet, the advocacy and involvement of music educators as a community has not been strong enough to hold policy laws in place.

In Brazil, music has been officially included and excluded from the national education curriculum depending on governmental agendas. Since its beginning, it has been based on educational transfers of European practices, sometimes properly adapted to the Brazilian context, but other times imposed as absolute. In the 1930's, Vargas' populist government partnered with Villa-Lobos to create a music program mandatory in all schools in the country, the Orpheonic chant (Figueiredo, 2013). This choral music education approach was connected to the political context, and was focused on developing discipline, nationalist sentiment, and the artistic potential of all students (Figueiredo, 2013). This approach was successful for about 30 years, and gradually disappeared as the political situation changed.

In 1996, the LDB 9.394, Law of Guidelines for Education, established consistency in the country's schools (Brasil, 1996; Neto & Soares, 2017) and determined the core curriculum: social studies, Portuguese language, sciences, physical education, math, and arts (Manning & Kamil, 2017). According to the LDB 9.394, arts comprised visual arts, dance, music, and drama (Brasil, 1996). Music was an optional subject under the umbrella of the arts. Because music education had occupied the position of a main subject earlier in Brazilian education, its position under the umbrella of arts "diminished the value given to music, [...] thereby igniting discussions and reflection in universities and at professional music and music education conferences" (Manning & Kamil, 2017, p. 81). In 2008, the Law 11.769 was ratified making music compulsory, but not exclusive, in the core curriculum (Brasil, 2008; Manning & Kamil, 2017). Yet, in 2016, an amendment vetoed music as a compulsory subject (Brasil, 2016), while the new Law 13.278, placed music again under the arts umbrella (Brasil, 2016). While these legal processes created instability for music education in Brazil, they also supported the development of new practices. In educational

transfers, one country borrows educational practices from another, making changes and adaptations to fit its context (Kertz-Welzel, 2018). This process demands sociocultural knowledge of both countries involved, expertise in the subject area, and resources to implement the new practices. For example, Villa-Lobos' Orpheonic movement was the result of an educational transfer. Inspired by Stravinsky and Bartok, and the French Orpheon, Villa-Lobos researched Brazilian folk music and applied to the Orpheonic practices (Souza, 2012). The result of these educational transfers was a nationalist artistic and intellectual movement that has been crucial on the establishment of the Brazilian music education culture (Souza, 2012).

Discussion

In *Globalizing Music Education*, Kertz-Welzel (2018) presented some important ideas for the international music education community. GME provides a framework for a process that involves many areas of society and demands collaborative work to create a sensitive and inclusive music education community that can foster lifelong musical development. This process is characterized by global exchange practices that need to be tailored according to the national contexts. Based on the data presented in this article, music education in Brazil has been especially influenced by globalization and glocalization, internationalization, and educational transfers. These practices have been established and maintained by music education policies, that do not always reflect the interests of musicians and music educators. To implement GME properly and effectively some changes are necessary.

Globalization has affected music education practices in Brazil since colonization. The European musical hegemony, which has predominated as a global model, was imposed to Brazilian music education resulting in colonality practices that still dictate

formal music approaches and teacher training. These practices are in dissonance with some local cultures, which maintain musical practices rooted in oral traditions that need to be acknowledged, understood and fostered by the music education community. Music teachers need to know their community, offering practices and programs that reflect the music and approaches that represent their culture instead of imposing European musical values learned from teachers' formal training.

Internationalization has shaped Brazilian higher education institutions. Many positive effects can be observed, such as: expanding offers of music undergraduate and graduate programs, which allowed people from different areas of the country to pursue career in music; establishing national standards and curriculum, which ensures that music teachers will have certain qualification; creating partnerships with international institutions, which allows student mobility and research collaborations; and implementing educational policies that placed Brazilian education in the global academic community. Around the country, modest but important changes have happened: the creation of degrees in popular music or non- classical instruments, and courses that reflect the reality of music teachers. Although these changes are important for GME, they are not enough. Universities and professors have to constantly reevaluate the socioeconomic and cultural context, keeping up with the rapid changes of society.

Educational transfers are the building blocks of Brazilian music education. Borrowing and lending practices in education are intertwined with the concepts of internationalization and globalization and need to be shaped according to the borrower's context. When these transfers are effective, they foster the inclusive and sensitive music education community aspired by Kertz-Welzel (2018). Villa-Lobos' development of the Orpheonic approach, was aligned with the socio-political context of the country, making it a successful educational transfer. As a result, Villa-Lobos' songs and arrangement are still

part of the Brazilian childhood repertoire, and choir is still the predominant ensemble approach. Currently, the Orff approach is another example of successful transfer, adapted to local practices and repertoire. Higher education institutions and conservatories could also follow these examples and work to provide practices that match the local need and knowledge instead of using Eurocentric practices as the absolute approach for music education. While it is impossible to deny the importance of classical European music, it should not be the only system available and valued in Brazil. Higher education needs to prepare teachers to facilitate students' music development according to their local tastes and traditions.

Finally, no global exchange process can happen without strong music education policies. They are necessary for creating, organizing, implementing changes, and establishing standards. Music education policies affect many levels of education, from teacher training to student learning, which demand constant evaluation and reflection. In Brazil, music education policies have constantly been in political agendas. Yet, partnerships between practitioners and law makers are frail, and usually serve personal interests instead of the societal good. To strengthen these partnerships, music institutions need to work with government representatives, to engage educators, students and community in conversations, and to promote music education advocacy. To achieve the process of GME, music education policies need to reflect the goals of creating an inclusive and sensitive community. These goals can be achieved by developing effective collaborations between music educators, politicians, higher education institutions and their administrators, as well as members of the community. It is a group effort that demands different areas of society to think and work together with the common goal: making music more accessible and inclusive for all people, fostering lifelong music learning.

Conclusion

In this paper, I analyzed Brazilian music education according to the framework of GME, developed by Kertz-Welzel's (2018). GME is a process which comprises the use of different global exchange practices, such as internationalization, globalization, educational transfers, comparative research, and global mindset. These global exchange processes can be used singularly or in different combinations; they are fluid to change and adapt to the socioeconomic, political, and historical contexts in which they are used, and need to be constantly evaluated to follow the rapid changes of our society. GME also requires strong policies to assure that global exchanges processes are developed and implemented in accordance with local contexts.

The main processes of GME present in Brazil are globalization, internationalization, and educational transfers. These processes have been historically impacted by the socio-political contexts, sometimes changing and other times remaining immutable. Moreover, Brazilian education and music education policies were briefly examined. Music education in Brazil still follows European approaches imposed by colonial sociopolitical models which remain the basis of formal music instruction. In the last twenty years, music education in the schools has incorporated change, as well as to adapt its form of instruction in higher education. Yet, these movements are not enough to reflect the musical practices of the country as a whole.

The Brazilian music community needs to stop looking back, halt the perpetuation of practices from the past, and find ways to move forward addressing the needs of music teachers and local communities. A good way to start is by looking at educational transfers that have been used in the country and how they have, or have not, been adapted to fit their contexts. To make any significant changes, the socioeconomic-political-cultural context needs to be analyzed and understood. It may seem an unfeasible task, but it can be

achieved with time by developing stronger bonds between music institutions, law makers and local communities. Finally, advocacy needs to be part of formal music training. Higher institutions, students, and professional networks need to work together to advocate for music in communities and government.

There are other important aspects to be considered for globalizing Brazilian music education. The creation of professional networks and music education communities, research, and the development of global mindsets are some of the topics that, due to space restrictions, could not be discussed in this article. These topics open avenue to further and significant conversations that can help music education in Brazil to become more inclusive of local and international cultures, as well as sensitive to different traditions. Although Brazilian music education has a long way to go, some traces of globalizing music education can be observed, signaling that important changes will continue to happen.

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Spoken Paper Session 3: Sustaining our Music Students

A literature review of the implementation of student-centered education in Chinese mainland school music education

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Abstract

The question of how to teach and how students should learn has been an ongoing discussion among music researchers and educators in curriculum implementation. Educational reforms have shifted the focus from teaching ability to student individuality, resulting in a transition from teacher-centered education (TCE) to student-centered education (SCE). SCE emphasizes student autonomy, individuality, and creativity through interactive and inquiry-based pedagogical practices. In China, SCE has been adopted as a learning approach with general instructions provided in national documents. However, researchers have recognized significant differences between SCE in Western and Eastern countries. This paper aims to provide a comprehensive understanding of how SCE is interpreted and implemented in the Chinese mainland, serving as an example of an Eastern country. It also explores the possible reasons for the differences between SCE in the West and the East.

The paper begins by tracing the historical development of the school music curriculum in the Chinese mainland, providing a timeline of how SCE has been introduced and applied. It then examines Chinese music teachers' attitudes and perceptions towards the adoption and application of SCE. The actual implementation of SCE in a representative music lesson type, the demonstration lesson, taught by Chinese music teachers is also discussed. Furthermore, the paper delves into the adaptation of a Western-nurtured SCE within the Chinese context through

educational intervention. Through an examination of historical and empirical literature, this paper offers insights into various aspects of China's implementation of SCE. It considers the development of SCE in the Chinese school curriculum, teachers' perspectives, actual implementation in music classes, and its interpretation as a collective-based approach within the Chinese context. While the paper provides a comprehensive understanding of SCE in mainland China, it acknowledges certain limitations. The literature review lacks a systematic approach, potentially overlooking important events and work related to SCE in China. Additionally, many studies in the field of music education in China rely on qualitative methods, providing in-depth understanding but lacking generalizability. Future research can build upon the empirical studies presented here by adopting a quantitative perspective to examine the interpretation and implementation of SCE on a broader scale.

In conclusion, this paper sheds light on the implementation of SCE in China, highlighting the unique contextual factors and challenges faced in its interpretation and application. By examining the experiences and perspectives of Chinese music teachers, it contributes to a deeper understanding of SCE in an Eastern educational setting (i.e., Chinese mainland).

Keywords: Student-centered Education, Music Education, School Curriculum, Chinese Mainland, Literature Review

Introduction

The question of *how to teach* and *how students should learn* has been a continuous discussion among music researchers and educators in curriculum implementation (Schweisfurth, 2013). Educational reforms have shifted the focus from teaching ability to student individuality, leading to an educational approach change from teacher-centered education (TCE) to student-centered education (SCE) (Shively, 2015). SCE emphasizes student autonomy, individuality, and creativity through interactive and inquiry-based pedagogical practices (Biase, 2019).

In China, the adoption of SCE as a learning approach has been implemented with general instructions in national documents. However, researchers have recognized significant differences between SCE in Western and Eastern countries (Brinkmann, 2015). Therefore, this paper aims to take the Chinese mainland as an example and provide a comprehensive understanding of how SCE be interpreted and implemented in one of the eastern countries. The reason for “why different” between SCE in the west and in the east will also be discussed towards the end.

Following the historical development of the school music curriculum in the Chinese mainland, this paper first provides a timeline of how SCE is being introduced and applied in the Chinese mainland school curriculum and its subsidiary music curriculum. Then, it introduces Chinese music teachers’ attitudes and perceptions towards SCE’s adoption and application. Later, it reveals Chinese music teachers’ actual implementation of SCE in the best representative music lesson. Lastly, this paper provides an in-depth understanding of how a Western-nurtured SCE is adapted in the Chinese context with education intervention.

Background and History of General Curriculum Development in China

A school curriculum refers to the planned and organized set of courses, subjects, and learning experiences that students engage in within an educational institution. It encompasses the knowledge, skills, and competencies that students are expected to acquire during their time at school (Goodlad et al., 1979). In China, the national Ministry of Education determines and regulates the school curriculum. The curriculum has undergone significant changes since the abolition of imperial examinations in 1905. The transition from a top-down and content-driven approach to a more inclusive and activity-driven education model began during this period. The establishment of the “Gui Mao Xue Zhi” (GMXZ, 癸卯学制) by the Qing Dynasty government in 1904 played a crucial role in formalizing the educational purpose of the curriculum. Influenced by Western educational systems, GMXZ promoted formal school education and facilitated the development of subject-specific teaching syllabuses, including Chinese language, French, English, Mathematics, and Music. The history of China's curriculum development can be divided into four stages, which align with significant political and social events.

The first stage was from 1919 to 1949, when Western curriculum theory started to be recognized by Chinese educators and borrowed as an “import commodity” (Wang & Shan, 2020, p. 32). Due to China experiencing a period of complex political change as it transitioned from the monarchic Qing dynasty to the Republic of China in the early twentieth century, many Western educational philosophies, theories, and publications were urgently introduced to China to support the establishment of a Chinese school curriculum that fostered younger generations with the potential to save China from multiple future threats (Liu, 2011).

The second stage was from 1950 to 1979, when the newly established communist government faced challenges such as consolidating political power, rebuilding society, restoring production, eliminating illiteracy, and developing the educational system (Ye, 2009). Due to the similar social system and political ideology of the Soviet Union, China began to import many social aspects, including the school educational system. Soviet Union publications like “Pedagogika”, which featured didactic theories suited to large class sizes and educational systems teaching content pre-determined at the governmental level for linear educational transmission had a strong influence on Chinese mainland school education (Cui, 2019).

The third stage was from 1980 to 1999, when China went through rapid social, political, and economic reform and opened up (Wang & Shan, 2020). The Ministry of Education in China unified a series of teaching materials, including curriculum syllabus and teaching textbooks across different subject domains, with the aim of achieving a standardized high quality of education. China's curriculum focus switched from learning and borrowing from other countries to establishing a localized and independent curriculum system. Even though linear “teacher- centered” and “content-driven” education was still dominant, a strong change in emphasis from “what should be taught” to “how should be taught” was the major curriculum development of the period (Liu & Li, 2019).

The fourth stage of China's curriculum development spans from 2000 to the present. The school curriculum has followed the international educational trends, changing intention from a Teacher-centered Education (TCE) to a Student-centered Education (SCE). Within the *Outline of Basic Education Curriculum Reform (Trial)*, published by the Ministry of Education in 2001, the original National Curriculum Syllabus with “Two

Teaching Foundations (TTF)” was changed to National Curriculum Standards with a “Three-Dimensional Goal (TDG)”. The sole focus on content-driven TTF with fundamental knowledge and fundamental skills has been redirected to students' comprehensive development with TDG in three different aspects: knowledge and skills, process and steps, and emotional attitude and values (Cui, 2019, p. 77). The innovative educational approaches guiding the philosophy of SCE, such as inquiry-based learning (Gao, 2019), project-based learning (Cheng, 2019), STEAM (Wang, 2018), and interdisciplinary-based education (Wang, 2016), have all been advocated and highly valued in curriculum-related Chinese publications.

The Current Curriculum Status in China School Music Subject Domain

For the subject of music specifically, research has reported that the Chinese music curriculum has also started emphasizing the importance of making students the center of the teaching and learning process (Cui, 2009; Lyu, 2018). Unlike China’s long-lasting traditional teacher- centered and content-driven learning environment, Student-centered Education (SCE), with its benefit of supporting student autonomy and engagement (Luo, 2005), enhancing students comprehensive abilities (Chai, 2009), and creating an effective learning environment (Li, 2017), has been highly recommended and further written into the national music Curriculum Standards (Liu, 2011).

Curriculum Standards in China is an official document issued by the Ministry of Education that provides standardized guidelines for school education. It encompasses various aspects such as curriculum goals, teaching content, instructional pedagogies, and expected educational quality. The document is regularly updated to reflect new

educational requirements and recommendations, serving as a reference for teaching and learning in schools (Zhang, 2018). The origins of Curriculum Standards in China can be traced back to the 1920s when music education was initially incorporated into broader national educational perspectives. In 1923, the first specific music curriculum document called “The Elementary Music Curriculum Syllabus” was introduced, outlining educational purposes, teaching content, instructional strategies, and music-specific elements. Over time, this syllabus expanded to include middle school and high school music education, resulting in “The Middle School Music Curriculum Syllabus” and “The High School Music Curriculum Syllabus,” which were used until 2000. In 2001, the document was renamed “Curriculum Standards,” and its content, including rationale, aims, goals, and curriculum implementation recommendations, were extensively developed and updated in 2011 to provide teachers with the latest guidance (Ministry of Education, 2001; 2011). The 2011 edition of Curriculum Standards, known as the Music Curriculum Standards of full-time compulsory schooling, emphasized the integration of a student-centered teaching philosophy into music instruction. Similar to the concept of Student-Centered Education (SCE) in the Western context, it highlighted the importance of student learning experience, perception, communication, and cultural recognition. SCE was introduced as a key concept in China's music curriculum, encouraging school music teachers to incorporate it into their classrooms in accordance with the new instructional guidelines outlined in the Curriculum Standards (Li, 2017).

Previous Attitudes Towards Student-Centered Education in China School Music Education

While SCE has received lots of positive comments and caused many controversial discussions about its mismatching of the theory to the contextual practices, what is the situation in China's educational context? While SCE has been written into the National Curriculum Standards, how is it being implemented in real teaching and learning environments? To answer these questions, both positive and negative attitudes towards SCE's theory and practices have been reviewed.

From a theory perspective, Schweinfurth (2013) notes that SCE originated in the Western world and gained popularity for its cognitive and social development benefits. However, in the Chinese context, attitudes towards SCE application varied as Western learning approaches were adopted (You, 2019). Zi (2018) compared changes in music curriculum and implementation, finding that the current SCE aligns with national expectations of fostering core competencies and quality education. The updated curriculum reform prioritizes student-centered approaches, enhancing understanding of cognitive development, teacher confidence, student motivation, and high-quality teaching and research. Yang (2018) supports the SCE-based reform, criticizing teacher-centered approaches and emphasizing student independence and uniqueness for discovering musical potential. Other Chinese educators (Chai, 2009; Liu, 2011; Luo, 2005) share similar positive attitudes towards SCE but lack empirical research, relying on theoretical ideas and national promotion of SCE as a "core competency" (Liu, 2018) and "quality education" (Dello-Iacovo, 2009). From a practical perspective, scholars who have conducted empirical research express a relatively negative attitude towards applying SCE in China's teaching context. Liu and Dunne (2009) conducted a comparative case study involving three Chinese secondary schools, examining various participants such as teachers, students,

parents, and local education officials. They found that the examination-oriented educational mode posed a significant obstacle to implementing SCE in the local context. Despite education reform efforts over the past 20 years, Liu and Dunne concluded that there has been “no significant impact on school teaching and learning” (p. 472).

Specifically, Wang's (2011) ethnographic study supported previous concerns regarding the unsuccessful implementation of SCE in China. He investigated lesson implementation in a rural elementary school where class sizes ranged from 60 to 80 students. Wang's findings revealed that teachers were reluctant to adopt SCE due to its time-consuming and unpredictable nature compared to traditional lecturing methods. The pressure to cover required textbook tasks and ensure student learning outcomes often led to a preference for teacher-centered teaching approaches in China's educational context. Ji (2013) conducted research on the implementation of student-centered approaches in music classrooms in both the Chinese mainland and the United States. He concluded that despite public advocacy for student-centered pedagogy, instructional practices in China still exhibited behaviorist characteristics. Ji noted that inadequate professional development hindered the adoption of student-centered approaches, resulting in instructional practices that aligned with traditional methods. Yu and Leung (2019), two Chinese music researchers, conducted a quantitative study to understand the implementation of Curriculum Standards in music education. They collected 2206 questionnaires from music teachers across 15 cities and provinces in the Chinese mainland. The study revealed that many teachers faced constraints that impeded the implementation of new educational reforms. A significant number of teachers maintained a teacher-centered instructional style due to a lack of understanding and familiarity with the national curriculum documents. This

disconnect between teachers' understanding and the intended curriculum resulted in challenges in implementing an SCE-based music learning environment in actual practice.

Therefore, the comparison between Chinese educators announcing their beliefs in the positive effect of SCE and the negative findings of empirical research turns out to be an interesting and controversial phenomenon. On one side, it shows that the adaptation of SCE has been well-accepted in China's music educational domain. On the other side, like the worries from Western researchers, the complexity of a new curriculum might cause practical issues that further hinder turning theory into practice appropriately (Cui, 2009; Cui et al., 2018). To gain a realistic understanding of music lesson implementation in the SCE learning era, a series of research studies are expected to be planned to get a comprehensive perspective.

A New Perspective of Understanding Student-centered Education in China School Music Curriculum

To address the lack of a comprehensive understanding of SCE in China's school music education, Zhang and her research team conducted three consecutive studies to investigate the perception and implementation of SCE in this context. The three studies included: (1) an exploration of how school music teachers in China perceive SCE (2022); (2) an investigation into the implementation of SCE in music demonstration lessons (2022); (3) the implementation of an SCE training intervention to assess the feasibility of adopting a Western-style SCE approach in China's context (2023).

The first study, based on Bremner's framework of multiple interpretations of SCE (2020), was conducted by Zhang (2022). It involved a multiple case study to explore music teachers' perceptions of SCE in theory within a similar teaching context in China.

Specifically, six teachers from the latest Guangdong Music Class Demonstration Event (GMCDE) were invited to participate. These demonstration lessons were designed to exemplify high-quality music instruction and align closely with the national curriculum. Through observations and interviews, the collected data was analyzed thematically. The findings of the study revealed that the participating teachers emphasized SCE as *Active Participation*. However, there was less attention given to *Autonomy*, and aspects such as *Relevant Skills*, *Formative Assessment*, and *Power Sharing* were not observed. Additionally, the mention of *Adapting to Needs* primarily focused on concerns related to students' learning interests and motivations, rather than their prior knowledge and experiences. The interviews with the teachers also highlighted the need for professional development to gain a better understanding of what SCE entails and how to effectively implement it. However, as the first study primarily focused on teachers' theoretical perceptions of SCE, the second study was designed to investigate the actual implementation of SCE in these demonstration lessons. In the second study, Zhang et al. (2022) utilized content analysis methods (Krippendorff, 2018) to examine the pedagogy captured in video recordings within music education contexts.

Sequential observational analysis (Bakeman & Quera, 2011) combined with qualitative thematic analysis (Miles et al., 2018) were the primary data analysis approaches applied to investigate the behavioral practices observed in 19 video-taped Music Demonstration lessons. These lessons included five Grade 1, five Grade 2, five Grade 4, five Grade 5, and one Grade 6 classes. The findings of this study revealed that, although the participating teachers had explicitly incorporated SCE into their lesson plans, the actual implementation still followed a content-driven and teacher-organized approach.

While the demonstration lessons showcased diverse music classroom activities aimed at engaging student participation, the observations indicated that students were primarily “doing more” rather than “thinking more” or “speaking out more.” In other words, the emphasis on “active participation in classroom activities” aligned with the guidelines outlined in the latest curriculum standards (2011; 2022), which advocate for a shift from teacher-centered lecturing to student-centered experiencing and exploring. However, there was limited consideration for student autonomy, and the need for power sharing to foster a sense of ownership among students in the classroom was evident. As a result, a third study was planned to provide SCE training for school music teachers and investigate their adaptability to a Western-regarded SCE approach.

The third study involved data collection from three public school music teachers over a period of nine weeks, utilizing a combination of observations (O) and semi-structured interviews (I). In addition, written documents such as lesson plans and reflection journals were collected to complement the data and support triangulation of data interpretation (Miles, Huberman & Saldaña, 2020). A summary of the study design can be found in Table 1, which provides an overview of the research methodology. The findings of this study revealed that the participants maintained a positive attitude towards implementing a Western-style SCE in the Chinese context.

Table 1

Lesson design of the third study (Zhang & Leung, 2023, p. 5)

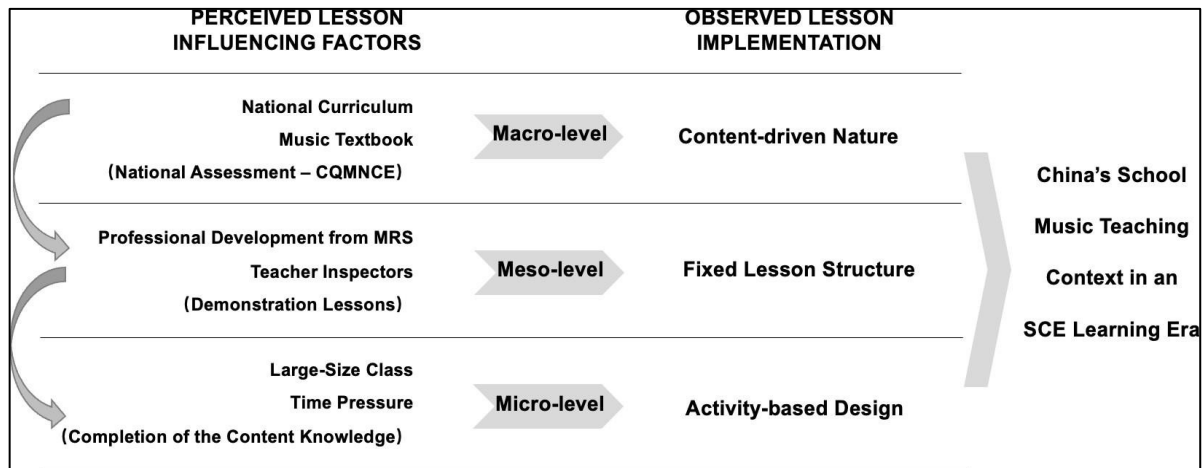
Teachers	Week	Week	Week	Weeks	Week	Week	Week	
	1	2	3	4–6	7	8	9	
Sherry	O1	O2	O3	Three-part	O4	O5	O6	12
			I					
			1					
Lily	O1	O2	O3	training	O4	O5	O6	12
			I					
			1					
				(once in a week)				
Teresa	O1	O2	O3	O4		O5	O6	12
			I					
			1					

However, they expressed concerns about the contextual difficulties they faced, such as large class sizes, time constraints, the pressure to cover textbook content, and the need to adhere to top-down instructional approaches. Instead of completely rejecting the Western idea of power sharing with students and giving them opportunities for self-expression, the participants adapted their teaching behaviors to a context-based SCE style. They employed visible learning strategies, such as mind maps and posters, to facilitate students in presenting their diverse thoughts and ideas. Through an in-depth investigation of SCE in Chinese

school music classrooms, Zhang and her research team identified a unique type of SCE called collective-based SCE. This type of SCE differs from the Western individual-based approach. The consecutive research conducted not only comprehensively explored the contextual understanding of SCE's actual implementation following the national curriculum in China but also provided an overview of China's current music education system (Figure 1).

Figure 1

A Summary of Music School Teaching Context in China (Zhang & Leung, 2023, p. 5)



Conclusion

This paper explores China's implementation of Student-Centered Education (SCE) by examining historical and empirical literature from various angles. These include the development of SCE in the Chinese school curriculum, teachers' attitudes and perceptions towards its application, actual implementation in music classes, and its interpretation as a collective-based approach within the Chinese context. While this paper offers a comprehensive understanding of how SCE is perceived and implemented in mainland

China, it has limitations. Firstly, the literature review lacks a systematic approach, potentially overlooking important events and work related to SCE in China. Secondly, many of the studies in the field of music education in China rely on qualitative methods, providing in-depth understanding but lacking generalizability. Future research can build upon the empirical studies presented here by adopting a quantitative perspective to examine the interpretation and implementation of SCE on a broader scale.

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“With music, I always feel it must sound good . . .”: Fostering emotional resilience through biographical reflection of teacher beliefs

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Abstract

In this paper, we discuss the potential of biographical reflection as a way of developing emotion- focused coping strategies when dealing with adverse situations in music lessons. Our findings show how narrative oriented biographical interviews may provide for a deeper understanding of teachers’ beliefs about music, their biographical origins, and their influence on the appraisal of everyday teaching situations. The two exemplary cases presented illustrate how the process of constructing one’s own biography in an interview situation can trigger a reflective process. The teachers become aware of beliefs they have acquired throughout their lives and relate them to the challenges they face in teaching music. The analysis demonstrates how this awareness enables an altering of one’s own position to a certain degree and may lead to a re-appraisal of adverse situations. We therefore suggest that autobiographical reflection should be an important part of generalist teachers’ music education to help develop emotion- focused coping strategies and thus foster emotional resilience in their professional practice.

Keywords: Teacher beliefs, biography, narrative interview.

Introduction

Teaching music in primary schools is a complex endeavor that requires teachers to focus on a wide range of musical and non-musical aspects simultaneously. The Swiss Curriculum 21 defines the overarching goals of music education to be the promotion of creativity, performance skills and

aesthetic sense, as well as the imparting of knowledge about art and culture ((Bildungs- und Kulturdirektion des Kantons Bern, 2022). Teachers are expected to be musical role models, to promote a positive group experience and to enable students to experience different forms of music through active engagement. In addition, they must maintain classroom discipline and accommodate for the heterogeneity of skill levels, cultural backgrounds, and physical as well as cognitive abilities of their students. The complex demands of teaching music can be challenging, especially for generalist teachers (Ineichen, 2021), and may lead to stress (Gordon, 2000). At the same time, music as a subject is often not a central priority for teachers and the curriculum's competency targets are not perceived to be as binding as in other subjects. What some experience as a greater degree of freedom in terms of content and activities may present as a lack of direction to others and pose a further challenge. The quality of music education therefore depends largely on the personal commitment, motivation, and resilience of the teacher.

The paper at hand presents data from narrative interviews conducted with primary school teachers in the context of a further education program. Participants were asked to talk about their musical biographies as well as their experiences of teaching music. The analysis showed that self-reported difficulties in teaching music were often closely linked to music-related beliefs which the teachers had acquired throughout their lives. In many cases, the participants themselves made these connections in their narratives, thereby arriving at a more nuanced understanding of their professional practice. Based on these findings, the paper discusses the following question: How can autobiographical reflection enhance emotional resilience for generalist music teachers?

Theory

Research on teacher resilience has focused on different aspects of adapting to adverse situations. Some studies conceptualize resilience as an outcome of professional development, reflected in certain skills and characteristics, such as optimism, reflective skills, and self-efficacy beliefs (Gibbs & Miller, 2014; Masten & Wright, 2012). Others focus more on the strategies teachers use to cope with adversity, suggesting that resilience is a process rather than an outcome. Ebersöhn (2014) argues that we should bring both perspectives together, looking at the ways in which teachers apply and develop skills and characteristics in an ongoing process of coping with a highly dynamic teaching context. Similarly, Gu and Day (2011) suggest that resilience is not just about the “ability to bounce back” (p. 39) from severe adversity or disruption, but rather about managing the inevitable uncertainties that come with the profession while maintaining physical and emotional wellbeing.

To differentiate between different strategies of coping that teachers may apply, many studies draw on Lazarus and Folkman’s (1984) concept of problem-focused versus emotion-focused coping. Problem-focused coping strategies attempt to alter the situation to eliminate the cause of adversity. Conversely, emotion-focused coping aims to modify how adverse situations are perceived and assessed. As Lazarus (2006) points out, these strategies should not be viewed as a dichotomy, and he criticizes the way in which the concept has often been oversimplified in questionnaire-based studies. Instead, he urges researchers to study the ways in which individuals situationally combine different ways of coping while also considering “central personality traits, such as goals, goal hierarchies, beliefs about self and world, and personal resources” (Lazarus, 2006, p. 27). The inherent connection of emotion- and problem-focused strategies is also evident in Lazarus and Folkman’s original definition of coping as

“constantly changing cognitive and behavioral efforts to manage specific external and/or internal demands that are appraised as taxing or exceeding the resources of the person” (Lazarus & Folkman, 1984, p. 141).

However, Lazarus’ important plea that our research should be “person-centered as much or more than variable-centered” (Lazarus, 2006, p.43) is not to be misunderstood as an objection towards differentiation. On the contrary, it invites us to look more closely at the complex ways in which personality traits and beliefs can influence the appraisal of adverse situations, rather than limiting our view to isolated interactions and manifest coping strategies. In terms of teacher resilience, Clarà (2017) builds on this idea by further distinguishing between different types of emotion- focused coping. While some approaches aim to modify the somatic-emotional response in situ— for example through breathing therapy (Goetz et al., 2013)—others are interested in the “modification of the meanings that mediate teachers’ emotions” (Clarà, 2017, p. 83). In his study, Clarà is specifically interested in cases where teachers initially assess their situation as hopeless and unalterable. Over the course of his research, he then manages to show through semiotic analysis how the participants narratively reconstruct and transform the meaning of their initial assessment. The examples show that if we want to understand the emotional experience of teachers, we must understand their appraisals of everyday teaching situations. And to understand teachers’ appraisal of everyday teaching situations, we must know about their self-image, their biography, their living and working conditions, and more. In other words: In order to understand how generalist teachers experience the challenges they face in teaching music, we need to understand their beliefs about themselves, about others, about the world and, of course, about the nature of music.

Based on this understanding, we decided to conduct narrative interviews in which teachers were first asked to talk about their musical biographies and then to talk about their perceived adversities in teaching music. In the following sections, we will briefly discuss our methodology and then present the findings from two exemplary interviews. We will analyze our findings in the light of Rokeach's (1968) and Pajares' (1992) theories of (teacher) beliefs, discuss the link between teacher beliefs and teacher resilience, and finally argue for the merits of autobiographical reflection in teacher education.

Methods

Narrative Biographical Approach

The narrative oriented biographical approach applied in this study allowed us to reconstruct biographically formed beliefs along the individual narratives of music related life stories. Narratives are considered to be a distinctive way “of ordering experience, of constructing reality” (Bruner, 1987, p. 11). They are “the primary form by which human experience is made meaningful” (Polkinghorne, 1988, p. 6). During the narrative interviews, the participants construct their biographies and create new meanings by ordering different memories related to their musical past (Kelchtermans, 2009, p. 32). The stories told in the interviews are thus considered situational, relational narratives, in which sense making and meaning seeking processes lead participants to reconstruct their own life stories.

Background and Study Setting

Interview participants were recruited in a further education workshop for generalist primary school teachers who are dissatisfied with their music teaching. The workshop gave them

the opportunity to discuss their perceived problems, such as classroom management, music didactic issues, insecurities or even fears, with peers and experts. Data were collected in two volumes from the workshop.

The narrative interviews (Casey, 1995; Clandinin, 2006) followed a semi-directive set of questions, starting with open-ended questions about the music-related biography, then more specific questions about individual strengths and weaknesses, and perceived challenges and adversities in teaching music. All interviews were conducted, recorded and transcribed by research assistants. The design of the study is based on the paradigm of Grounded Theory Methodology. Data collection and analysis were organized in two consecutive cycles. Data analysis followed the suggested steps of open, selective and axial coding (Breuer, 2009; Corbin & Strauss, 2014) using MAXQDA data analysis software. With this study design and methodological approach, we followed up on the previously conducted study on musical self-concepts among secondary school student teachers by Sabine Mommartz (Mommartz, in prep.). The interview excerpts were translated from Swiss German to English by the authors.

Findings

Example Ms. B.

Ms. B. is an experienced teacher who unpacks her ambivalent relationship to music in the interview. Her music-related memories are diverse, ranging from flute classes in a children's group as a positive experience to piano lessons as an obligation by her parents, with growing feelings of frustration. In the following example she talks about difficulties she faces when teaching music and relates them to an almost forgotten experience from her childhood.

Citation 1.

B: Uhm... What I... uhm... What's more difficult for me is that, I noticed again, it's just all the coordinative... (breathes in) rhythmic stuff. [...] That's a challenge for me.

I: You said earlier that you had a coordinative problem. B: Yes.

I: Did you just diagnose it yourself?

B: Yes, I did that myself... (laughs) I did that myself... Yes, there was always the question, you know, somehow back then, when I played the piano, why doesn't that work? And then, of course, I was told, these hands are not independent enough. You can't use your right hand or your left hand independently. And then also in different tempos or... Who told me that? So probably... Something between, between a piano teacher and [name of music school, name of music teacher] who used to do these tests... Ah, I remember that! We had to do tests. You know, the independence of the hands... He wanted to know, didn't he. And then, I guess, it wasn't great.

I: Yes... Yes, I find this interesting.

B: And you know, I just noticed that, I mean, I was a kid at the time And then you're just... Yes, that's how you're negotiated. And then... Maybe he didn't say that to me. Maybe he told my mother, who was with me, right. And, and, and you hear something like that and then we just didn't discuss it any further. This has also been part of our family culture. How to (breathe in), how to speak, how not to talk or not to discuss and reflect. And then it's just in your head.
(B., pos. 392-454)

Citation 2.

B: And the course instructor said: "Yes, come on, let's sing this pitch a bit lower. We're adjusting it a little bit..." I'm like, wow ok. Ah, that's You know? You're allowed to do that! (B., Pos. 484-490)

Ms. B. is an example of a teacher with a negative self-directed belief regarding musical skill. Assessing her own musical competence as unsatisfactory in some important regards, it seems obvious that teaching the subject can be challenging. But taking a closer look at her narrative, we see that there is an underlying and more central belief in authority and social values shared in her family that has shaped her beliefs about music and learning. Her astonishment that a university teacher would simply alter parts of a musical piece to suit her

students' abilities shows that she perceives musical works as prescriptive texts that the performers must live up to (Citation 2). Furthermore, her account of how a piano teacher's judgement of her abilities in childhood still determines her musical self-image suggests that musical ability is seen as something static rather than susceptible to development (Citation 1). In the process of narrating her musical biography and teaching experience, Ms. B. begins to construct these connections herself, thereby questioning the foundations of her appraisal in everyday teaching situations. The process of narration can therefore be understood as an effective form of emotion-focused coping.

Example Ms. S.

Ms. S. is at the beginning of her career with two years of teaching experience. In the interview she tells of a full and varied musical life: Growing up in a musical home, she learned to play the piano, then the trombone, played in a brass band and sang in a church band. However, she finds it difficult to teach music, as the following quotes show.

Citation 1.

S: Uhm, yes, I like it, so much. Music is one of the most important things in life for me and at the same time, I see this as a weakness, it is something that is extremely difficult for me to impart. So I find it ... in school... to me, it is the subject where I am most m..., uhm ... I am the most dissatisfied with, I'd say. (S., pos. 38)

Citation 2.

S: Uhm, I feel like it's because of that... In music, I always feel that it must sound good. And it just doesn't sound good with the students. And... this is... it is some kind of an inner inhibition. Then you think it's going to be extremely loud and dissonant and... (breathes in, pauses, laughs) Yes. (S., pos. 77-81)

Citation 3.

S: So... I don't know where I learned to read music. I really don't remember. I think I learned that at home, because I always had a piano to play some children's songs . . . not just at school. But... So not because someone taught me, but simply... Because I just enjoyed trying it out. Yes. (S., Pos. 249-259)

Citation 4.

S: I have an idea, I have this song and actually I would love to do it with them... (Pause) both singing and sometimes with some instruments ... or sometimes percussion, something to go with it. I do have the idea, but then I don't know how to implement it. How can I do it so that the children can learn it? I'm already [imagining] the final product... I already have an idea. But how [do I] get there. (S., items 344-359)

Ms. S. is very passionate about music (Citation 1) and her music-related beliefs are informed by her own experiences rather than authority figures. Unlike Ms. B., her difficulty is not rooted in the idea that she can't do justice to the subject because of her abilities, but rather that the students can't live up to her own esthetic ideals (Citation 2). Practicing and experimenting, which may include some occasional chaos and cacophony, is not seen as an opportunity to develop musical and social skills. Instead, the mere idea of wrong notes and a lack of discipline fundamentally contradicts her idea of a positive musical experience and results in an inhibition to even try. In citation 3, S. expresses the belief that her own musical learning somehow occurred independently of any external influence, through her intrinsic motivation and the availability of a piano. Music is not perceived as something that must be learned but rather as a natural activity that is always connected to positive emotions. Citation 4, lastly, shows the beginning of a reflective process. Instead of placing the responsibility for her difficulties on the students, she now points to her own lack of pedagogical strategies that would enable successful learning.

Discussion

Both examples show how self- and music-related beliefs can influence the appraisal of teaching situations as challenging and exceeding the teachers' resources. An open and inductive approach to the analysis of the interviews showed that these beliefs do not occur in an isolated fashion, but rather seem to be connected in complex ways. This observation aligns with Rokeach's (1968) theoretical stance that beliefs are to be understood as networks. The more central a belief is positioned within this network, the more resistant it is to change. Central beliefs often root in early childhood and develop based on firsthand experiences and shared beliefs, such as societal norms. Central beliefs also function as filters in the perception and appraisal of new experiences and information (Pajares, 1992). In both examples, we find central beliefs that determine the appraisal of teaching situations as adversities. While Ms. B. feels some sort of pressure and constriction by the perceived authority of musical norms, Ms. S.' focus on her esthetic ideals is what makes her feel uncomfortable in situations that could otherwise be understood as an important part of the learning process. Narratively connecting musical experiences inside and outside of school, both participants come to reflect on their own position and start altering it to a certain degree. This shows that taking a step back and reconstructing one's life story from a different angle can contribute to developing new ways of appraisal. We therefore suggest that autobiographical reflection should be considered an important instrument in fostering emotional resilience as it helps teachers to re-appraise everyday teaching situations.

Conclusion

The interview study presented in this paper aimed to gain a better understanding

of the adversities generalist music teachers face in their professional practice. The limitations of the study lie in the small sample size and the method chosen. Further research is needed to show how teachers' beliefs influence their appraisal of everyday teaching situations through classroom observation and stimulated recall interviews. Furthermore, a longitudinal perspective is needed to investigate the long-term benefits of autobiographical reflection. Despite these limitations, the findings already suggest some implications for teacher education and may sensitize teacher educators to the importance of considering their students' musical histories.

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The unsustainability of not knowing: How we construct “child” matters

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All of us have many habits of whose import we are quite unaware, since they were formed without our knowing what we were about. Consequently, they possess us, rather than we they. They move us; they control us. Unless we become aware of what they accomplish, and pass judgment upon the worth of the result, we do not control them. (Dewey, 1916/1944), p. 29)

For most of my university teaching as a music teacher educator in North America one of the classes I regularly taught was the elementary music methods course, or the course that prepares teachers to “teach” elementary or younger children roughly ages 5-11. While, in some circles, the word “methods” is a contested term, how the course is titled or named rarely makes a difference. More often than not these syllabi are geared toward satisfying mandated U.S. State standards and thus, for the most part university students are taught how to teach the development of singing skills, movement, directed listening, and classroom instrument skills. Additionally, “methods,” in these syllabi, are often framed by amorphous philosophies, as in “methods and philosophies of teaching music.” However, it is never quite clear how philosophy is being operationalized. For instance, methods more than likely means that students will be “covering” Orff and Kodály, but rarely, if ever, Pestalozzi or Rousseau – child-centered educators who both Orff and Kodály suggested influenced their own thinking. Students may also be introduced to concepts such as behaviorism, constructivism, agency and even democracy, but rarely again a historical, ideological, and, consequently, nuanced construction of these concepts.

These above points – the importance of interrogating terms such as “methods” and

philosophies underscoring the principles of teaching and learning – are more than likely familiar to those who are in contexts where teachers are “prepared” to teach music. What might be less familiar, and the concern of this paper, are the ways in which the construction of elementary, and more to the point, child, is rarely if ever addressed other than by age number and vague (assumed and taken for granted) conceptions of developmentally appropriate practice.

In this (abbreviated) paper I seek to consider the ways in which child has been defined in order to make the argument that how we come to think (or not think) of child informs how we construct and operationalize the educative process. To begin, it’s important to consider the ways in which our philosophies of teaching children often emerge out of elusive, but powerfully sounding dictums such as, “listen to the child; we can learn so much from them.” And yet, too often the construction of listening to the child and learning from them is focused on furthering curricular ends or “maximising our own goals and pursuits” (Yoon & Templeton, 2019, p. 55). Equally important is to recognize that our philosophies of teaching, concerning both teaching children and teaching those who are going to teach children, are also informed by internalized (and thus hidden) understandings that – often with great consequences – come from “memories of our own childhoods [that] inform our ideas about who we think we are, who we think we were, and what we believe childhood should be for others” (Gittins, 2015, p. 36). To further complicate, these conceptualizations, guided by unarticulated and constantly shifting memories, are also influenced by historical, cultural, developmental, and social discourses that shape all intended and “unintended outcomes of the schooling process” (McLaren, 1994, p. 19)

This unsustainability of not interrogating ideas that are so “widely shared that we no longer even notice [them]” and “feel to us like plain common sense” (Kohn, 1999, p. 3) seems patently obvious in theory and yet so often incredibly challenging to operationalize. I would argue, however, that without engaging in interrogative practices these discourses are “maintained alive... in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self” (Maldonado-Torres, 2007, p. 243), and thus may serve to reproduce a child for whom agency, disconnected from the neoliberal imperative, is denied.

The construction of child

Recognizing that this audience has a working understanding of the difference between a theory of universal development and the historical and social construction of the child, I focus my attention in this paper more on the correlation between conceptions and constructions of child in elementary music education, with a particular emphasis on Orff and Kodály.

At the outset, however, it may be helpful to articulate my position as one that underscores, as Kehily (2008) does, that “childhood is not universal; rather, it is a product of culture and as such will vary across time and place” (p. 7). Indeed, how we construct child is influenced by several factors including, as Prout and James (1990) help us to understand, that “childhood as distinct from biological immaturity, is neither a natural nor universal feature of human groups but appears as a specific structural and cultural component of many societies” (p. 8).

Considering not just the social factors but the historical context of what constitutes child, then, would help us understand that the assumptions we make about methods of teaching music often go uninterrogated and even accepted as neutral. Historically, for instance, depending on one’s religious perspective, children, pre-Enlightenment, were

believed to be either innocent or evil; a religious blank slate, as it were. The function of music in the life of the religious child was such that “the elements of repetition, redundancy, and ritualistic action” (Jackson, 1968, p. 35) were most certainly and purposefully geared toward ‘saving’ the child. Here we are in the 21st century, and surely it is not difficult to recognize both “repetition, redundancy, and ritualistic action,” the treatment of the child as a musical blank slate, and the ways this savior complex continues to play out in multiple musical contexts when teachers consider themselves the bearer of “‘correct’ culture and cultural understandings” (Benedict, 2006, p. 4) and “their” students “good” or “bad,” innocent or evil?

Focusing more closely on Orff and Kodály, one notes that both men lived in time periods in which political and cultural contexts influenced not only child but the purpose of child. Children, in industrial contexts for instance, were more than likely seen and used as miniature adult workers, with no expectation of living and experiencing what we have come to think of as childhood. Thus, the question emerges for whom were both Orff and Kodály composing and using both Rousseau and Pestalozzi as foundations that informed their methods/approaches?

Rousseau, for instance, surely not considering the child of the industrial revolution, extended the idea of a biological timetable and spoke of the natural unfolding of the child, one in which experience preceded the written word. For Rousseau, that meant encouraging and scaffolding experiences based on sensory impressions and intuitive ideas – or sound before symbol, as it were. Rousseau who spent some of his life as an itinerant music teacher, is also quite clear as to what this scaffolding might look like in music lessons and who should control the experience:

First give your young musician practice in very regular, well-cadenced phrases; then let him connect these phrases with the very simplest modulations; then show him their relation one to another by correct accent, which can be done by a fit choice of cadences and rests. (1956, p.

Here Rousseau is presenting a clear articulation of what music counts, the involvement of the music teacher, and the capabilities of students. Continuing the above passage he writes:

On no account give him anything unusual, or anything that requires pathos or expression. A simple, tuneful melody, always based on the common chords of the key, with its bass so clearly indicated that it is easily felt and accompanied; for to train his voice and ear he should always sing with the harpsichord. (1956, p. 500)

One wonders why pathos and expression must be withheld. What is being controlled, for what purpose and to what end? Rousseau, it must be noted, was concerned with containing and nurturing the innocence of the child and protecting the child from the corruption of civilization. In this case this is made manifest, I would argue, in protection from musical engagements not bound by the rules of Western harmonies as well as perhaps creative tendencies that must be circumscribed and restrained.

Pestalozzi (1894), whose own writings were influenced by those of Rousseau, was writing and working in a Swiss context in which children were being removed from families and sent to work on farms, as a “historical compulsory government-welfare measure” (Baer, 2016, p. 69) in a process referred to as “*verdingen* (indentured servitude)” (O'Connell, 2023, p. 1). Clearly, Pestalozzi (who much like Rousseau, was not concerning himself with *all* children, but rather a more advantaged [read white] group), wrote of the educative processes as one in which it was imperative to arrange objects together through their similarities and in ways that would allow one to take them in through different senses (1894, p. 202).

Arrange graduated steps of knowledge, in which every new idea shall be only a small, almost imperceptible addition to that earlier knowledge which has been deeply impressed and made unforgettable. Learn to make the simple perfect before going on to the complex. (p. 202)

Sol mi, la mi. Tah tah ti ti tah. Contextualizing both Rousseau and Pestalozzi in an elementary methods class makes it patently clear how both Kodály and Orff methods (approaches) have historical roots based on *who* a child is, and what a child is capable of doing, or as seen above, of not doing. Control, while seemingly given to the child in the choices they are “allowed” to make within the parameters of these methods, continues to reside with the teacher. Defining “child” in these contexts as, “[connoting] dependency, powerlessness and inferiority” (Gittins, p. 37), and constructing the ‘who’ of the child as one whose aural pallet does not include half steps or even quarter steps, we remove bars off the Orff instruments so that there will be no wrong notes. We offer directed improvisation and “creative” encounters, framing the tasks through the lens of developmental parameters that we have accepted with impunity. Using these terms and phrases that situate the authority of the universality of developmental psychology, we are both positioned and immobilized through the “truths” of these rhetorical acts that dismiss, deny and erase “alternative theoretical and methodological perspectives” (Soto, & Swadener, 2002, p. 40).

More problematic, however, is how rarely we consider developmentalism as a system whose roots are anchored in the later part of the 19th century and the institutionalized racist assumption that “genetically determined characteristics” frame “the development of the individual – a person – follow[ing] the order of the historical development of the species – the human race” (Kliebard, 2004, p. 39). Or in other words, the theory of recapitulation, or developmentalism as the path from savage to ‘civilized’ where diversity and agency (in contradistinction to the celebration of hyper- individuality) is erased “in the name of humanistic—dominant, Eurocentric, white—oneness” (Schmidt, 2024). With this in mind we are better able to interrogate Rousseau’s (1956) above insistence that nothing “unusual” should be introduced to the child “that requires pathos or expression” (p. 500) as a means of taming the savage.

Clearly, then, our conception of child has also been constructed through the lens of both race and social class. What we imagine a child capable of is influenced by the racial biases we hold and our experiences and understandings of and with social class. The ways in which we again, thus, conceptualize agency and power are made manifest in both our pedagogical strategies and our curricular structures. These “deep structures” of experiences (Apple & King, 1977, p. 347) that are embedded in the day-to-day music curriculum are hidden and thus serve to underscore the “social norms” and “ideological rules” (p. 347) that are sustained by our inability to interrogate our common-sense actions.

Lingering thoughts

There are so many pedagogical moments that teach us if we are “good,” “bad,” “troublemaker,” (Shalaby, 2017), “disruptive force” (Morris, 2016, p. 18), or even an unfolding flower. One such moment, for instance, is the assumed “best practice” of classroom “dialogue,” in which a teacher asks a question, hands go into the air and the teacher then chooses one child to answer. This particular pedagogical encounter, which, in the best of times, is intended to be open and welcoming, has already been framed by the power the teacher holds, as it is the teacher who decides, as Jackson (1968) reminds us, “who will speak and in what order [and even] who will not speak” (p. 39). The answer comes and the teacher responds with perhaps one of the following: “I was looking for something else,” or “almost . . .” and even “*that’s* the answer I was looking for!” In this scenario, if the child did not have the answer – as indicated by the public search for another, better, answer - the child is deserving of public humiliation. If the child had an answer, but it was similar to the first answer, the child may say, “I was going to say what Tallulah said.” If the teacher responds with an affirmative acceptance, leaving the child’s answer at that, the child is interpolated as innocent, deserving of (misguided) protection. If the teacher responds with

“good girl” or even “good answer,” the message is sent that the child who did not have the answer is “bad.” Seemingly innocuous responses and yet each reproducing “underlying meanings [which] are negotiated and transmitted” (Apple & King, 1977, p. 347) that I would then argue, become memories that “inform our ideas about who we think we are, who we think we were, and what we believe childhood should be for others” (Gittins, p. 36).

Gert Biesta (2022) asks, “What shall we do with the children” (p. 5)? There is no simple answer, and nor should there be. As interrogative subjects, Biesta walks us through the language and the underlying assumptions in each of those words, asking us to consider, the “we” and what it is we “do,” and of course, the ways in which “our notion of the child in the context of education” (p. 5) drives the why or the purpose of what it is we do. How we do what we do, how we say what we say, how we choose to interact, are all influenced by the depth of Biesta’s question. What shall we do with our assumptions of “child” and the moral and ethical implications in the operationalization of our music education programs matters a great deal. Sustaining the willingness to interrogate these habits, as Dewey’s opening quote reminds us, indeed has great and far- reaching import.

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Spoken Paper Session 9: Sustaining Music in Schools - Building the Future

Jazz in Primary School: A Musical Project in a Spanish School based on Audiation

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Abstract

This work presents a part of a research project I am currently conducting in a primary school in Málaga, Spain. In my research, I am studying the process of musical learning through ear training in students with no prior musical education. I take into account the concept of *audiation* as proposed by Gordon, using jazz as the context and philosophy from which various musical learning experiences are derived. In this case, I present the first intervention carried out during the year 2023, a project that culminated in the creation of an Orff orchestra, a choir, and a school orchestra, and the performance of one of the most well-known jazz standards, "My Favorite Things," with students aged 10 to 12. This work advocates for a current, meaningful, and high-quality music education, not only in music schools but also in primary schools, providing all children with the opportunity to access this type of education and advocating for the democratization of music education.

Keywords: Music education, jazz, primary school, orchestra, audiation, pedagogy.

Introduction

In recent years, there has been an expansion of jazz in Málaga, Spain, which is evident through the presence of private music schools offering jazz education, various music events and concerts scheduled in the city's cultural agenda, as well as the seminars and workshops

conducted in the province. Faced with this situation, the first question that arose for me was: if jazz is becoming increasingly prevalent in the cultural sphere of our city, why is this not happening in our schools? Why do my students not know what jazz is? What can I do to change this situation? It seemed interesting to bridge the gap between the cultural developments in our province and primary education by introducing jazz to it.

This led to new inquiries: How can I accomplish this? What resources do I have at my disposal? Which songs could I work with in the classroom? What about the musical and technical complexity of this genre? Through various readings, I realized that one of the primary barriers to accessing this genre was the requirement of reading and writing music. This made me ponder: Is it necessary to have prior musical training to tackle this musical genre in a school setting? Is it essential to possess music literacy? Can projects involving jazz in school be undertaken with students who have no prior musical training? This work provides a proposal that addresses these questions through jazz and the development of audiation.

Objectives

- Provide a proposal for music education based on Jazz in a Primary Education setting.
- Study the impact of such projects on the musical learning of students without prior musical training.
- Contribute newly created didactic, pedagogical, and musical resources.
- Offer a proposal in which Jazz and collective performance are successfully incorporated into primary school.

Methodology

Methodological Approach: Action Research

Given the nature of this work, a research methodology with a focus on the method of Educational Action Research (EAR) has been chosen. As stated by López (2018), the research object in EAR is the practice itself. As Antonio Latorre, as cited in Colmenares (2012), points out, the goals of action research are to improve and/or transform social and educational practices while seeking a better understanding of said practices. This is achieved through the continuous integration of research, action, and education, approaching reality and linking change and knowledge, all of which are essential aspects in research of this nature.

First Intervention

This was an intervention conducted in a public primary school in Málaga, Spain, during the 2022-2023 academic year. It lasted for 6 months and involved students from 5th and 6th grades in the public primary school, a total of 68 students. Data collection was carried out through participant observation, student questionnaires, an observation diary, interviews with students and their families, group discussions with families, and session recordings.

Discussion

Pedagogical Principles for the Introduction of Jazz in Primary School

Following Black (2023), this work is based on the concept of *jazz in education*, which the author differentiates from the concept of *jazz education*. When we talk about *jazz in education*, the emphasis is on the learning processes and contexts that this musical genre can create in our classrooms, as well as its didactic and pedagogical potential. On the other hand, Pérez (2018) points out that chronological age and musical age do not

always align, as musical age is determined by an individual's musical maturation (ability for tonal and rhythmic adjustment, use of voice, body coordination, among other factors). This author notes that most children who decide to start studying music, at least in one aspect, tonal or rhythmic, exhibit characteristics of what Gordon calls *music babble* and therefore, they should be guided according to their musical age rather than their chronological age. "Everyone can learn how to audiate, but it takes longer with age. And level of music aptitude, of course, will be an influential factor" (Gordon, 2012, p.26). Therefore, this work is based on the concept of *jazz in education*, taking into account the musical age of our students, which, in this case, did not coincide with their chronological age (10-12 years) because they had no prior musical training and we were in a primary public school context, not in a jazz music school.

Jazz in School

A problem highlighted by various authors who have addressed jazz in educational contexts (Black, 2023; Ferrin, 2023; Johansen, 2021) is the lack of work focusing on jazz in schools, especially in Europe. On one hand, there are some works that address jazz and its initial learning in private music schools, such as Johansen's work (2021). There are also works that address jazz in secondary education in the United States, but these are scarce in European contexts. However, there are hardly any works that deal with jazz in primary school from a European perspective. Therefore, I believe it is important to create teaching models for jazz in primary school on a European level, which can serve as a foundation and reference for future work.

Informal Music Pedagogy

Informal music pedagogy is another term present in this work. Black (2023), citing Wright (2019), advocates for giving more space in music education to what she calls an

"environment of experimentation," which aligns with the underlying philosophy of jazz. She develops what she calls "informal pedagogy". It could be suggested that the pedagogy required to teach jazz and improvisation in a secondary school requires a 'different' skill set and that it draws on what has become known as an informal pedagogy (Green, 2002). An informal music pedagogy focuses on the importance of the social context for group learning and music making with experimentation, improvisation, playing by ear and collaboration foregrounded (Green, 2002, 2009).

Therefore, it is important to focus on the importance of the social context for group learning and music creation, emphasizing experimentation, improvisation, playing by ear, and collaboration, and this can be achieved through jazz. This aspect is even more pronounced in a primary school context. Black (2023) cites a study by Rogoff (1990), who conducted research with high school students in jazz groups, and she notes:

A key difference in Rogoff's (1990) theory of guided participation is that cognitive development is impacted by the sociocultural context. Learners acquire knowledge by being initially guided by experts, gradually undertaking more complex tasks, gaining more expert knowledge and taking more ownership of learning, through the process called guided participation, moving from apprenticeship to participatory appropriation.

Learning Jazz, aural learning and *audiation*

Ferrin (2023) states that listening and aural learning are perfect means for beginners to learn jazz. She affirms that as of the date of her article (2023), not much attention has been given to aural pedagogy in jazz education, something that this work aims to address. The ability to play by memory and by ear are inherent skills in jazz music that can be implemented in our schools, moving away from traditional models of music learning based solely on sheet music. In parallel, and enriching this approach, we can work on singing, as listening is closely related to it. Learning a melody by ear is an aspect addressed by different pedagogues such as Gordon or Willems and is a recognized aspect within the foundations of their

methodologies. This type of learning keeps the student actively and meaningfully engaged in their own learning. Is reading and writing music necessary for Learning Jazz?

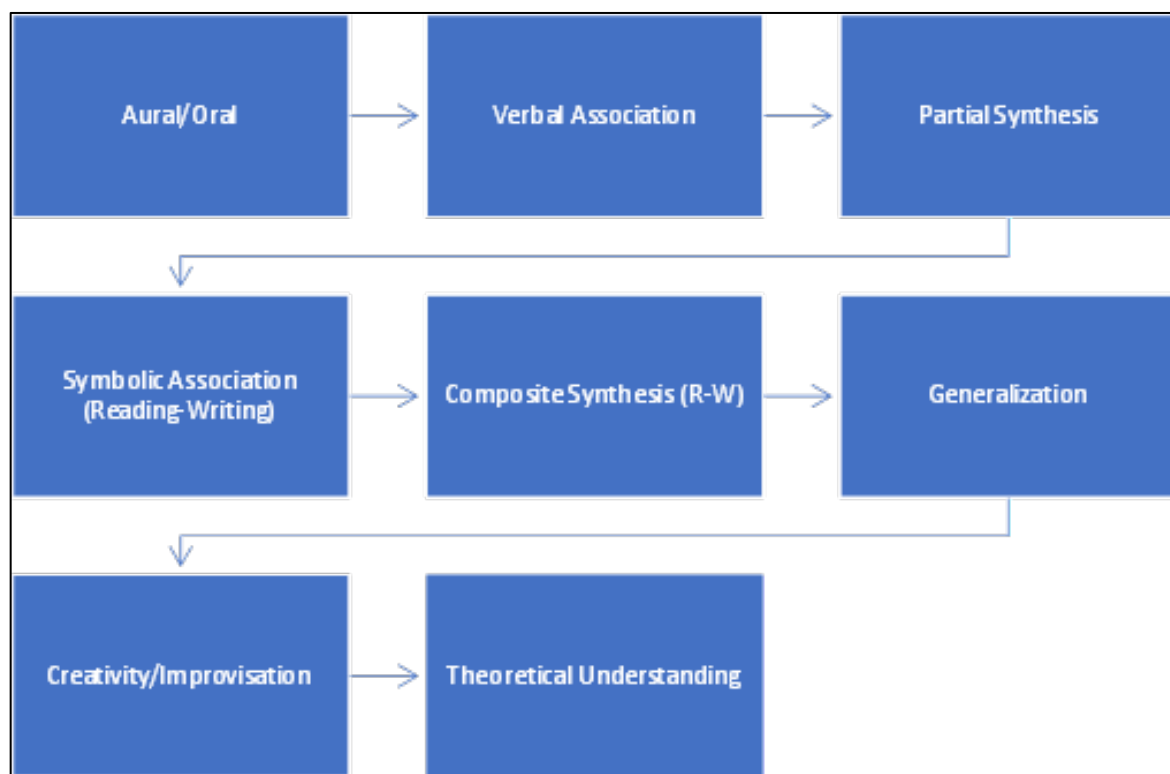
I have observed that in many cases, traditional music education in primary schools continues to focus primarily on theory, resulting in acquired knowledge that is not experiential or meaningful for students. This influences their understanding of music, expression through this language, and creativity. Black (2023, p.13) states that music learning is mainly based on notation and sheet music, which is also confirmed in her study:

Notation-based teaching was dominant throughout, with creative and improvisatory approaches in music lessons taking a far lesser role, concurring with research which states that the curriculum is dominated by a focus on technical development, skills of reproduction and an emphasis on musical notation (Stakelum, 2008; Georgii-Hemming and Westvall, 2010; Wilson, 2022).

I believe it is truly important to start music education, regardless of the age of our students, from experience and experimentation, gradually progressing towards reading and writing. Gordon (2012) proposes a learning sequence in which reading and writing appear slowly and are always related to another musical aspect. The learning sequence presented by this pedagogue is as follows (See Figure 1.)

Figure 1

Adaptation Table 17: Stepwise and bridging movement in skill learning sequence. (Gordon (2012, p.328).



Project “Jazz in Primary School”

First Action Cycle

During the second and third quarters (January-June), a first action cycle was carried out with Jazz as the center of interest and musical learning, specifically focusing on the standard *My Favorite Things*. The steps followed and designed to implement this intervention are summarized below:

- Selection and musical and pedagogical analysis of the standard.
- Development and design of activities, sessions, and a schedule.
- Instrumental arrangement for the orchestra, Orff orchestra, and choir.

Organization and rehearsal schedule in coordination with the School Management Team.

- Implementation of the intervention.
- Final Concert in a Auditorium.

The main work was conducted during music sessions, specifically one hour per week. In these sessions, Jazz was explored as a musical genre, and "My Favorite Things" served as the centerpiece for the creation of an Orff orchestra and a school choir, as well as the performance of the musical piece. Various pedagogical-musical resources were used and created in the classroom to adapt to the individual and collective learning of each student. In parallel, a school orchestra was formed, consisting of fifth and sixth-grade students with musical training, coming from music schools, conservatories, self-taught students, etc. The final lineup for the Orff Orchestra and School Orchestra for which the instrumental arrangement was made is as follows: 3 violins, 1 viola, 1 cello, 1 flute, 1 clarinet, 1 oboe, 1 trumpet, 1, electric drum kit, 1 guitar, 6-handed piano, alto and soprano metallophones, alto and soprano xylophone, chime bars, recorder, bongos, shakers, and choir.

Learning Design and Methodological-Pedagogical Strategies

In this intervention, listening was used as a strategy for learning the jazz melody, and singing, instrumental practice, and imitation were the primary techniques for facilitating memorization. The students' musical age and the concept of *audiation* (Gordon, 2013) were taken into account, as well as the concept of "whole-part-whole" for learning the standard. A "learning design" was created, which is presented schematically in different steps

1. Prior to the presentation of the standard:

a) Creation of a rhythmic and tonal context:

- Vocal and instrumental improvisation activities.
- Body percussion creation activities.

b) Call & response with characteristic rhythms and melodic patterns of the standard.

2. Once this tonal and rhythmic context was created, the standard was introduced using Gordon's (2013) "whole-part-whole" concept, designing a "standard learning protocol" based on listening and singing. My techniques aimed to help students think musically actively, paying attention to the relationship between the sung note and the played note, working on what we can call musical resilience in this process, guiding this work based on security and motivation. In parallel, some musical concepts were gradually introduced in association with what they were doing, creating a musical vocabulary born from practice. Once the melody and bass were securely memorized, small ensembles were created, and a school orchestra, Orff orchestra, and choir were gradually formed, culminating in the performance of the standard in a final concert.

Results

The implemented learning protocol facilitated the students' memorization of the melody and their subsequent search for it on their instruments. This musical work was reflected when they began to play as a group, and they progressed very rapidly. The process that took the most time for students due to its musical complexity and cognitive demand was finding the melody by ear on their instruments. The students' motivation to find the melody was crucial to overcome this complexity, developing musical resilience, and turning this task into a group game. It's important to note that many students started showing a learning style referred to as a "practical style" by Varvarigou and Green (2014), in which a student would listen attentively and patiently, then deliberately play/sing until they found the correct notes (Ferrin, 2023). However, it was observed that other students would repeatedly repeat a section or phrase, usually playing incorrect notes or rhythms. In those moments, it was necessary to break this loop and reconnect singing and listening. As

for memorizing the melody for its instrumental application and interpretation, most students did it by ear. Other students designed a kind of graphical score for the melody's memorization. Some students needed imitation and learned through peer learning groups. There was another group of students who needed to write down the notes of the melody, stating that it "gave them confidence when interpreting the piece."

Conclusions

It is possible to bring jazz to primary school, with jazz as the center of learning for the development of different musical skills. Learning music in this way is very motivating for students, who learn skills that are sometimes considered unattainable without even realizing it. We have assumed that a student must know how to read and write music to advance to other types of learning, such as playing an instrument, improvising, or composing, especially when it comes to jazz. However, this model is clearly outdated, and musical literacy is not necessary to access these types of learning and musical experiences. On the other hand, in relation to the resources available from the public school to carry out this project, they have been scarce and limited. Furthermore, the time dedicated to this subject in Spanish schools is one hour per week, so both factors present obstacles to conducting these projects. Finally, I believe it is important to emphasize teacher training, which should allow us to carry out high- quality music projects from both musical and pedagogical perspectives. Being a good composer or pianist is just as important as being a good educator, because ultimately, if we are good musicians but unable to transmit music to our students, what's the purpose? From a general perspective, I believe that a change in music education is necessary, one that has yet to materialize, and this change cannot be awaited; it must be built. It needs to be constructed from the classrooms, with teachers committed to this change and aware of its necessity in the arts and music education.

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Music teacher education oriented towards human rights in Chile: Validating professional guidelines through a proof-of-concept

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Abstract

The Organisation for Economic Cooperation and Development (OECD) has established the global competence to promote education that favours the construction of an inclusive and sustainable world based on the Universal Declaration of Human Rights and the educational foundations of global citizenship. In view of the supranational agenda, universities in OECD member countries must incorporate global competence in the programmes they offer, which implies establishing general and specific competencies that should be consistent with the vision of inclusion and sustainability. Music teacher education degrees from Chile are no exception. It is important to consider the diversity of representations constructed at the tertiary level regarding the teleology of music education. The aim of this study is to validate a set of professional guidelines that can be used in the Music Pedagogy degrees offered in Chile, having to state that the guidelines are based on global competence. In order to achieve this objective, a Proof-of-Concept was carried out, which is understood as a research method that serves to diagnose incipient products, resolve doubts and visualise blind spots. In operational terms, academic staff from three Chilean Music Pedagogy degrees have participated, answering forms and presenting their views on the applicability of the guidelines in their respective subjects. In other words, they are introduced to professional guidelines through a survey in order to establish the degree of appropriateness regarding the subjects they teach, opening up a space for debate so that they can present their opinions, suggestions and feedback in greater depth.

Results display that the set of professional guidelines invites teachers to question their own pedagogical practices, as they put the focus on activist agency. Inclusive and sustainable education demands professional commitments to defending and exercising human rights, which implies acquiring and developing pedagogical profiles oriented towards Human Rights Education (HRE). According to Magendzo-Kolstrein (2006), HRE focuses on social transformation, active citizenship and empowerment from a problematising perspective that conceives education as a political act. In conclusion, music pedagogy must be oriented towards HRE, and the professional guidelines allow such an act of transformation. However, it is now up to universities and their degree programmes to decide whether or not they choose to align themselves with the policies set by the supranational agenda.

Keywords: global competence; global citizenship; proof of concept; activism; professional competences.

Introduction

According to Iglesias (2023), the disciplinary and pedagogical standards established for music teacher education programmes in Chile do not seek to empower teachers to become agents for social transformation but are limited to defining a syllabus for the implementation of the National Diagnostic Assessment (NDA), which is compulsory for all music teaching students who wish to graduate due to its census nature (Rodríguez et al., 2019). This suggests that the quality of music teaching is a topic of public debate in Chile, as the standardised measurement of educational quality is a crucial issue in university programmes dedicated to the initial training of music teachers. Specifically, the standards for music pedagogy degrees are conceived as an educational policy

(Centre for Continuous Education, Experimentation, and Educational Research, 2022) that, in effect, standardises professional competences in the face of the processes linked to the NDA, as their results influence the processes of continuous improvement in favour of the curricular quality of university programmes (Donoso & Ruffinelli, 2020). This not only reflects a standardised model of professional competences, but also reveals institutional individualisms because each university programme ensures its own survival in the educational market (Angel-Alvarado et al., 2021), opening up few spaces for inter university dialogue.

According to Vásquez (2017), this institutional interest in surviving means that many teaching practices are perpetuated without necessarily being subjected to critical or constructivist pedagogical debates within university communities. Hence, music education can suffer processes of dehumanisation when the high quality of musical work becomes a requirement to the point that the psychosocial situations experienced by music students during the learning process become invisible (Angel-Alvarado & Trejo, 2022). For instance, testimonies of psychological violence in music conservatories (Fernández, 2018) and physical aggression by teachers in music classrooms (Angel-Alvarado et al., 2022). It is worth saying that dehumanisation is a consequence of the symbolic violence that arises from the discursive hegemony that teachers apply to their students (i.e. Bradley, 2018).

All this reveals the need to strengthen both theoretical and praxeological pedagogical knowledge from a perspective that embraces Human Rights Education (HRE). That is, to install a problematising and humanistic music pedagogy that does not avoid educational, social and political debates, even when those may be controversial. A sincere discussion will serve to foster social transformations, empowerment, and civic engagement (Magendzo-Kolstrein, 2006; 2015). This stance is consistent with the international vision defined through global competence (OECD, 2018; Unesco, 2015),

which is not limited to transmitting knowledge, skills, attitudes and values, but extends to mobilisation and activism in complex situations.

Having said this, it is crucial to emphasise the need to provide updated pedagogical knowledge during initial teacher training because it will not be fruitful if the same strategies continue to be applied (Domínguez-Lloria & Pino-Juste, 2022). To make matters worse, music teachers only manage to understand the human value of music teaching when they are immersed in classroom settings (Brito, 2020), which implies trial-and-error actions. It is worth considering that theory and praxis are not related linearly, but dialectically, so educational actions are not "translatable from one school to another" (Aróstegui, 2017, p.18). Consequently, among music teachers, there is a multiplicity of representations regarding the curricular and human meaning of music pedagogy in educational systems (Angel-Alvarado, 2018).

In this study, we aim to validate a set of professional guidelines that can be used in the Bachelor's degrees of Music Education offered in Chile, which are considered five-year undergraduate degree programs. The guidelines are centred on humanising music teacher education, taking the global competence established by the Organisation for Economic Cooperation and Development (OECD) as a reference. In this regard, it is important to inform that the OECD has constructed global competence with the purpose of promoting education that contributes to building an inclusive and sustainable world (Ministerio de Educación y Formación Profesional, 2020; OECD, 2018) from its basic life skills-oriented tradition. Thus, it is consistent with Article 26 of the Universal Declaration of Human Rights (United Nations, 2015), as it calls for transversality from an empathetic, transformative, and activist stance.

Method

We have developed 12 professional guidelines oriented towards HRE (Table 1). In order to assess the consistency, viability and accessibility of these professional guidelines, academic staff from different Chilean undergraduate degree programs of music education were invited to participate in separate meetings, which have been applied as a Proof-of-Concept (PoC). It is understood as a research method that serves to diagnose incipient products (Lorenzo, 2013), so that doubts can be resolved, and blind spots can be visualised for the research team. The meetings were filmed and voice-recorded for subsequent transcription and analysis, with the sessions lasting between 90 and 120 minutes. These actions have been consented to autonomously and voluntarily by each participant, as they have expressed their approval through a letter of informed consent that has been endorsed a priori by the Ethics Committee of the Alberto Hurtado University.

Table 1

Twelve professional guidelines oriented towards human rights education.

Disciplinarity in music	Music Teaching	Music Education Research
Acquire and develop knowledge and skills of different musical cultures from an understanding of their contexts.	Analyse and discuss local, national and supranational educational policies and agendas, of general and disciplinary interest, from responsible and constructive critical positions.	Study and problematise currents of critical and complex thought linked to music, education and music pedagogy, assessing the validity and relevance of their approaches.
Promote participatory projects based on social actions for music that favour the expression and valuation of knowledge and ideas.	Exercise critical and socio-constructivist pedagogies that are oriented towards inclusion, sustainability and transformation, tensing knowledge, ideas and pedagogical-musical processes.	Plan and manage musical, educational and pedagogical-musical research projects that respond to local problems from global perspectives.
Generate cultural, artistic and educational networks that promote access to and exercise of musical work through oral, written, procedural and media means.	Generate and promote pedagogical networks that are committed to the defence and exercise of human rights, as well as to the dissemination and popularisation of disciplines through oral, written and media means.	Socialise research findings through oral, written and media means in local and global communities.
	Explore and value resources, experiences and didactic-musical initiatives that favour pedagogical performance in terms of inclusion, interculturality, social justice and sustainability.	
	Design and implement innovative didactic-musical resources, experiences and initiatives that guide pedagogical performance towards inclusion, interculturality, social justice and sustainability.	

Before continuing, we must recognise our researcher's positionality in the study. We are a team of university academics who teach subjects related to the project. Therefore, personal opinions regarding the systemic reality we face daily may bias our reflection processes. To reduce possible biases, we have worked collaboratively and communally, creating a circle of trust where we openly discuss our differences with a proactive attitude that seeks to reach consensus. It is worth noting that, by not working in the same universities, we have been able to implement the three formative purposes set out by Tibbitts (2002), since:

- I. We put our efforts into designing effective measures that favour social transformation to the extent that we have called on academic institutions to collaborate in this task.
- II. We have established activist alliances, as we are an inter-university team interested in problematising music education to raise actions to improve the current situation.
- III. We implemented the PoC to discuss curricular and didactic issues with academic staff from different contexts, understanding their teaching experiences in music education programs.

Results

From disciplinarity in music, participants have interpellated their pedagogical praxis from individual and institutional perspectives linked to HRE. For instance, they have the conviction that their pedagogies foster the acquisition and development of musical knowledge and skills, as well as the undertaking of social projects in music. However, they think that the generation of cultural or artistic networks is a pending matter, to the point that the teacher's responsibility is questioned because, according to a couple of

participants, membership in social groups is a personal decision. Unfortunately, tension referred to decolonialism is not identified because academics have expressed that "music notation is the scholarly knowledge that serves as a basis for developing inclusive and intercultural standpoints in music pedagogy."

Regarding music teaching, participants emphasise the need for intertwining different subjects, giving place to a network that makes it plausible to supervise professional development in accordance with the graduation profile. Nonetheless, they have admitted that their supervision efforts are centred on a scholarly viewpoint of teacher development, overlooking the promotion of HRE. It is worsened by results linked to marks, as even learners are conditioned to perform in order to get an approving qualification. According to participants, this system represents a detrimental comfort zone because chances for providing feedback are disregarded by the worry of obtaining high or good marks. Having said this, they are convinced that critical thinking is centred on superficial reflection, as teaching actions focused on inclusiveness and interculturality are rarely promoted.

Finally, participants pointed out that programs must continually promote strategic actions to encourage critical thinking, such that music education research plays a determinant role because students can raise questions and interpellations regarding different areas of music education when starting their final research projects, giving rise to the construction of delimited questions that respond to local problems. Therefore, writing a scientific research paper should not be understood as a mere bureaucratic requirement for obtaining the diploma, but rather as a holistic and formative process since the different theoretical and practical knowledge promoted during the program is approached from the perspective of scientific literacy and, therefore, the acquisition and development of scientific thinking is encouraged. This is currently important, as a balance between academic and

pedagogical knowledge must be safeguarded.

Discussion and conclusions

Self-reflexivity has served to evaluate each professional guideline from standpoints oriented towards inclusiveness, sustainability, interculturality, and activism. Considering this, we need to remain that Chilean music education was open to the world until the outbreak of the military dictatorship in 1973, being oriented towards the local by nationalist visions (Angel-Alvarado et al., 2022). After the return to democracy, the initial training of music teachers has not shown relevant changes, as the neoliberal model has focused on the standardisation of professional knowledge and skills (Donoso & Ruffinelli, 2020), forcing competitiveness between universities within the educational market. This leads to institutional individualism as undergraduate degree programs become hermetic in order not to disclose their curricular guidelines (Angel-Alvarado et al., 2021).

Therefore, the localist view is rooted in a socio-historical position, but this must change because the initial training of music teachers has to open up to the world from a sustainable vision that improves the quality of life of communities without jeopardising the socio- environmental conditions of the future or transferring the negative effects to other parts of the planet (Martínez, 2010). The professional guidelines have been proposed with this spirit, as it is necessary to provide vias for embracing HRE. After validity through PoC, we have proposed reducing the number of guidelines to make easier assimilation of them by music teachers. The depurated version offers the following four professional guidelines:

1. Acquire and develop knowledge and skills of different musical cultures and practices from understanding their contexts.

2. To implement critical and socio-constructivist pedagogies oriented towards inclusion, sustainability and transformation, tensing knowledge, ideas, traditions, and teaching processes.
3. To manage participatory projects based on social actions for music favouring expression, dissemination and education.
4. To generate cultural, artistic, scientific and educational networks committed to the defence and exercise of human rights and to the dissemination of experiences, initiatives and findings through oral, written, and media means.

These four professional guidelines will be validated empirically in future studies. However, we can conclude that the enlistment of guidelines confronts the aspects and tensions revealed by participants, which are hindering the encouragement of HRE. For instance, decolonialism, the development of critical thinking, or the biases linked to interculturality. Music teacher education should formally incorporate those ideological currents in their curriculum designs, as they are aligned with the supranational agenda through global competence.

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Designing and implementing a STEAM proposal reflecting ubiquitous acoustic ecologies for connecting music and maritime

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Abstract

The sounds surrounding us significantly impact our daily lives, influencing the ways we interact with the environment. Advancements in technology have revolutionized our relationship with music and sound, leading to the emergence of new and diverse forms of expression, creation, and learning. Research about the soundscape in the scope of acoustic ecologies has led to a deep comprehension and appreciation of sound, particularly within its environmental and contextual settings. This study proposes the design, development, and practical application of an interdisciplinary approach that integrates music with maritime studies to create immersive learning experiences reflecting ubiquitous acoustic ecologies. The intervention took place at Pierce – The American College of Greece Elementary School and focused on fifth and sixth-grade classes. It utilized hands-on activities based on the STEAM model, which emphasized collaboration, inquiry-based learning, and project-based learning to create authentic and meaningful music learning environments. The findings revealed that the activities provided novel experiences for the students, who were eager and enthusiastic participants, acquiring new musical and technological skills and experiences while augmenting their creativity and ecological awareness.

Keywords: STEAM education, ubiquitous acoustic ecologies, sound-based education, educational proposal

Introduction

The sounds that surround us play a significant role in our daily lives and influence our connection and relationship with the world (Etmektzoglou, 2019). Recently, there has been a growing interest in implementing the concept of soundscape in music education, expanding teaching practices through the lens of sound pedagogy and acoustic ecology (Dionysiou, 2019). Aligned with advancements in technology, these developments have the potential to open new avenues for expression, creation, and learning, transforming the ways in which children interact and engage with music (Mygdanis & Kokkidou, 2021). With a burgeoning array of hardware and software, opportunities abound to build a fresh framework for sound perception and musical practice, elevating creativity (Etmektzoglou, 2019) and heralding an emerging perspective of ubiquitous acoustic ecologies (Keller, 2020). Consequently, these technologies are reshaping a wide range of Do-It-Yourself (DIY) practices (Lazzarini et al., 2020), with a focus on sociocultural contexts and collaborative creative processes (Dionysiou, 2019) under the prism of pervasive computing in sound pedagogy and acoustic ecology.

This study aims to design, develop, and present a groundbreaking educational musical proposal that combines music and maritime affairs, utilizing the ubiquitous acoustic ecologies. The program was piloted in eight fifth and sixth-grade classes at Pierce – The American College of Greece elementary school. ACG’s Centre of Excellence in Logistics, Shipping, and Transportation led the current program with Lloyd’s Register Foundation funding. The hands-on activities followed a STEAM perception, promoting cooperation, inquiry-based learning, and project-based learning to foster authentic music teaching- learning experiences. The results revealed that the students were highly engaged in the new teaching scenarios, which provided them with new and augmented learning opportunities. The new teaching environment enhanced their musical and technological

abilities while cultivating their creativity and ecological consciousness and significantly enriching their learning experiences.

Ubiquitous acoustic ecologies

Sound is pervasive and plays a vital role in our interaction with the world. Recently, there has been a surge of interest in incorporating the concept of soundscape into music education. This shift moves the focus away from the aesthetics of conventional music learning (Dionysiou, 2019) towards the sounds of the environment in which we live (Schafer, 1977; Paynter & Aston, 1970). Sound-based approaches offer significant pedagogical value, encouraging students to engage with the soundscape actively. By engaging with the environment, individuals are able to expand their knowledge, develop their interpretations, and enhance their musical abilities (Truax, 1996). They are empowered to participate in music creation, whether using conventional or improvised instruments (Tinkle, 2015), without being limited by their prior musical experience (Dionysiou, 2019). Besides, this broadens pedagogical strategies and promotes ecological awareness (Etmektzoglou, 2019).

Acoustic ecologies and the focus on soundscape can be linked with technological advancements. The emergence of ubiquitous computing (Weiser, 1991) has changed how children interact with sound (Mygdanis, 2021). With mobile devices and the Internet of Things, music is now accessible anywhere and anytime with the simple button press (Pimenta et al., 2014). This has led to a redefinition of traditional sound production and recording concepts within the framework of ever-present music or ubiquitous music (*ubimus*) (Lazzarini et al., 2020). As we expand Schafer's (1977) concept of acoustic ecology, our soundscape undergoes significant transformations, particularly in modern

society, where new digital and multimodal literacies emerge. This interdisciplinary approach requires knowledge, integrating principles and methods from various scientific fields, and considering cultural and social extensions (Lazzarini et al., 2020).

From ubimus' notion, current technologies present opportunities to boost creativity (Keller, 2020) using affordable hardware like microcontrollers, tactile interfaces, open-source software, programming languages, DIY electronic projects, and the Internet of Things (Turchet et al., 2020). The keys to unlocking creative potential lie in convergent and divergent thinking processes and enhancing associative processing (Lee & Therriault, 2013). These tools fall into three main categories, including DIY practices, online platforms, and interconnected distributed resources. A crucial aspect of the ubimus approach is emphasizing the social context (Keller et al., 2014; Keller & Capasso, 2006) by using everyday materials that can stimulate artistic practices, promote exploratory learning, and encourage ecological awareness (de Lima et al., 2020).

STEAM and Maker movement in music education

Current trends in music education are promoting the use of the transdisciplinary STEAM model as a fundamental approach to developing music pedagogical activities (Mygdanis & Papazachariou-Christoforou, 2022). The STEAM model draws from the STEM framework by integrating the arts into the positive sciences from a holistic perspective (Kalovrektis et al., 2021; Psycharis, 2018). The STEAM model is based on the constructionist ideas of Papert (1980), where learning is viewed as construction and most effective when students actively create artifacts that are meaningful for them (Dimitriadis, 2015). The concept of artifact is central to constructionism (Kafai & Resnick, 1996) and can include physical objects, such as musical instruments, or digital ones, such as software or algorithms development (Papert, 1980). The constructionist philosophy also leads to the

formation of the maker movement in education (Papademetri-Kachrimani & Louca, 2022; Mygdanis & Papazachariou- Christoforou, 2022), which is aligned with social constructivism and emphasizes the social and cultural context. Maker education embraces the STEAM philosophy (Huang, 2020), where students actively participate in creating artifacts related to real-world problem- solving scenarios (Hatch, 2014).

Incorporating a framework that emphasizes music and integrates elements and practices from other cognitive fields from the STEAM model has been shown to have added value in music education. Recent research supports the positive learning outcomes, including increased student participation and interest in music classes, as well as the development of self- regulation, creativity, innovation (Papademetri-Kachrimani & Louca, 2022; Kalovrektis et al., 2021) and the acquisition of musical knowledge (Mygdanis & Papazachariou- Christoforou, 2022; Palaigeorgiou & Pouloulis, 2018). Incorporating elements of pervasive musical computing, such as tactile interfaces or coding techniques, can further enhance music education, allowing for educational activities within the STEAM philosophy (Charalambidou & Mygdanis, 2022) that provide authentic teaching-learning experiences for all students (Ruthmann et al., 2010).

Rationale, aim, research questions, and participants

This study addresses a research gap in the design and application of music education activities and teaching scenarios incorporating ubiquitous acoustic ecologies to connect music and maritime studies within a transdisciplinary framework. The research aims to describe, comprehend, and interpret the views of 5th and 6th-grade students at the elementary school of Pierce – The American College of Greece, referring to their involvement in the pilot application of a specific teaching proposal. The research questions are as follows:

1. How is the student's engagement and participation assessed in the teaching scenarios of the "Maritime Music Project" proposal?
2. Did the current teaching proposal contribute to developing their creativity and enhancing their ecological awareness, and in what ways?

To ensure a thorough and in-depth examination of the subject, the research utilized qualitative methods that carefully selected cases that offered rich and valuable information (Denzin & Lincoln, 2018). Purposeful sampling techniques were employed to choose cases with unique characteristics that align with the research aim and questions (Miles & Huberman, 1994). The study focused on twenty students, equally distributed between the 5th and 6th grades, emphasizing understanding their attitudes, perceptions, and experiences.

Methodological design

Qualitative educational research involves various tools to collect data, enabling researchers to gain a deeper understanding of the subjects' characteristics (Denzin & Lincoln, 2018; Miles & Huberman, 1994). In this intervention, four methodological tools for collecting data were utilized: (a) semi-structured interviews with the students, (b) teacher-researcher observations, (c) informal discussions with students within and outside of sessions, and (d) musical and technological creations by the children.

At the end of the intervention, students participated in semi-structured interviews. This allowed for open expression of opinions on matters that may have yet to be addressed during the sessions. The interviews were referred to as SI (semi-structured interviews) during analysis. To ensure that no important details were missed, the teacher-researcher diligently documented their observations in a journal after each session (Denzin & Lincoln, 2018).

When it was necessary to take notes during the intervention, information was encoded. The resulting data was then thoughtfully organized using observation keys, which focused on various behaviors and unexpected reactions, including sustaining interest, fostering interaction, assessing technological and musical abilities, participation levels, and managing creative activities. These notes were referred to as FN (field notes). During the study, informal discussions were conducted inside and outside the classroom, recorded with the student's consent, and referred to as ID (informal discussions). Additionally, the children's musical creations were organized into portfolios, which served as a basis for group discussions, peer assessments, and self-assessments.

After the intervention, all data, including recordings from interviews, observations, and informal discussions, were transcribed into text and studied through a triangulation perspective. Content analysis was utilized, drawing from semantic and semantic condensation through steps, including identification, coding, frequency counting of phrases, and result verification (Brinkmann & Kvale, 2015). Finally, the keywords-in-context analysis method was used to analyze coded notes and focus on the interconnection and combination of words and phrases (Onwuegbuzie & Leech, 2007).

“Maritime Music Project” educational proposal

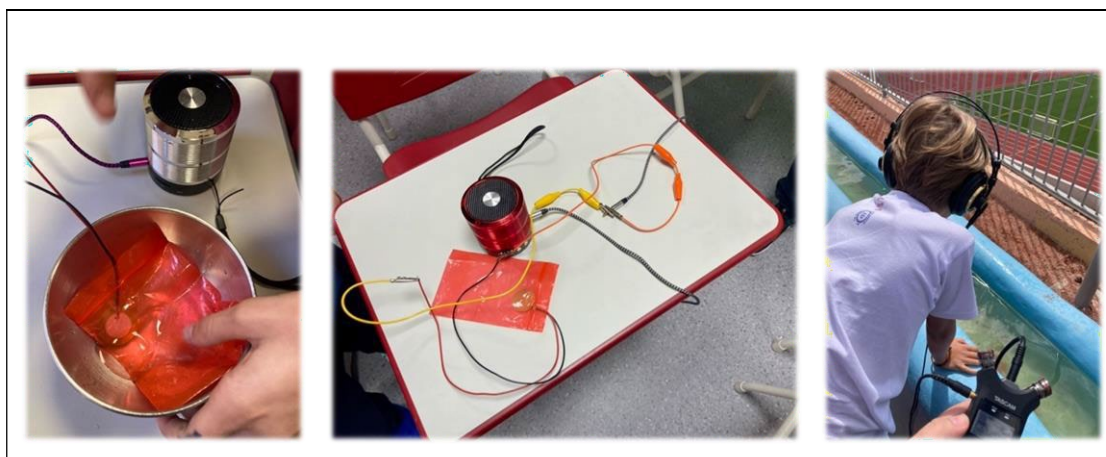
The “Maritime Music Project” educational proposal was motivated by the interconnection between music and maritime education. The program followed a transdisciplinary approach based on the STEAM model, reflecting the importance of acoustic ecologies and aiming to create authentic learning experiences. This ten-week program was implemented in four 5th and fourth sections of the 6th grades at the Pierce – The American College of Greece elementary school.

The first two sessions focused on physical acoustics, introducing students to sound propagation forms, their characteristics, and our hearing mechanism. Educational modeling software, practical experiments, and field sound recordings were used to achieve this. The following three lessons emphasized acoustic ecology and Schafer's (1977) soundscape, exploring the soundscape of our environment and ecological issues through the lens of music. Morse code was also discussed, with practical application. Students were exposed to musical compositions from acoustic ecology composers, listening to creations with environmental sounds and discovering new forms of sound- focused musical creativity.

During the program's third phase, we emphasized the artistic and imaginative application of sounds, crafting acoustic ecology compositions. Our students fashioned “musical collages” using recordings of sounds from their daily lives (e.g., their bedrooms, breakfasts, school bus). Following the principles of the STEAM philosophy aligned with the maker movement in education and pervasive acoustic ecologies, the kids constructed a hydrophone using basic materials like cables, plastic bags, and piezoelectric microphones (Figure 1). Using tablets, constructed microphones, and hydrophones, they captured sounds from our school environment. The construction and recording process took place over three weeks.

Figure 1

Construction of hydrophones and soundscapes recording



The past two sessions focused on creatively managing and processing the gathered sound material. We aimed to develop software that generates artificial soundscapes, allowing students to process and modify audio samples to create unique sound compositions in real- time. Students worked collaboratively using the Scratch blocked-based programming language (Figure 2) to construct simulation software for an audio mixing console with five channels. This allowed each team to input their own recorded sounds and handle elements such as stereo imaging, pitch, and volume by parameterizing the functions for the five audio channels. The last session was an excellent opportunity to reflect on the overall process.

Figure 2

Software development in Scratch for real-time sound compositions



Discussion

The results showed that the current teaching approach positively impacted the students' experiences. They were engaged in a variety of activities and displayed great

enthusiasm and adaptability in the new digital learning environment, which was inspired by the philosophy of ubiquitous acoustic ecologies. This environment allowed them to transform their musical and technological experiences by actively creating physical and digital musical artifacts. Based on the STEAM model, the music educational activities placed the students at the center of the learning process, resulting in self-regulation and collaboration skills development. They also gained new vocabulary related to soundscapes and acoustic ecology and developed a deep understanding of various techniques they creatively applied in their constructions. Many flow experiences and “aha!” moments were observed, where the students discovered or successfully utilized new strategies (see Csikszentmihalyi, 2009).

The educational proposal greatly emphasized fostering creativity, encouraging children to explore sound and engage in musical experimentation using improvised DIY artifacts. They quickly realized that sound plays a crucial role in their creations and that creating diverse acoustic environments could significantly enhance these practices (Lazzarini et al., 2020). From the beginning, the students showed a keen interest in activities promoting a maker culture philosophy, gaining the confidence to create original works without guidance. Indicative experts are: “Is it really that easy to make a musical instrument?” (FN6), “It is super that we can make music out of anything!” (FN9), “Everything can be music!... I can even create a piece without any instruments... it is unbelievable” (ID3). Through this process, the students seemed to develop divergent thinking strategies and eventually transition to producing original works by applying convergent thinking strategies. This was all made possible by implementing an ideal framework for developing associative processing strategies (Lee & Therriault, 2013).

The children had developed musical and technological skills that fostered their creativity and empowered them to make informed project decisions, especially in the last

sessions. For instance, while working on a sound composition inspired by an underwater pollution video, one group remarked, “We’re not happy with this piece. Let’s start fresh. [...] The plastic parts don’t sound right. Maybe we can add some lower sounds to make it better.” (FN17). Similarly, fifth-graders who were constructing a hydrophone expressed a desire to enhance their creation: “Wow, it works! Let’s make a double [microphone and hydrophone] and record inside and outside the water!” (FN38). Decisions were reached through collaboration and experimentation, with participants validating their ideas through trials: “We first planned to add a cool underwater sound recording [to Scratch], but then we realized it didn’t match the sounds we heard [...] So, we changed the characters instead!” (SI2). The essence of constant experimentation and advancement is succinctly captured by a fifth-grade student who expressed the following sentiment:

We made this cool thing where we can change the sound of a recording each time we play it [...] it’s like magic! We recorded the sound of a fountain, and now when I pick it, sometimes it sounds high, and sometimes low. It’s always different, and that makes it awesome! We didn’t plan to do it this way, but it’s fun! I’m going to try doing the same thing with other sounds and see what happens! Maybe we will even change the volume, too - who knows? I have not decided yet, but I cannot wait to see how it sounds! (ID9)

The main objective of a sound-based education is to cultivate active listening skills (Dionysiou, 2019). Through various teaching methods, students had the opportunity to improve their acoustic perception, comprehension, and assessment of the surrounding soundscape (Truax, 1996). Initially, children struggled to describe sounds accurately, but with time and practice, they developed a more precise vocabulary and effectively expressed their thoughts.

Utilizing technological resources played a significant role in enhancing acoustic perception and fostering ecological awareness. By making technical soundscapes and creating digital artworks, discussions arose around sound, its origins, production

techniques, and soundscapes that were either eliminated or did not exist in the past. As a result, a critical attitude towards the soundscape and the environment was developed, particularly in the acoustic environment of the ocean: “These sounds would not be heard by an old fish of the previous era [...] I probably wouldn’t want to be Nemo today!” (FN23), “We can write a story about how Nemo lives today [...] and create a composition for him!” (FN25). To that, a notable excerpt by a girl:

In Scratch, we put in some sounds that we don’t usually hear at home. And you know what? We kind of liked them! We picked the sounds of birds chirping and trees rustling. Even though the wind messed things up a bit, we could still hear them pretty well! (ID4).

These opinions from the 6th-grade students serve as evidence of the shift in their perception of the soundscape, the strengthening of their ecological consciousness, and their innovative approach to communicating these ideas:

I never knew that sound was so important in our lives! But now I know that every sound is unique and can mean different things depending on where we hear it. It’s so cool that there were sounds in the past that people could hear, but now we can’t hear them anymore. I want to make an app that plays those sounds that no longer exist so kids can hear them and learn about how our planet is changing. (SI2).

That was so cool! I’m starting to get how important our ears are [...] It’s funny how someone else can hear the same thing as us, but it sounds different to them. For example, a boat’s engine might sound like a vacation to us, but it could mean danger to a fish! It would be totally different if I had to make something in Scratch again. I’m not sure what it would be yet, but it’s definitely not like the thing we made in our group! (ID7).

In summary, the novel learning environment that emerged during the educational intervention has significantly improved the musical and technological abilities of the students. They enthusiastically participated in the teaching scenarios and attributed meaning to their experiences. The practical application of this teaching proposal has yielded positive

outcomes for sound pedagogy within the STEAM framework in the context of pervasive acoustic ecologies. This approach has fostered creativity and ecological awareness among the students.

Epilogue

In conclusion, the findings suggest that the activities presented novel experiences to the students, who enthusiastically participated, fostering their creativity and ecological awareness. There is undoubtedly potential for future research in this area. Our immediate plans involve integrating additional tools, such as 3D printing elements, utilizing artificial intelligence techniques, and incorporating e-textile materials. Additionally, we aim to leverage strategies and practices of acoustic ecologies, such as soundwalks or sound maps (Nikolaïdou et al., 2018), to expand our understanding of how diffused acoustic ecologies can enhance learning environments under a new ubiquitous computing paradigm. Ultimately, our goal is to comprehensively explore how acoustic ecologies are reflected and complemented in the construction of learning environments, enabling children to develop a holistic perception of their musical, physical, and digital surroundings.

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Spoken Paper Session 13: Sustaining Music Teachers in Schools

A Grounded Meta-Analysis of Marginalized Music Teachers

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Abstract

Over the last 20 years, an increasing number of studies have addressed the perspectives of marginalized music educators, shedding light on lived experiences and countering prevailing narratives. Most of those have been qualitative studies with small sample sizes, with findings that are not meant to be generalizable. As an increasing number of studies have focused on marginalized music teachers, we thought it would be useful to provide a cumulative view of these studies by conducting a meta-analysis and developing a cohesive theory. Drawing on the existing literature, the purpose of this study was to explain how marginalized music teachers navigate their personal and professional lives. We addressed three research questions: (1) What factors affect the professional lives of marginalized music teachers? (2) What are the strategies they use to navigate their personal and professional lives? (3) What are the behavioral and psychological consequences of navigating personal and professional lives as marginalized music educators? To develop a cohesive theory on the experiences of marginalized music educators, we extracted common trends across the literature through a grounded approach to qualitative meta-analysis. This process unfolded in 5 steps: (1) define exclusion/inclusion criteria; (2) search for possible sources; (3) select studies that meet the inclusion criteria; (4) analyze research findings using grounded theory techniques; and (5) present the results of meta-analysis. Five categories emerged as central influences in the professional lives of marginalized music teachers. These categories were divided into extrinsic

(environmental and interpersonal) and intrinsic (personal) factors. Results also showed that marginalized music teachers use different strategies to navigate their personal and professional lives. For each marginalized group, we have represented these strategies along a specific continuum. As marginalized music teachers rely on different strategies, they encounter a spectrum of psychological and behavioral consequences. In this paper, we discuss how music associations, tertiary institutions, and policymakers can promote and develop policies, curricular materials, and teaching methods that respond to the needs of culturally diverse teachers and students.

Keywords: marginalized music teachers, minoritized music teachers, underrepresented music teachers, music teacher education, music teaching profession

Introduction

The U.S. music teaching profession is currently grappling with significant challenges related to recruiting and retaining a highly qualified and culturally diverse music teacher workforce. These issues were prominently highlighted in a recent report published by the National Association for Music Education (U.S.), titled *A Blueprint for Strengthening the Music Teacher Profession* (Confredo et al., 2023). This report offers a comprehensive framework aimed at reevaluating and enhancing curriculum, standards, and support systems for both pre- and in-service music educators. Our study aims to deepen our understanding of the challenges faced by in-service music educators who are significantly underrepresented and marginalized within the profession.

Recent scholarship efforts have increasingly focused on amplifying the experiences of marginalized music teachers, challenging conventional narratives surrounding music teaching and

music teacher preparation. These studies, predominately qualitative in nature, typically involve small sample sizes and their findings are not meant for broad generalizations (Abril & Gunther, in press). Given the growing body of research on this topic, our project seeks to bring greater synthesis to these individual efforts through a meta-analysis aiming to develop a cohesive theory that integrates prior findings. Building a theory can interrelate previous findings while providing actionable insights to enhance support for underrepresented music educators, thereby improving interest, inclusivity, and diversity within the field.

The purpose of this study was to explain how marginalized music teachers navigate their personal and professional lives. We addressed three research questions:

1. What factors affect the professional lives of marginalized music teachers?
2. What are the strategies that they use to navigate their personal and professional lives?
3. What are the behavioral and psychological consequences of navigating personal and professional lives as marginalized music educators?

Method

This study is a grounded qualitative meta-analysis, which can address some of the limitations of qualitative research by providing more generalizable explanations of the phenomena being studied (Paterson et al., 2001). Qualitative meta-analysis would enable us to extract common themes across the literature and develop a midrange theory arising from primary research findings (Apanasovich, 2016; Hossler & Scalese-Love, 1989). This research process unfolded in 5 steps:

- (1) define exclusion /inclusion criteria; (2) search for possible sources; (3) select studies that meet

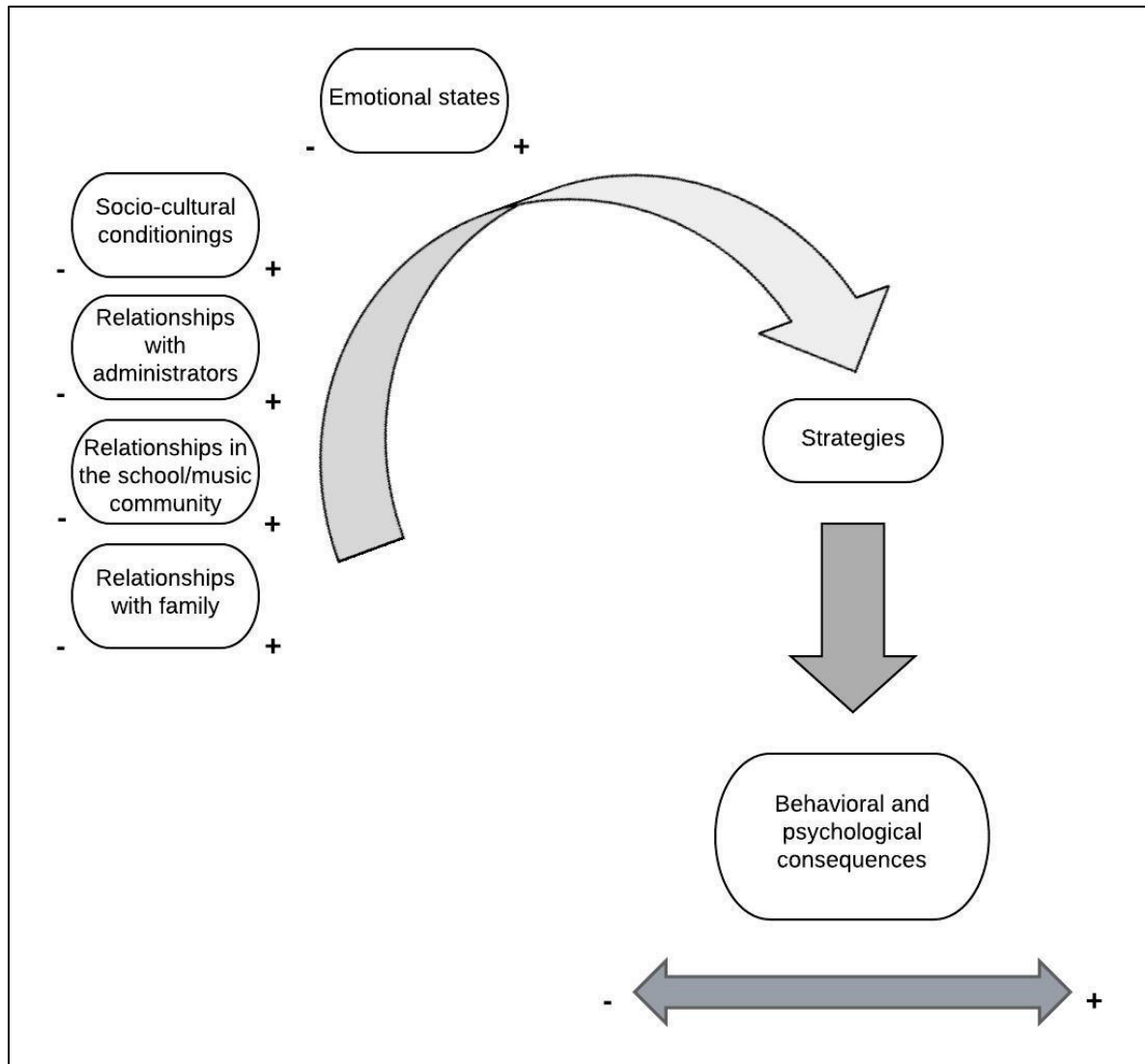
the inclusion criteria; (4) analyze research findings using grounded theory techniques; and (5) present the results of meta-analysis (Wolfswinkel et al., 2001).

We relied on a scoping review of marginalized and underrepresented music teachers (Abril & Gunther, in press) to draw an appropriate sample of studies (Steps 1-3). The sample of that work consisted of 24 studies. For this grounded meta-analysis, which focused on teachers already in the field, so we decided to exclude 11 studies of pre-service music teachers. Our final sample consisted of 13 studies. The nature of the scoping review was to map the literature on marginalized music educators by identifying theoretical frameworks, methods, and common findings. In the current study, we seek to explain how music educators from marginalized groups navigate their personal and professional lives. With an explanatory goal, we re-coded the results and discussion sections in our sample of studies to build a midrange theory.

We coded each article by using grounded theory techniques (Step 4). The coding process involved three phases. During the initial phase (open coding), we conducted two rounds of independent open coding with three different studies that represented three different marginalized identity groups. After independent coding, we met to discuss the codes we had developed, and then created a code book from the first three studies, yielding 156 codes. This codebook was used as a basis for our constant comparative analysis process, in which we compared our preliminary codes with new data from the remaining 10 studies. In shared memos, we noted similarities and differences in the data, while also recording patterns and variations. During the second phase (focused coding), we merged codes into 85 groups of codes. Lastly (theoretical coding), we condensed groups of codes into 7 main categories, which are interrelated in a cohesive theory (Figure 1).

Figure 1

A Theory of Marginalized Music Educators' Experiences



Note. Each element in this figure lies along a continuum. For instance, relationships with administrators range from low (-) to high (+) support. Moreover, environmental and interpersonal influences (extrinsic factors, on the left) are likely to affect music educators' emotional states (intrinsic factors). In turn, extrinsic and intrinsic factors tend to affect the strategies that marginalized music educators use to navigate their personal and professional lives. As

marginalized music teachers rely on different strategies to navigate their personal and professional lives, they encounter a spectrum of psychological and behavioral consequences.

Results

RQ 1: Factors of Influence

Five categories emerged as central influences in the professional lives of marginalized music teachers. These categories can be divided into extrinsic (environmental and interpersonal) and intrinsic (personal) factors.

Extrinsic Factors

Socio-Cultural Conditionings. Marginalized music teachers tend to face several challenges within the socio-cultural context of their work. These challenges include stereotypes and double standards. In conservative teaching settings, gay participants were keenly aware of homophobic beliefs held by the community and long histories of homophobia both locally and nationally (Palkki, 2015; Taylor, 2011), which represented a subtle source of constant intimidation (Taylor, 2011). Female band directors described their working environments as permeated by the “band boy clique,” thus implying that male band directors were perceived as being more interconnected and competent than their female counterparts (Coen-Mishlan, 2015; Fitzpatrick, 2013; Lesser, 2017). Similarly, in White-dominated schools, music teachers from minoritized ethnic groups were subjected to hurtful comments, which reflected assumptions about their linguistic and/or cultural backgrounds (DeLorenzo & Silverman, 2016).

While facing stereotypes, participants also noticed how double standards shaped their working conditions. Gay participants described their school contexts as imbued with heterosexual assumptions and privileges (Palkki, 2015; Taylor, 2011). They pointed out that many homosexual teachers feel forced to hide their orientations, while heterosexual teachers can talk about their personal lives and freely invite their life partners to participate in various aspects of school life.

Female music teachers expressed several concerns about double standards in the school environment (Fitzpatrick, 2013). They highlighted that, in contrast to their male colleagues, they felt pressured into choosing between personal and professional lives because home and parenting responsibilities typically fall on working women. This dissuaded some from pursuing opportunities at the high school level (Fischer-Croneis, 2016). In primarily White environments, participants from ethnic minorities were often expected to assimilate into European cultural and behavioral norms (DeLorenzo & Silverman, 2016; Draves & Vargas). In one study, a teacher who worked in a predominantly Hispanic-serving school expressed feeling advantaged in being a Spanish-speaking, Hispanic teacher (Draves & Vargas, 2021).

Although participants extensively referred to stereotypes and double standards, they also noticed how societal shifts have affected their working conditions. Societal shifts have helped LGBTQ+ teachers feel more accepted (Taylor, 2013). Social change has also served to challenge gender stereotypes (Coen-Mishlan, 2015). Some female participants perceived the band community to become increasingly accepting of women in the role of director, despite the many challenges that remain (Fischer-Croneis, 2016).

Relationships with School Administrators. School administrators play a critical role in the experiences of marginalized music educators. They are instrumental in creating a

welcoming working environment where gay participants feel valued, regardless of their sexual orientation (Palkki, 2015). At times, however, some administrators expressed displeasure when they believed a teacher had gone too far in disclosing aspects of their personal lives in the school setting (Taylor, 2011).

Similarly, school administrators can affect the working conditions of female music teachers. A female participant highlighted the importance of her principal in permitting a more flexible schedule and successfully balancing the demands of her personal and professional life (Fitzpatrick, 2013). In contrast, a lack of support has been found to have detrimental emotional consequences (Bovin, 2019). In another study, a lack of administrative support led to a participant moving to another school (Powell & Celeste, 2020).

Other Relationships in the School and Music Community. Within music communities, music teachers interact with various stakeholders, including students, parents, music colleagues, and adjudicators. Gay music teachers extensively described their relationships with students and parents while highlighting the importance of setting boundaries between personal and professional lives. For instance, participants were guarded in disclosing their sexual orientations, especially at the beginning of their careers, because they feared student and parent reactions at a time of feeling especially vulnerable (Palkki, 2015; Taylor, 2011). Gay music teachers referred to LGBTQ+ music colleagues as important figures in their careers. More experienced gay and lesbian music educators served as role models, offering emotional support and practical advice to address student inquiries and potential complications (Palkki, 2015; Taylor, 2011). In contrast, female participants did not describe building supportive relationships with their female colleagues (Bovin, 2019; Coen-Mishlan, 2015; Fitzpatrick, 2013). Similarly, some music educators from ethnic minorities found themselves as the sole

non-White teachers within their schools, in some cases pushing against the White, male-dominated band community (DeLorenzo & Silverman, 2016; Powell & Celeste, 2020).

Lastly, adjudicators played a significant role in the professional experiences of female band directors. Participants shared several stories of perceived discrimination from adjudicators during school competitions (Coen-Mishlan, 2015). For instance, their ensembles constantly received lower ratings in comparison to male-directed bands. Adjudicators were thought to express harsher comments toward female teachers and used non-inclusive language, referring to all band directors with labels such as “guys.”

Family Relationships. Family members can help marginalized music teachers navigate their personal and professional lives. When gay participants described their partners as supportive, they felt more comfortable disclosing their sexual orientations at work (Palkki, 2015; Taylor, 2011). Similarly, female music teachers could effectively manage their music programs when they received support from family members (Bovin, 2019) and shared parenting responsibilities with their husbands (Fitzpatrick, 2015). However, the demands of the music profession can sometimes intersect with the personal lives of female teachers. In a case study involving female band directors (Coen-Mishlan, 2015), a participant ended a relationship because her boyfriend failed to understand the challenges of her profession. Another chose to prioritize her career over her personal life. Furthermore, family relationships can affect the professional aspirations and working conditions of music teachers from marginalized communities. Some participants were discouraged from pursuing teaching careers because their parents did not consider teaching as a worthwhile profession (DeLorenzo & Silverman, 2016).

Intrinsic Factors

Emotional States. Marginalized music teachers grappled with a range of emotional

challenges. Gay participants expressed concerns stemming from the absence of anti-discrimination policies (Palkki, 2015). They often lived in fear of potential job loss (Palkki, 2015) and worried about being vulnerable to accusations or suspicions of pedophilia (Taylor, 2011). Female music educators were concerned about being judged as mothers while wondering if they would regret not spending more time at home with their children (Bovin, 2019; Fitzpatrick, 2015). Some female participants felt isolated (Bovin, 2019; Coen-Mishlan, 2015; Fitzpatrick, 2013) and expressed feelings of frustration when discriminated against for their gender (Bovi, 2019; Coen-Mishlan, 2015). Lastly, music teachers from minoritized ethnic groups were apprehensive about limited job opportunities in a White-dominated profession (DeLorenzo & Silverman, 2016). In addition, they experienced negative emotions as they felt singled out in their work environments (DeLorenzo & Silverman, 2016) and isolated as Black females (Powell & Celeste, 2020). RQ 2: Strategies

Marginalized music teachers use different strategies to navigate their personal and professional lives. For each marginalized group, we have represented these strategies along a specific continuum (Figure 1). Table 1 offers additional insight into the proposed continua.

LGBTQ+ Teachers. LGBTQ+ music teachers tended to rely on four main strategies to negotiate their sexual identity at work. We have positioned these strategies along a continuum between non-disclosure and disclosure.

Non-Disclosure and Silent Defiance. Music educators were more likely to use non-disclosure strategies in conservative environments and non-supportive interpersonal contexts. In these contexts, they refrained from forming open relationships with students and colleagues, while also accepting heteronormativity as a cultural norm. To conform to heteronormative values, some

gay participants pretended to be in heterosexual marriages. Among participants who chose assimilation, we found a slight variation, which we have called the silent defiance strategy. When participants relied on silent defiance, they concealed information about themselves but expressed a desire to help students navigate their sexuality.

Disclosure and Assimilated Disclosure. When participants disclosed their sexual orientations, they mainly relied on two strategies, which we have called *disclosure* and *assimilated disclosure*. Participants chose the *disclosure* strategy in welcoming environments and supportive interpersonal contexts. Supported by their families, colleagues, and school administrators, participants were more likely to disclose their orientations in open conversations. When participants chose the *assimilated disclosure* strategy, they revealed their orientations to administrators and colleagues but preferred to hide their sexual orientations from students and parents. Nevertheless, they adopted behaviors that allowed parents and students to make inferences about their sexuality. For instance, they invited their partners to school concerts.

Female Music Educators. Female participants tended to rely on a strategy we have labeled assimilation with defiant attitudes. We have positioned this strategy within a theoretical continuum between assimilation and defiance. In a male-dominated profession, female music teachers may rely on assimilation when they conform to male stereotypes, prizing the image of the assertive, strong, and competitive director. Conversely, female music teachers may choose defiance when they challenge male stereotypes and emphasize feminine qualities, such as sensitivity and moderation. However, it is worth noting that assimilation with defiant attitudes emerged as the most common strategy in our meta-analysis. Therefore, in Table 1, we have provided a more in- depth description of this strategy.

Teachers from Ethnic Minorities. Teachers from ethnic minorities tended to rely on a strategy we have labeled exterior integration. We have positioned this strategy within a theoretical continuum between separation and integration. In a White-dominated profession, music teachers from minoritized ethnic groups may rely on separation when they tend to avoid relationships with members from dominant groups and express a desire to interact with in-group individuals. Conversely, music teachers may use the integration strategy when they are comfortable interacting with members from both majority and minority groups. In our meta-analysis, exterior integration emerged as the most common strategy among music teachers from ethnic minoritized groups. We address this strategy in Table 1.

Table 1

Professional strategies.

LGBTQ+ teachers	
Non-disclosure and silent defiance	Participants were more likely to rely on these strategies at the beginning of their careers, when they were focused on establishing professional credibility. Many participants eventually disclosed their orientations at work. However, these strategies remained the preferred options among older participants who had formed their professional identities when homophobic attitudes pervaded society.
Disclosure and Assimilated Disclosure	We observed instances of the disclosure strategy in a few cases, both among young participants and more experienced music educators. The decision of young participants seemed to align with social shifts, which have played an important role in the disclosure patterns of gay teachers. In contrast, experienced educators were more inclined to disclose their orientations after building positive relationships with parents and students and establishing professional credibility within their communities. However, the majority of participants preferred the assimilated disclosure strategy, thus compartmentalizing their personal and professional life when interacting with parents and students.
Female Teachers	
Assimilation with Defiant Attitudes	Female participants displayed <i>defiant attitudes</i> as they recognized gender-related stereotypes and doubled standards in their work environments. They also described several episodes of discrimination during contests, demonstrating an in-depth understanding of female band directors' challenges. Despite this awareness, participants were often the sole female music educators within their school districts. To prove themselves in a male-dominated profession, participants tended to <i>assimilate</i> to the stereotype of the male director or at least thought they had to be successful (Powell & Celeste, 2020). For instance, participants prized qualities such as confidence and toughness as they strived to fit in with the group of the "good old boys." Some thought they exhibited characteristics that they associated with success in band teaching (Fischer-Croneis, 2016).

Exterior
Integration

Participants from ethnic minorities showed an in-depth understanding of behavior and cultural expectations within the North American school system. Not surprisingly, their educational experiences had exposed them to White musical standards and traditions. While participants were able to navigate both ethnic and mainstream cultures, they also built professional relationships with colleagues from the majority group. Nevertheless, participants often expressed a sense of isolation as members of ethnic minorities within White-dominated school environments. In addition, they felt disconnected from their cultural backgrounds and family members as they had increasingly adapted to the North American cultural framework.

RQ 3: Behavioral and Psychological Consequences

As marginalized music teachers rely on different strategies to navigate their personal and professional lives, they encounter a spectrum of psychological and behavioral consequences.

Psychological Consequences. When teachers adopted strategies on the negative end of the proposed continua, they were more likely to experience adverse psychological consequences. Gay teachers who relied on non-disclosure and silent defiance often felt that they could not express their true selves at work (Taylor, 2011; Palkki, 2015). Some participants used the expression “living in a tomb” to describe the consequences of compartmentalizing personal and professional lives (Taylor, 2011).

In studies involving working mothers (Cohen-Mishlan, 2015; Fitzpatrick, 2013) and teachers from ethnic minorities (DeLorenzo & Silverman, 2016), participants were likely to experience lower levels of self-esteem as they felt forced to assimilate to male models and White standards, respectively. In contrast, participants were more likely to experience positive psychological

consequences when relying on strategies on the positive end of the proposed continua. For instance, gay teachers experienced lower levels of stress when they felt free to be open about their orientations (Taylor, 2011).

Behavioral Consequences. Across studies, researchers mainly focused on negative behavioral consequences. When gay teachers could not disclose their orientations, they were not able to build closer relationships with their students (Taylor, 2011; Palkki, 2015). They also felt urged to “bank their credibility” to secure their job positions. Similarly, female band directors and teachers from ethnic minorities shared that they needed to work harder than White male teachers to establish their credibility (Coen-Mishlan, 2015). In addition, when working mothers felt pressured to assimilate into male models, they tended to neglect their self-care (Fitzpatrick, 2013), and sacrifice their personal lives (Coen-Mishlan, 2015). As female teachers tried to assimilate to male stereotypes (Fischer-Croneis, 2016), they were also likely to form connections with “the old boys” (Fitzpatrick, 2015) while establishing superficial relationships with female band directors (Coen-Mishlan, 2015; Fitzpatrick, 2013).

Discussion and Conclusions

This study has documented that marginalized music teachers face unique challenges in their professional lives. What are the implications for practice in policy and music teacher education?

As marginalized music educators are likely to encounter stereotypes and double standards, we need to develop strategies and training programs that support marginalized teachers in navigating challenges in the workplace. This can happen through conference presentations and publications

for teachers, within music teacher preparation courses, or through affinity support groups.

Marginalized music teachers grapple with a range of emotional challenges as they navigate their professional lives. We can consider ways of implementing stress management, self-care, and emotional support strategies within music teacher education programs. We can also advocate for these programs in larger spaces from music education associations to local school communities.

School administrators play a pivotal role in shaping the experiences of marginalized music educators, either through support or lack thereof. We can work with education leaders to implement programs that educate and sensitize school administrators to the challenges marginalized teachers might face. We can also better prepare music educators to build strong relationships with their administrators.

We may need to create mentorship programs and networking opportunities that encourage collaboration and support among marginalized music educators. Music education associations can provide space for affinity groups to meet at least once a year at conferences and throughout the year through virtual spaces. Music or fine arts supervisors in a district can do the same at a more localized level. Higher education programs might consider ways to guide music teachers in their first years on the job.

Family support can be a crucial factor in the lives of marginalized music teachers, affecting both their personal and professional decisions. Music programs can encourage open communication between pre-service marginalized music educators and their families. Leaders can prepare parents in local high schools with a better understanding of careers in music and/or music education.

Marginalized music teachers employ different strategies to navigate their personal and

professional lives, depending on their identity group. We can encourage self-awareness and empower marginalized music teachers to choose strategies that align with their personal and professional goals. We can also develop curriculum and training modules that teach effective communication, relationship-building, and networking skills. To build a more diverse teaching force, education policymakers must attend to the unique needs of marginalized and underrepresented music teachers.

Music education must continue to embrace and support cultural diversity and those who are marginalized in the field, despite the challenges these initiatives face in various pockets of the world. Music associations, tertiary institutions, school districts, and policymakers need to promote and develop policies, curricular materials, and teaching methods that create supportive and welcoming environments for all music teachers.

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Australian secondary school music teachers' stress: Insights and strategies for being sustained in the profession

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Abstract

There has been much written in the literature on teacher stress. Exacerbated by workload, managing students and the pressure to meet policy change and administrative deadlines, teacher stress is common and a reason why some leave the profession. For music teachers, there are some unique stresses that can impact their working lives.

Using an exploratory approach, with quantitative and qualitative elements, this study incorporated a survey (n=269) and interviews (n=40) investigating factors influencing the working lives of Australian secondary school music teachers. The wider study looked at motivation, value, professional development, stress, work/life balance, curriculum implementation and career forecast.

The secondary school music teachers in this study identified key stressors in their work. These included administration, students, time pressures, preparation of performances, colleagues, and parents. Particular stressors were also identified at points of teachers' career stages. The music teachers surveyed and interviewed provided strategies to deal with stress, including the acceptance of stress at work. This paper highlights the importance of investigating the stressors of secondary school music teachers and finding solutions in their reduction. School leadership and education authorities need to understand the varied factors that bring stress to music teachers and find avenues to address teacher workload. It is also paramount that preservice teachers are prepared in their training for the stresses that they may encounter in the profession.

Keywords: Secondary school music teacher, stress, workload, administration, career stage.

Background and Context

Teaching is a stressful profession. The complexity of the classroom, working with staff, dealing with policy change, coping with deadlines and meeting student, parent and community expectations are just some of the stressors impacting teachers.

Recent studies on music teachers emphasise the impact of workload and stress. Secondary school (also known as high school or college) music teachers share many common stressors encountered by teachers in other faculties, but also have some that are specific to their subject. This study explored the stress factors for Australian secondary school music teachers and sought suggestions to alleviate music teacher stress.

Literature Review

Teacher stress is widely reported in the literature under labels such as strain, anxiety and burnout (prolonged stress) (Doss, 2016; Figueras, 2014; McKinley, 2016; Vitale, 2012). Stress can result from a conflict of pressure and/or demands (Kyriacou, 2001). McCarthy (2019) reported that 20-25% of teachers are at risk of high stress (p.10), and suggests that if teachers recognise their stress, then interventions can be implemented. McKinley (2016) found increased paperwork, leading to an imbalance of time, contributed to teacher stress. Fitzgerald et al. (2019) use the phrase ‘tsunami of paperwork’ in relation to teacher workload. McKinley (2016) details other factors that can contribute to teacher stress including insecure management, the sudden expectation to perform, colleagues and the pressure from senior executive and

principal. Taft (2020) in an American study of secondary music teachers found role overload, where there is too much work to do and not enough time to do it, as the most prominent stress factor.

Ballantyne & Retell (2020) investigated the impact of praxis shock on early-career and experienced music teachers. Praxis shock, the contradiction between the expectations of school life and the reality of teaching, can occur at any time in a teacher's career, and its effect can be a factor in levels of burnout, well-being and self-efficacy. Arnup and Bowles (2016) found in an Australian study that higher levels of resilience enabled better coping strategies from stress and burnout. Building collegial support was deemed important for sustaining early-career teachers.

Music teaching (and teaching in the Arts generally) has its own idiosyncratic features that can cause additional stress. Taft (2020) refers to music teacher stress emanating from multiple roles, often in leading ensembles. In addition, the preparation of performances which are 'critiqued' by colleagues, leadership and the school community can result in music teacher stress. Vitale (2012) suggested reflective practice as a helpful tool, tracking thoughts, feelings and emotions to shape future teaching experiences. Shaw (2016) found that music teacher stress can come from bands and choirs being adjudicated, with the resultant reflection on the teacher's skill, or the additional administration tasks needed for ensembles - budgets, communication and excursions.

This research aims to explore the stresses on Australian secondary school music teachers to understand the impact of stress on their practice. It also seeks to fill a gap in the literature within the Australian context.

Methodology

The theoretical framework selected for this study was Bandura's concept of self-efficacy, a key feature of his social cognitive theory (Bandura, 1986;1997). This provided a helpful lens in exploring music teacher motivation, skill development, job satisfaction, and career commitment.

The research design was exploratory, incorporating a survey to gather participants' demographic data and initial responses, with an invitation to be interviewed. The interviews aimed to explore, in greater depth, multiple factors influencing the working lives of Australian secondary school music teachers.

The national survey was disseminated through the Australian Society for Music Education membership and referred on through social media platforms. The survey (n=269) contained 45 questions and covered areas relating to career length, age, gender, qualifications, school type, job satisfaction, work challenges, professional development, the implementation of the Australian curriculum and future career forecast. Likert-type items and open-ended questions were included.

The interviewees (n=40) were selected purposively to gain a broad representation of music teachers from all Australian states and territories. This included a blend of gender, location (metropolitan, regional, remote) and school type (Government, Catholic/Systemic, Independent and Other) and career stage. The career stages related to their number of years in the profession and were guided by the literature. These encompassed early career (1-5 years), mid-career (6-15 years), veteran (16-30 years) and a new category devised by the researcher as 'super veteran' (more than 30 years in the profession).

The ten interview questions focussed on motivation, value, challenge, stress, curriculum

implementation, professional development and career forecast. Of the 40 music teachers interviewed, 18 were from New South Wales (NSW), five from Victoria (VIC) and South Australia (SA), four from Western Australia (WA), three from Queensland (QLD) two from the Northern Territory (NT) and the Australian Capital Territory (ACT) and one from Tasmania (TAS). The interviews allowed for greater depth in questioning and gave the researcher increased opportunity to analyse understanding of participants' perspectives and activities (Hammersley & Atkinson, 2007).

Survey responses were labelled by career stage and number (e.g., EC 01) and interview responses were labelled with career stage and roman numeral (e.g., EC: i). The principles of grounded theory were applied (Creswell, 2014) to the survey and interview data. The themes were examined and compared to those in the literature review, allowing new themes to emerge.

Findings

Music Teacher Stress

The survey responses to Question 28 ($n=187$) *What aspect of your work causes the most stress?* found that secondary school music teachers highlighted aspects of administration (deadlines, report writing, paperwork and the evidence needed for accreditation) as the most acute cause of stress ($n = 78$). The secondary school music teachers interviewed were also asked about the stressful aspects of their work. The following two interview responses explore the impact of paperwork:

Paperwork. Getting it done in time. Keeping up with that is stressful, because you don't get it done so then you worry that you haven't got it done. That gives me stress. I can manage the music side – the actual classroom teaching and music. There are challenges but that doesn't give me stress. (MC:iii).

Just dealing with emails. Never ending stream which takes you a whole lesson responding to people's queries. The amount of paperwork to take a small excursion, to negotiate your spot on the calendar – all that administrative stuff now which is just massive. (SV:viii)

Students were also reported as a common source of stress through their lack of application, poor behaviour or in the management of issues concerning student well-being. The complexity of the classroom milieu was noted: "Classroom management such as students with attitude or backchat. Students not following instruction" (EC:45). "Managing the diversity of musical backgrounds, experiences and attitudes towards the subject – especially Year 7 and 8" (V:79).

Time (for marking, assessing and lesson preparation) also emerged as a stress factor and the burden of workload was featured in responses across career stages:

Time management for sure. Stress for me would be not being able to achieve those high expectations for the students in the classroom and on days when I felt so challenged by everything else that was going on (e.g., something happening in the college), and I have not been able to deliver engaging lessons - then I find that a big failure. (EC:vi)

Workload – not enough paid hours in a day to keep up to standard so I'm always taking work home with me. This also causes stress for my wife and family as I am very task driven and have difficulty balancing priorities and obligations. (MC:80)

Similarities and differences in teacher stress were found within and across career stages. Issues arising within faculties (working with colleagues) was stated as a source of stress for all career stages. Preparing performances was more stressful for music teachers in the early and mid-career stages. Principals were highlighted as a major source of stress for super veteran music teachers: "The boss stresses me with his expectations sometimes. Not sure what his reaction to some things will be. He had a track record of being difficult when he first arrived"

(SV:ii).”Obeying poorly thought out ‘innovations’ from leadership” (SV:05).

Stress dealing with parents was mainly mentioned by veteran music teachers. The role of parents, bringing input about their child’s musical ability, coupled with high expectations of music programs, was described by these veteran music teachers as an added stress: “Parents who think their child is super-amazing and they are actually making minimal, if any, progress and obviously hate the effort required to learn an instrument” (V:53).

We all do this job because we love kids, we love music and we always want to do the best for our kids and I think parents sometimes don’t see that, recognise that or think that your best is good enough. (V:i)

Some music teachers interviewed shared their deeper personal struggles in the workplace.

Burnout, including physical and mental stressors, were discussed. This mid-career teacher shared the effect of burnout, leading to professional isolation and diminished self-efficacy:

I experienced burnout three years ago. I just couldn’t function. I was on my own— very little resources; all the money had been taken away. The programming was very random, no structured pathway for kids to follow. There was nothing being built, so there was a sense of professional failure— feeling like I couldn’t succeed. Maybe I wasn’t a good music teacher? The way out of that was to go and talk to somebody. They have a counselling service here and reflect back on what I did do in the past, and there is nothing wrong with what I am actually trying to do. It was just a very difficult environment to be trying to work in. (MC:ix)

For the music teachers in this study, the main sources of stress named were: administration, students, time pressure, preparing for performances, workload, colleagues, principals and parents.

Ways to Manage Stress

This research has found several stressors that influence the working lives of Australian secondary school music teachers. As evidenced in the survey responses and interviews, the physical and psychological implications of stress and burnout for music teachers across most career stages is a cause for great concern.

Survey question 29 asked *What steps have you taken to manage this stress?*. Table 1 provides a selection of the survey responses across all career stages, showing the variety of methods music teachers use to manage their stress. Some music teachers stated there is little that can be done to alleviate their stress at work, but many had positive strategies that they have implemented to manage their stress.

Table 1*Practical Advice for Managing Stress***Response What steps have you taken to manage this stress?**

EC03	Trying to stay on top of things – the ‘slow cooker’ approach to paperwork, building relationships with the kids to ease management.
EC06	I work hard at school, coming in early and leaving late in order to not take work home with me. I do not work at home.
EC07	I’ve decided I am going to say ‘no’ to extra-curricular activities
EC15	Produce proforma checklists. Delegate tasks
EC18	I attempt to find ways to manage these students, as well as keeping in mind that there are students who do wish to learn.
EC19	Venting to colleagues-trying to set work/life boundaries
EC31	At least one full day off on the weekend
EC53	I exercise regularly and do weekly meal preps because otherwise I’m stressed on an empty stomach and become more exhausted. I try to leave my work at work if I can and get it done through the day.
EC57	Collaborate with other colleagues to delegate roles
EC58	There is nothing I can do about it
MC01	Job hunting for a school where I can at least work as a part of a department and share the load
MC02	Setting aside time for family and sticking to it
MC11	Seeking therapy
MC40	Take a deep breath and get it done
MC41	Meditation, saying no to outside activities and having holidays
MC43	Try and get it done straight away-don’t put it off, so it ends up all being due at once
MC55	Cutting back hours
MC66	Pursued further study-mapped out long term and short-term resource goals and uses-collaborated and communicated with other music teachers for support, ideas

and shared resources-took a year of leave without pay to provide myself with a break from the stress of teaching.

MC77	Dr, exercise, good diet, supportive friends and family
MC79	Accepting I can't do it all
V06	Try to be as organised as possible and starting the process as soon as possible
V23	Take one day at a time
V38	Trying not to access emails once I have left work - i.e., not being "on call" all the time. I used to do this in my last position because I felt the pressure of my previous principal to try and improve student outcomes. My current principal has high standards but is also realistic.
V51	Take one or two mental health days a term
V59	Consulted a psychologist for stress management strategies
V74	Try to manage long term planning-so ready for things way earlier
V84	Enjoy the holidays and relax
SV05	I do whatever I am told and make the best of what I can
SV14	I am investigating how to upskill other teachers to take on some of my roles.
SV16	Looking for withdrawal spaces, using headphones wherever possible to cut down noise levels
SV29	I try and give myself realistic goals
SV22	Keeping the big picture is critical to survival. Also, I have had to reinvent myself a couple of times to ensure the job as a classroom teacher stays fresh and so that I can keep up with changes in technology etc. In some ways my personality has assisted in that I can be quite task focussed, and stubborn in staying the course. If I believe in something, I am able to get through the times of conflict and stay true to my principles and professionalism. I also have a beautiful wife and family that keep me balanced and centred.

Summarising the responses, early-career music teachers employed strategies such as a methodical approach to paperwork, building relationships with students to improve management, leaving work at school, saying ‘no’, collaborating with (and sharing difficulties with) colleagues and exercising. Mid-career teachers sought avenues for new jobs, time for family, therapy, dealt with their work promptly and accepted that everything can’t be achieved all of the time.

Veteran music teachers used strategies such as being organised to stay ahead of the workload, taking one day at a time, not accessing emails after work, using mental health days for a break and enjoying the holidays. Super veteran music teachers thought upskilling other teachers to take up some of their roles was worthwhile, used withdrawal spaces to get away from the noise and busyness of school, set realistic goals and kept the big picture in mind.

These responses show that, while there are some commonalities across the career stages, such as being organised and ensuring strategies for well-being (exercise, family, mental health days and withdrawal spaces), there is a shift in focus as music teachers move through career stages from developing classroom management skills and sharing difficulties with colleagues (early-career) to considering career options and cutting back hours (mid-career), to long term planning (veteran) and keeping goals and passions at the forefront of thinking (super veteran).

Least Stressful Aspects of Music Teaching

Question 30 in the survey asked the participants *What aspect of your work is least stressful?* Of the 181 responses to this question, ‘teaching’ was named by 30% of survey respondents ($n = 55$), as the least stressful aspect of their work. These early-career teachers were clearly enjoying this aspect of their work: “The actual teaching part” (EC:13). “Physically teaching in the classroom is the least stressful part of my job. Being in the classroom and teaching, I find very easy and enjoyable” (EC:07).

The second largest response, as a least stressful aspect of the work, was the ‘students’ ($n = 45$). “Working with the students” (EC:19). “Seeing the joy in the accomplishment of each student “(MC: 07). “When the students are self-motivated and working hard” (V: 43). ‘The atmosphere inside my classroom, the rapport with my students and colleagues” (SV:15).

This result seemed to contradict the previous result that showed students as the second *most stressful* aspect of music teacher’s work. The difference here is that engaged and learning students have a positive influence in the classroom allowing music teachers to fully enjoy their work. Facilitating performance opportunities for students and supporting them in performance, where there is time for preparation and organisation, allowed music teachers to thrive in their work: “Working with the best Concert Band ever! 65 talented students who always give up their time to rehearse, perform, help others and are as passionate as I am about music and their instruments” (V:57). ”Standing in front of a class. I enjoy this, and music ensemble rehearsals, plus I attend State Music Camp. I really enjoy this” (MC:31).

When music teachers can work with their students and teach without hinderance, there is a tangible increase in enjoyment, resulting in a focus on the joy of teaching, boosting self-efficacy and increasing commitment to their work.

Conclusions

Stress was noted as a factor affecting most Australian secondary school music teachers in this study. All career stages reported administration as a major stress factor, and this concurred with the Teaching and Learning International Survey (TALIS) reported by Thomson & Hillman (2019) where administrative work was reported as a major source of stress for Australian teachers (55%), compared to teachers in other OECD countries (49%). Other stress

factors for Australian secondary school music teachers in this study included the students, the need for time, workload and colleagues. It is also important to recognise the differences in stress factors within and across career stages.

Stress for music teachers has generally increased over the past decade, mainly through accountability measures (i.e., accreditation, professional development plans, addressing literacy and numeracy initiatives and broader mechanisms for school reviews). Fitzgerald et al. (2019) concur, finding teachers in New South Wales had increased workload resulting from policy development and school level accountability.

Acknowledging the impact of stress and navigating ways to manage its impact (how to get the work done; accepting that one cannot do it all) are the first steps suggested by music teachers in combatting the issue. It is important that schools and education authorities reduce, or at least streamline, the administrative tasks and burden of workload on all teachers. For secondary school music teachers, additional roles in ensemble management and the preparation of student performances, need to be acknowledged and addressed. It would also be helpful to prepare pre- service music teachers with the knowledge that there will be stresses in the profession, that these will change as they journey through career stages and to suggest supportive strategies to sustain them.

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Is anybody listening? Perspectives of early-career teachers in New South Wales (NSW) secondary music classrooms

Jennifer Carter – Sydney Conservatorium of Music (Australia)

Abstract

The central purpose of this paper is to present the perspective of a current group of music teachers in New South Wales (NSW) Australia schools and their experiences as secondary classroom music teachers. Interviews were conducted in 2020 and 2021 with a group of Current Music Teachers (CMTs), investigating their music education philosophies, pedagogical practices in the classroom, challenges faced, and thoughts on the future of music in schools in NSW. Music in secondary schools in NSW is provided as a mandatory 100-hour course in years 7 and 8 (Stage 4), after which students can elect music as a subject for Stage 5 (years 9 and 10). In the senior (Stage 6) final two years of their schooling, elective music subjects (of which there are three) are available for years 11 and 12. Changes in classroom practice have affected music secondary classrooms worldwide and include advances in curriculum design, technology, multiculturalism, and globalisation, all of which, McPhail (2018) asserts, "exerted pressure on school music to broaden its horizons and more readily respond to students' interests and needs" (p. 181). The research is part of a more extensive study which has explored how technological advances, learning styles, multiple curriculum changes, and societal changes in Australia and globally have affected classroom practice over the past twenty years. It addresses a gap in the current practice of music teachers in NSW secondary music classrooms, thereby building on the knowledge of the enactment of the syllabus. In the 2020s, changes in the classroom continue, with the worldwide pandemic providing challenges for teaching and curriculum structure with rapid changes in

technology and the need for 'up to date' equipment for teachers and students. The adoption of student-centred learning as the favoured mode in most music classrooms and the overwhelming adoption of popular music as the topic of choice in both the junior and the senior school for performance activities, have also affected syllabus interpretation and classroom practice. The results showed clearly that a music teacher's job is often stressful and busy, resulting in them feeling underappreciated and overworked. Music teachers have insisted that more professional support, mentors in schools, and a reduction in face-to-face teaching time for early career teachers is of utmost importance for retaining new music teachers in secondary schools.

Keywords: early career' teacher identity, music classroom/administration challenges, pedagogical change, professional learning, mentors

Introduction

The central purpose of this paper is to present the perspectives of current music teachers (CMTs) in New South Wales (NSW) Australian schools and their experiences as secondary classroom music teachers. The early career period is a crucial time when teachers build their identity and classroom competence and shape their ongoing classroom practice and longevity in the profession (Ballantyne & Packer, 2004; Ballantyne & Zhukov, 2017). Identity formation is a continuing process for early career teachers as they juggle their personal and professional pursuits in teaching and music (Rowley, 2014). Rowley (2014) also observed that the "concept of developing a music teaching identity is further complicated by the diverse ways to teach music" (p. 93). It has also been reported as a time when young teachers feel isolated, unable to cope, and overwhelmed by the demands of the job (Welch et al., 2011; Friedman, 2000).

Developing confidence in a new role and developing teacher identities affect all aspects of their jobs, including their professional, personal, and cultural identities (Ballantyne & Canham, 2023).

The research is part of a more extensive study exploring changes in classroom practice over the past forty years. It addresses a gap in the current practice of music teachers in NSW secondary music classrooms, thereby building on the knowledge of the enactment of the syllabi. Interviews were conducted over 2020 and 2021 with a group of Current Music Teachers (CMTs), investigating their music education philosophies, pedagogical practices in the classroom, challenges faced and thoughts on the future of music in schools in NSW. Participants ($n=9$) had been teaching for between three to 20 years at the time of interviews.

The context in NSW secondary schools

Classroom music in NSW secondary schools is provided as a mandatory 100-hour course in years 7 and 8 (Stage 4), after which students can elect music as a subject for years 9 and 10 (Stage 5). There are three ‘learning experiences’ in the Stage 4 and 5 syllabus – Performing, Composing, and Listening – through a variety of contexts. In the final two years of their schooling, years 11 and 12 (Stage 6), three music subjects are available for study as an elective. These are the Music 1 Syllabus, for students who have not necessarily studied music in earlier years and are (possibly) non-music readers, and the Music 2 Syllabus, for students who have some musical literacy. The components taught in these syllabi are Performance, Composition, Musicology, and Aural. The Music 2 syllabus has an Extension component, studied concurrently with the Music 2 course for year 12 students wishing to specialise in either Performance, Composition, or Musicology.

Changes in classroom practice have affected music secondary classrooms worldwide and include advances in curriculum design, technology, multiculturalism and globalisation, all of which, McPhail (2018) asserts, “exerted pressure on school music to broaden its horizons and more readily respond to students’ interests and needs” (p. 181). In the 2020s, changes in the classroom continue, with the worldwide pandemic providing challenges for teaching and curriculum structure with rapid changes in technology and the need for ‘up-to-date’ equipment for teachers and students to work with.

The early years of teaching

In her 2007 Queensland research, Ballantyne labelled the shock of physical and professional isolation within the school and the high workload of a full teaching load as well as running an extra-curricular music programme experienced by early career teachers, ‘praxis shock,’ when the expectations of young teachers’ experiences do not align with the realities of teaching (Ballantyne, 2007a; Ballantyne & Zhukov, 2017; Kelchtermans and Ballet, 2002). Hoy and Spero (2005) found when researching early career teachers that those who felt unsupported in their new positions had lower self-efficacy than those who were supported (p. 11). They wrote that Bandura (1994) had found that efficacy may be most malleable early in learning; thus, the first few years of teaching could be critical to the long-term development of teacher efficacy. Music teacher identity is connected to different facets of the self, and without self-belief, they may struggle to find their musical identity (Chua & Welch, 2020, p. 3). They suggested that professional group membership can lead to what they call ‘collective transformative learning’ (p. 4), which occurs “collectively where people interact and strengthen their learning together”. Pitts (2013) also suggested that participation in leading groups and

belonging to professional groups is essential for developing a secure musical identity (p. 198).

Methodology

The CMTs, previously unknown to the researcher, were invited and responded via social media. Some respondents extended the invitation to other colleagues who also joined the group. During 2020 and 2021, participants were interviewed for 45–60 minutes via Zoom after receiving a participant information sheet and consent form and signing and returning the latter. The opinions and points of view they have provided representing their teaching experiences represent future- oriented perspectives, ideas, and trends. Themes were discerned during each phase of the process (data collection, initial analysis) and examined further as interviews proceeded (Saldaña, 2009, p. 139). The themes identified by the researcher capture the semantic level of themes gathered from the data (Braun & Clark, 2006, 2021), and the latent level of those themes (Braun & Clark, 2006, 2021) were explored using the Wenger Communities of Practice model and modes of belonging – engagement, imagination, and alignment (Wenger, 1998) as a theoretical framework. The CMTs have exclusively taught the current suite of syllabi, the same ones most studied at school and in tertiary teacher education in the late 1990s to 2000s.

The interview questions

Participants were asked the following:

1. What are some of the challenges you face as an early career teacher (regarding the syllabus, school organisation, etc.)? and
2. What do you think could benefit early career teachers of classroom music in schools?

The two youngest CMTs selected for this paper, Daphne and Chrissie, have been teaching since 2020 and were within their first three years of teaching when interviewed.

Findings

Music has always been regarded as 'different' in schools because of the nature of the subject. Students had to produce music and participate in a practical way, and music lessons in which students perform in groups and experiment with sound, by their very nature, are 'noisemaking.' This is only sometimes understood by other faculty teachers, who tend to think a quiet classroom is productive. In his research on secondary school music teachers in southern England, Cox (1999) found that “the low status of music in schools was a constant theme and the pressures of long hours, large classes and coping with constant noise took their toll at particular times” (p. 43). He pointed out that “the music teacher does not only have to keep classroom music functioning but there is also the considerable pressure of maintaining and developing choirs, orchestras and other performing groups” (p. 42). The participants provided data about the work involved in teaching, assessing, reporting, administration, and PGD duties, which all teachers do. However, music teachers have extra duties, such as rehearsals at lunchtime, before and after school, and concerts after hours. The CMTs reported that their 'in-lieu of periods', granted by principals at their discretion, are often 'non-existent,' amid the expectation to do all the above out of 'goodwill'.

The themes that emerged from interviews show that teachers in their early years of teaching are still developing their identities, and much depends on the type of school they are working in and the support from other teachers and colleagues in their schools. Those who have been teaching for five years or longer have more self-confidence and have learned that working as a team and relying on advice when necessary is of benefit to them and their

classes. However, all agreed on the following common challenges and needs. These were:

1. The lack of understanding of the subject music by school colleagues;
2. The need for mentors in all schools to assist early career teachers in their new 'community of practice';
3. The importance of professional learning opportunities.

Lack of understanding of the subject music by school colleagues

Both Daphne and Chrissie expressed concern about the capacity to teach a full load and be responsible for extra-curricular activities. Daphne disclosed: "I know that I have overloaded myself too much with providing lunchtime activities for students and that by the end of the term I will probably be burnt out again (like I was last year)." Daphne divulged that she is aware of some of her friends who need a robust support system in their current schools, do not have collegial staff members with whom they can share ideas, and feel overloaded with their timetables. Daphne also reported that the administration duties of registering programs, collecting student data after assessment tasks, etc., shocked her. She is convinced that tertiary education can only prepare a teacher in knowledge and content, and every school, classroom, situation, and context is different.

Chrissie noted the pressure of learning to be a teacher while teaching a full load of classes and thinks that all early career teachers need more help. Chrissie commented, "I know from seeing all of my friends who are in the same position as I am that they are starting to burn out and feel overwhelmed." As well as the usual playground duties, there are ensembles to take before and after school, and she also has extra duties with many performance activities taking place after hours at her school. Specifically:

The expectation of doing all the setup and packing up after gigs in your class or on your own time is unfair. If you manage to do everything, it is good for the department, but it becomes then an expectation that you can do it every time.

Schools expect their music staff to organise performance events for their students and often rely on those ensembles to provide items for assemblies, speech days, and so on. Chrissy maintains that the job of a music teacher, organising performances and teaching classes, differs significantly from the classroom teacher who simply teaches classes. She observed, "There seems to be a reluctance for people to engage and understand the actual problems." Besides teaching a full load, most music teachers rehearse ensembles before and after school hours and lunchtimes. Some schools do not necessarily provide an allocation, and certainly not in the case of part-time teachers such as Chrissie. There are extra performances that take time and are expected but operate on 'goodwill.' Chrissie added:

What would be helpful for me is more recognition of what it's like to be a music teacher in that we put in many hours out of time. The setup, pack-up, and logistical stuff involved has been quite challenging to ensure things are not done in class, which wastes my teaching time.

Daphne claimed many demands are made on their time outside of classroom teaching:

I know from seeing all my friends who are in the same position that I am, seeing everyone burn out so much and be so overwhelmed by it, that I know that if I don't set that boundary and be strict now, I'm going to push myself too far at some point.

They noted that conditions differ from school to school and commented that it is challenging without a supportive principal. They reported that 'praxis shock' (Ballantyne & Zhukov, 2017) is an authentic experience. As Daphne explained:

Of course, there will always be that sense of praxis shock, that sense of being overwhelmed, that sense of not having any clue what you're doing once you setfoot into that classroom. The only thing that can change it for the positive is having a good support system at your school.

The need for mentors in all schools to assist early career teachers in their new 'community of practice'

All CMTs in the study lamented the scarcity of mentors for early career teachers, adding that having role models to assist them would go far in assisting their retention as teachers. This is supported by research on experienced music teachers preparing to become mentors (Conway & Holcomb, 2008) and Robinson (2005), which found that the experience helped retain experienced teachers in schools by providing leadership opportunities through working with their less experienced peers. All participants agreed that the world of a solitary music teacher in a school was isolating (Friedman, 2000; Welch et al., 2011), and without that critical daily professional dialogue and mentor support, they realised that music teachers were left to sink or swim unless they arranged the support for themselves. All young teachers need mentors or role models to assist them in the early days when they are still finding their way, and in research by Ballantyne and Zhukov (2017), the importance of early-career teachers having access to a mentor was emphasised, not necessarily one from the same discipline area, but one who matched their personality and who could build their confidence (p. 245).

Importance of professional learning opportunities

Chrissie believes that more professional support and a reduction in face-to-face time are necessary for early career teachers and smaller class sizes for music being a practical subject. She reported a dearth of specialised professional learning (sometimes called professional development) on school development days and considered the arts a forgotten group of subjects. She explained:

We have a whole school PD, and we'll have someone from NESA (NSW Education Standards Authority) there. They'll give examples from the English syllabus, history syllabus, maths syllabus, and science syllabus. Sometimes, they'll give one from the art syllabus, and then they'll get to music and be like so you guys are different, and they give us nothing.

Conway (2022) noted that it has long been acknowledged that 'music teachers have specific music needs and there is no 'one-size-fits-all' professional development' (p. 45). She has written that 'the time has come for new music teacher support and teacher PD throughout the career to move beyond what has been attempted for the past 20 years' (p. 58). She suggested that music teachers in her research were interested in creating their own PD (Conway, 2022). The participants in this research also had ideas about the positive changes to PD that could be taken. Chrissie proposed the following ideas: "more PD around things like conducting, building up ensemble groups, practical management when there is a room full of expensive equipment, and building skills in setting up an audio studio." She recounted spending hours watching videos and following tutorials about mixing, mastering, editing, etc., which she does in her own time. When she asked the school leaders if she could have time to learn about some of the equipment and request half a day's release from lessons, the request was denied, and she was instructed 'to come in during the holidays and learn it then.' This shows a need for more understanding on the school's part to discriminate between subject differences and needs. They prefer a 'one-size-fits-all' approach to their Professional Learning Plan.

Discussion

The transition for early career teachers as "from concertgoer to concert-giver and from seminar participant to ensemble leader" – which, as described by Pitts (2013) are all

part of the 'community of practice' (p. 198), require thought, energy, and time from the early career teacher. For early career teachers who are establishing their 'teacher self' and teacher identity, the act of learning "certain ways of engaging in action with other people" (Wenger, 1998, p. 152) involves learning about the new community they have entered, and discovering how to interact and work with the people in that community (Wenger, 1998, p. 152). As Robinson (2005) surmised, "Perhaps the opportunity to become involved with beginning teacher mentoring induction and assessment initiatives can be the means through which our more experienced colleagues can find the room to grow without leaving the classroom entirely" (p. 58). A well-organised mentor support scheme in schools could benefit NSW education by retaining both early career teachers needing support and experienced teachers considering leaving the classroom but willing to provide such support.

Schools are responsible for providing a safe and supportive environment for students and their staff. Dedicated staff all share the sense of 'joint enterprise' Wenger (2000), and through "interacting with one another, they establish norms and relationships of mutuality that reflect these interactions, and they have produced a shared repertoire of communal resources" (Wenger, 2000, p.299). Inasmuch as schools neglect their early career teachers by denying support and advice, they are derelict in their duties. Cox (1999) observed that it was common for music teachers to teach a sizeable number of classes each week. On top of which, he noted, they "coped with high amounts of practical work leading to increased noise levels in classrooms, experienced relative isolation in small departments and felt marginalised as teachers of a 'practical' and 'non- academic' subject" (p. 37). Bernhard (2016) also observed that burnout and stress were reported in his study of elementary and secondary music teachers due to 'role conflict, role ambiguity, and work overload' (p. 155). Ballantyne and Retell (2020)

in their recent research found that “early- career teachers are most vulnerable to experiencing praxis shock and burnout” (p. 7). These findings reinforce the above statements by the participants, who argued that they are often overlooked in the organisation of school life and often feel marginalised and unappreciated.

Conclusion

The results showed clearly that a music teacher's job is often stressful and busy, resulting in them feeling underappreciated and overworked. With a new syllabus about to be implemented in music in the junior secondary years of years 7 – 10, the participants have insisted that more professional support, mentors in schools, and a reduction in face-to-face teaching time for early career teachers is of utmost importance for the retention of new music teachers in secondary schools. The results indicate that through changes and challenges presented to music teachers, they are nothing if not resourceful, flexible, resilient, versatile, and willing to face whatever the world throws their way but need schools to understand the nature of the challenges faced.

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Special Presentations Session 7: Building Resilience in Estonia

Some insights into music education in Estonia

**Anu Sepp - Estonian Academy of Music and Theatre,
Estonia/University of Eastern Finland, Joensuu, Finland
(Estonia)**

Abstract

The three main pillars of Estonian music education are its tradition, holistic system of ME and continuity, accompanied by specialist music teachers teaching the subject on every educational level. Due to its position between the Nordic and the Baltic countries: geographically and historically we share a lot with other Baltic countries, yet culturally and educationally we also have a lot in common with Germany and Scandinavia.

Music education in Estonia has been a compulsory subject in general comprehensive schools at all times, starting with the first curriculum document of 1874. Riho Päts managed to develop a music teaching approach which combined traditional methods (joint singing, choir singing, playing instruments) and innovative ideas from Europe (e.g. Kodály-method and Orff approach) into one holistic entirety, being then innovative and ahead of his time.

Perhaps comparing the Estonian music education system with others can give new ideas and offer different perspectives to be considered for developing and creating the best possible version for our children. The statement *All children in all countries deserve the opportunity to participate and enjoy the wonderful world of music* should be wider understood and recognized as a powerful tool for personality development both at individual and collective level.

Decision-making about the sustainability of individual musicking in its different fields and forms for the future is a crucial question, deserving much wider discussion than that of a school subject. Music as a very special field of arts must be preserved and developed instead of considering it as a means of entertainment, “edutainment” or fun only (Sepp, Läänemets & Kiilu, 2019).

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Appealing power of voices: Overview of choral traditions in Estonia

Kaie Tanner - Conductor of Estonian Radio Children's Choir and Youth Choir, Secretary General of Estonian Choral Association Board member of International Federation for Choral Music (IFCM), President of Choral Festival Network (Estonia)

Abstract

Estonia is often called a “singing country”, although the percentage of choral singers in the Estonian population is not much higher than the European average. However, according to the song celebration study of 2013, more than half (51%) of the Estonian population have at some point participated in a song celebration as a performer, roughly two-thirds have attended as an audience member, and 90% have followed TV or radio broadcasts of our greatest mass choir singing event. So, it can be said that choral singing is very important for Estonians, which may be a reason for the myth of “half of the population singing in a choir.”

The Estonian choral scene is structurally diverse, ranging from baby music groups to professional choirs. One of its distinctive features is Estonians’ love of community singing and joint events; the other – the age composition of choral singers. About two-thirds of Estonian choristers are children and youth which affects both our choral literature and the profile of choral events.

In my presentation I will introduce the structure and actors of the Estonian choral scene; its historical and educational roots; specificities of conductors’ training; the impact of the Covid- 19 pandemic on Estonian choirs; and our strengths and challenges. As everywhere else, we need new visions and energy today, to keep our choirs live, inspired and sustainable.

Music Olympiads in the context of general education: Estonian and European Experience

**Ene Kangron - Estonian Academy of Music and Theatre
President of the Academic Committee of the International Music
Olympiad (Estonia)**

Abstract

Teaching music requires more and more efforts in a society that appreciates only the superficial and entertaining role of music. Culture is not inherited; it is transmitted from one generation to another through traditions, communication and teaching. Every successful method in music education presumes first and foremost a teacher's ability to arouse interest in his or her subject. Orff directed children to active music making by using rhythm and instruments and thus developing creativity and personality. Zoltán Kodály wished to develop children's sight-reading using a valuable musical material - folk music. Anyone has more chance of enjoying the arts more if they know about specific methods. One could start with musical literacy, songs, instruments, choirs and orchestras and finish with Song Festivals, national identity and world culture. These key words should provide the motive for the pupil to achieve the final aim – a well-developed personality whose world outlook also involves general understanding of culture (gained through music studies).

In Estonia the motivation to study and to teach music in comprehensive schools is supported by different activities:

- Song festivals for youth choirs, orchestras and dance groups
- Contests, festivals and competitions and
- **Music Olympiads** held since 2002

The aims of the Olympiad:

- To strengthen the position of music education as a creative subject in national curricula
- To create motivation and offer musically talented young people opportunities for artistic self-expression (also at international level)
- To widen opportunities for composing music (participants can use vocal and acoustic musical instruments as well as various electro-acoustical instruments and audio-visual multimedia)

- To develop musical literacy as a prerequisite for creative activities (including singing in choirs)

Over the years, we realized the need to develop Music Olympiads so that in the context of general education, music could be equal to all other subjects in which the International Olympiads are held.

The International Music Olympiad (IMuO) aims to promote music education and creativity in music among European pre-university students and facilitate international contacts between young musicians. The idea of organizing the International Music Olympiad was born in Estonia in 2012 and in the same year the 1st IMuO was held in Tallinn. The International Music Olympiad (IMuO) is organized in every two years as a competition for students of general comprehensive primary and secondary education and is a competition amongst individuals. The competition is open for countries from Europe and beyond. The process of organizing international Music Olympiads is coordinated by the Academic Committee, founded in 2016 ([International Music Olympiade \(IMuO\) | Estonian Academy of Music and Theatre \(eamt.ee\)](http://eamt.ee))

In my presentation, I will give an overview of the content and organisation of music Olympiads both in Estonia and internationally. I will introduce the content of written assignments as well as examples of musical compositions of the participants.

**Poster Session 2: Advocacy for Sustainable Music Practices
Worldwide**

Towards a humanizing Music Education: A proposal from the Chilean context

Nicolás Masquiarán-Díaz, Universidad de Concepción Macarena Silva-Ayarza, Universidad de Valparaíso (Chile)

Abstract

In the context of a research project on humanizing music education, this poster explores certain historical processes as causal factors for the attitudes and pedagogical practices of school music teachers in Chile. Emphasis is placed on those processes that have had a significant impact on the dehumanization of music education classes, reflecting on how their effects have persisted to the present day. Finally, a critical reflection is proposed in order to promote positive change and invite transformative dialogue with other educational contexts.

A generative AI Music learning model: Using Socratic AI tutor for musicology learning

Qiaoying Liang – University of Sydney (Australia)

Abstract

Generative artificial intelligence (AI) has had a profound impact on various sectors, including education and engineering (Bahroun et al., 2023). A multitude of studies have demonstrated the

efficacy of generative AI in providing students with constructive feedback (Kabir & Lin, 2023; Alshewiter et al., 2024) and adapting to their learning needs (Kuo et al., 2023; Zhai et al., 2021). Examples of generative AI applied to music education include AI composition (Bian et al., 2023) and AI-assisted music learning (Apaydinli, 2020). These studies demonstrate the current research in AI in the discipline of music. However, further research is demanded to demonstrate how generative AI can be used to promote deep student learning in music curriculum.

This study proposes a Socratic model of deep learning with AI to stimulate critical and logical thinking and guide students' cognitive responses in a musicology course. The model is mediated by a generative AI connected to a learning management system (Canvas), lecture content, and a database to provide students with assignment guidance. The AI agent simulates the role of a Socratic AI Tutor giving guidance to students, including reviewing lectures, tutoring assignments, and motivating students to think critically, but does not provide any answers to assignments. The researcher also checked the AI tutor for errors and adjusted the instructions in time to minimize technical errors. The experiment was conducted in This is Music, a compulsory undergraduate course, at the Sydney Conservatorium of Music. Over sixty students volunteered to participate and use this AI tutor. Findings demonstrated that the learning model facilitates the development of critical thinking skills and enhances learning outcomes.

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“Decolonising” students’ ethical understandings through a discussion of colonialism and white supremacy in musical values and practices

Rachael Dwyer – University of the Sunshine Coast (Australia)

Abstract

Music education in the Western world has long wrestled with historical notions of talent, elitism, hierarchy and exclusion. Implementations of diverse and multicultural curricula have been problematic, primarily because the Western framework is not disrupted (Bradley, 2006; Vaugeois, 2007). The move towards a multicultural music education, beginning in the late 1960s, while well intentioned, needs to be problematised. As Bradley (2006) puts forward, it has failed to recognise the ways in which it attempted to “draw indigenous musical practices into Western musical referents” (p. 11). The *values* that underpin musics – the reasons the music was made, who it was made for, who participates, who doesn’t and why – are not always a part of the discussion. When the focus of music education is primarily on the sounds rather than the human *musicking* (Small,

1998) and the values that inform it, the result is a reinscription of a Western frame of reference. Decolonising music education requires music educators to rethink our speech, our thought, our methodologies and our practices (Bradley, 2006; Hess, 2018).

By way of example, of how values underpin musical practices, this paper considers two case studies of how a national musical identity was developed, in Hungary and in Australia in the mid-20th Century. The work of Kodály and Bartók in collecting and analysing old Hungarian folksongs, and the subsequent use of those songs as the basis of music for the concert hall was seen as a patriotic endeavour, returning the “musical mother tongue” (Kodály, 1960) to the Hungarian people. While this appears to be a noble goal, the historical story that underpins this endeavour reveals a more complex story. In Australia, the use of “Indigenous referencing” (Sainsbury, 2019) by non-Indigenous composers for the purposes of developing a uniquely Australian sound has different ethical implications. Discussion of these case studies, including listening to and analysing musical works, examining the practices employed by composers, and debating the underlying ethics of these transactions, has the potential to provide rich opportunities for secondary school music students to develop intercultural and ethical understandings.

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A pedagogy focused on responsibility and self-regulated learning: Sociocratic and inclusive musical experiences in the north of Italy

Federica Marchi – Pedroli Secondary School (Italy)

Abstract

Theoretical background.

The use of the body and adequate spaces for free exploration promotes basic musical teaching centered on experience. The international literature examined (Gembris, 2022; Larsson and Georgh-Hemming, 2018) shows us how experiential teaching is extremely effective in allowing pupils to acquire new skills, knowledge and develop identified objectives. By working with the body and with the emotions it conveys and by letting our pupils free to feel what they need to explore, it is possible to let them access music theory in a playful way, enabling students to develop their own experiences with rhythm, sounds and their expressive needs without feeling judged and without forcing the speed of the natural maturation of their musical learning path (Delalande, 2016; Gray, 2015). The question that this presentation aims to raise is: “Is experiential learning guided by the teacher enough, in our society, to sustain high intrinsic motivation to learn music?”

Methodology:

This contribution aims to be the beginning of a shared reflection from which to generate new research, changing the prevailing transmissive teaching approach that currently dominates in northern Italian music schools. It involves experimenting with a self-regulated model where teachers are available to share their knowledge. From dictator to director to facilitator.

Aims.

The aims are to encourage teachers and researchers to monitor the levels of intrinsic motivation. By working above all on emotional education and inclusion (social and relationship sustainability), students maintain intrinsic motivation to learn high and they do not feel forced or spoon-fed to learn something before their curiosity leads them to want to know. This presentation aims to be a reflection based on the literature examined, questioning the potential of a sociocratic or libertarian music education.

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Development of international mindedness in music teacher preparation coursework

Eva Kwan – Taylor University, Indiana (USA)

Abstract

International mindedness (IM) is a term often used by the International Baccalaureate (IB), international schools and researchers in the field of international education. However, within the discipline of music education, this concept remains relatively unexplored (Norman, 2021). As Myers (2012) observed, ‘adult music learning covers the entire life span after age 18, comprises

diverse personal and professional motivations, and includes a wide cross-section of performing, creating, and listening experiences' (pp. 225–226). Results of a Holmes and VanAlstine's study (2012) indicate that even during a short period of instruction (a six-day summer choir camp), when middle and high school students who study and perform world music, their international-mindedness grows, and they develop more positive attitudes about world music and the cultures from which they come. According to Norman (2021), there were only four studies that explored international mindedness in music education settings. And three out of the four studies focused on music education within the context of pre-service teacher education.

The purpose of this study is to investigate the development of international mindedness after the use of an internationalized approach to instruction. All participants of this study were students from a small midwestern university in the United States. These students were taking a secondary music methods course during spring of 2024. Participants were asked to respond to survey items designed to measure international mindedness. The survey instrument was administered as a pre-test to all participants on their first day of class and again as a post-test at the end of the semester.

The treatment was the use of an Internationalized Approach to Instruction. The eight strategies of an Internationalized Approach to Instruction (IAI) were introduced and implemented through instruction, modeling, and discussion. Each student was paired up with a music teacher from Taiwan, Singapore, or Turkey. The students communicated and learned a piece of music from their assigned overseas music teachers. The overseas teachers also used the Internationalized Approach to Instruction (IAI) to help the US students in planning to teach music authentically.

Results and summary of the data show the development of international mindedness after the treatment of Internationalized Approach to Instruction (IAI). The results of this study indicate that growth in one of the characteristics of International-Mindedness. The sample size was small, so further research is needed for generalization. In further research, open-ended questions should be added for students to share what they learn and the impact on them.

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Preferences of Chinese undergraduate Music Majors for Chinese Xi-Qu and Western opera

Hong Chen - China Society for Xi-qu Musicians (China)

Abstract

The purposes of this study were to explore the preferences of Chinese undergraduate music majors ($N = 27$) for Chinese Xi-Qu and Western opera audiovisual examples, the reasons for

preference, influence of familiarity on preference, and the relationship between preference ratings and the emotions as detected by FaceReader. The mixed research method, convergent parallel design, was used to explore this topic in depth. Eight audiovisual examples (Xi-Qu, $n = 4$, opera, $n = 4$) were selected as the stimuli to show the characteristics of the two genres.

The quantitative findings suggested that the operatic examples received higher mean preference ratings than the Xi-Qu examples. The top three preferred examples were all operatic pieces while the three least preferred examples were Xi-Qu pieces. Results of one-way ANOVA showed that the difference among the preference mean ratings showed the statistical significance, $F(7, 208) = 14.15, p < .01$. The operatic examples also received higher familiarity ratings than Xi-Qu examples. The difference among the familiarity mean ratings also showed the statistical significance, $F(7, 208) = 2.99, p < .01$. The preference and familiarity ratings showed a modest but statistically significant relationship ($r = .45, p < .01$). A statistically significant relationship was found between the preference ratings and tempo ($r = .23, p < .01$). Furthermore, singing was always among the top three most liked elements in the operatic examples, but singing was always among the top three most disliked elements in the four Xi-Qu examples despite that singing was also among the top three liked elements in two Xi-Qu examples.

Numerical FaceReader results showed a strong negative relationship between “angry” and preference ($\rho = -.976, p < .01$). The moderate relationship was found between “sums of negative emotions” and preference ($\rho = .741, p < .05$). No statistically significant relationship was found between valence and preference and between arousal and preference. The results of temporal FaceReader analysis showed that the participants’ emotional response to the audiovisual examples changed with the unfolding visual and audio information.

The qualitative analysis revealed a model of Xi-Qu and opera preference. The model contained the factors influencing preference for Xi-Qu and opera, including personal factors, cultural and environmental factors, visual factors, musical factors, and musical response. Formal voice training was the most reliable indicator of preference for operatic examples. Familiarity gained through guided listening instead of random repetition was positively related preference for Xi-Qu examples. The unexpected findings were the influence of religion and static perspective on

preference for music. Implications and recommendations were discussed, and the suggestions for future research were included.

Perceived concerns and challenges of novice music teachers in Taiwan

**Jennifer C. Y. Leu - National Kaohsiung Normal University,
(Chinese Taipei / Taiwan)**

Abstract

Novice music teachers often face reality shock when they first enter the profession. No matter how well-prepared they are, there are many challenges that they need to overcome in the first few years of teaching. Fuller (1969) and Fuller and Bown (1975) defined novice teachers' concerns in three phases: early concerns about survival, teaching task concerns, and concerns about impact on students. It is crucial for novice teachers to grow beyond survival phase in order to progress to the next two phases, so they can be more competent teachers. It is also important to investigate their needs and obstacles in order to provide support, so they can retain in the teaching profession with satisfaction.

Therefore, the purpose of this study was to examine the perceived concerns and challenges of novice teachers in southern Taiwan. Two novice elementary full-time music teachers were interviewed using a semi-structured outline based on Fuller and Bown (1975) concerns theory. The interview took place at the beginning of their second year of teaching.

Results indicated that the novice teachers in this study were striving beyond the survival phase, and eager to move on to the teaching task and student impact phases, which is similar to Fuller & Bown's (1975) study. However, their main concerns during the first year of teaching were administrative workload, followed by classroom management. This could be a cultural difference that needs to be explored further. Similar to the results of previous studies (Campbell and Thompson, 2007; Madsen and Hancock, 2002; Yourn, 2000), other concerns of the teachers in this study include extra workload that were sometimes difficult to accommodate, care

about how colleagues evaluate them, being liked by students, and hoping for more time to plan lessons. As suggested by the teachers in this study, they often feel confused, discouraged, and anxious when they first learn to teach. It is suggested by the researcher that novice teachers could seek advice from experienced teachers more actively, and schools could implement mentorship program to help novice teachers succeed in their first years of teaching.

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Music Education in Action - Partners and Projects

Jennifer Lang – University of Saskatchewan (Canada)

Abstract

Community outreach and engagement for and with the music education community is a critical responsibility of university music education programs. It is an opportunity to engage professors, students, and music educators in developing and exploring roles that transcend pedagogical and research processes and outcomes that amplify effective pedagogical practices. Tertiary music education departments are critical agents responding to the needs of the community, thereby, developing programs in personalized ways to support diverse populations.

In response, a Western Canadian university has developed outreach initiatives transcending age groups and diverse populations. The demographics of this community reflect populations that are both aging and experiencing an influx of newcomers. Statistics Canada (2023) indicates that approximately 75% of Canada's population comes from immigration (Statistics Canada, 2023); and that between the years of 2015 and 2023, around 230,370 refugees resettled in Canada (Statistics Canada, 2023). Immigration, Refugees and Citizenship Canada released record-breaking numbers of admissions of newcomers to Canada in the year 2021, which surpasses all other immigration numbers from Canada's past, and is the largest proportion among G7 countries (Statistics Canada, 2023).

In addition to an increasing Newcomer population, the world in general is experiencing an aging population. It is anticipated that by 2036 the proportion of seniors will represent one quarter of the nation's population (Statistics Canada, 2011). Compounded with the rise of dementia, more than 100 million people will be diagnosed with Alzheimer's Disease (AD) by 2050, (World Health Organization, 2012; World Health Organization & Alzheimer's Disease International, 2012).

Our university research team has introduced and facilitated music education programs that serve community needs. Firstly, we explore a program unique to Canada that provides language facilitation to Newcomer Youth in schools. Second, we respond to the needs of an aging

dementia population by introducing an intergenerational choral program that unites adolescents with seniors. We interrogate these community-based programs through a RE-AIM framework (reach, effectiveness, adoption, implementation, and maintenance) to evaluate their overall effectiveness. Program impact is also based on models of engagement and agency across the lifespan (Lang, 2015), which investigate affordances of agency pertaining to environmental conditions and programmatic considerations, and finally how enactment of agency is presented through qualitative narratives of motivation, continued engagement, learning mobility, investment in the learning process, and the co-creation of learning outcomes. These results reinforce the critical role of universities in recognizing and responding to community needs through personalized music education programming.

Poster Session 4: Sustainable Music Pedagogies

Teachers as musicians: Improvisation as a key-experience in classroom education

Lele Anke-An – German School Shanghai (Germany)

Abstract

In the dynamic world of music education, the approach to conveying and experiencing music significantly impacts developmental processes. This poster delves into how pertinent teaching materials and techniques, deeply intertwined with observational learning and the activation of pupils' creative potentials, elevate the role of the 'musician-teacher'. The complexities of improvisation play a pivotal role, enriching learning outcomes beyond mere cognitive engagement.

Educational Challenges

- How can existing teaching/learning materials be effectively utilized?
- What are the critical methodological factors in music education?
- How can education be tailored to match the diverse cultural and musical backgrounds of pupils?
- How is improvisation implemented within the constraints of standard teaching materials and guidelines?
- What methods are effective in assessing musical learning outcomes?

Objectives and Purpose

This Poster addresses how educators can embrace their identities as both artists and musicians, transforming the music classroom atmosphere and the overall learning environment. It emphasizes the importance of self-awareness in teachers, which fosters a deep, sustainable connection between students and music. The goal is to harness artistic improvisation to spur creativity in both musical and non-musical contexts.

Content

Utilizing classical pieces from both German and Chinese curricula, the poster will cover:

- **Structural Music Analysis:** Understanding the framework of classical compositions.
- **Multimodal Experiences:** Engaging students through immersive listening, singing,

body expression, creative movement, and various forms of visualization.

- **Crystallization Principles:** Identifying key musical features that define the essence of pieces.
- **Autonomous Music Improvisation:** Encouraging students to engage in improvisation that incorporates vocal elements and other mentioned techniques.
- **Integration of Music and Artistic Imaging:** Merging music with visual arts to enhance creative expression.

Conclusion

Explore how the fusion of music and improvisation can reshape educational practices, fostering an environment where creativity and music education thrive together. Embrace the journey of becoming a musician-teacher and inspire your students by integrating artistic improvisation into your teaching repertoire.

Sustaining and building resilience in music education: A practical approach towards assessment and rubrics

Lynne Morton (Australia)

Abstract

Although not ideal, many Music teachers are faced with the daunting reality of having to teach multiple studies in the same classroom. This poster highlights a practical way of approaching the pedagogy, assessment and rubrics for Multi-study VCE (Victorian Certificate of Education Australia 2023) Music classrooms (Units 1-4 combinations of Music, Music Contemporary Performance and Music Repertoire Performance) and TVET Certificate III Program. This structure has had proven success in a variety of settings, and will give practical tips and hints for you to trial, as well as the inclusion of EDM and digital technologies activities.

This poster displays and explains some of the strategies that can be used in the implementation for the current Victorian Certificate of Education Music Study Design 2023 - 2027.

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Sustaining and building resilience in music education: The importance of the student perspective

Linda Webb - University of Canterbury, Christchurch (New Zealand)

Abstract

Generalist teachers were motivated to take part in this research project because they were concerned about the absence of music making and creativity in their classrooms and the school at large. Access to quality music education opportunities is increasingly becoming more inequitable, affecting student achievement and engagement in New Zealand schools. The teachers in this study had a desire to reframe, strengthen and build resilience to work through the obstacles they encountered. This Professional Learning and Development (PLD) Inquiry opportunity provided the teachers with greater agency by enabling them to be more confident delivering Music teaching and learning experiences as an integral part of their programme. Beyond the classroom the teachers also felt empowered to communicate, within the school and externally, the value of classroom-based Music with purpose planned in-depth teaching that included music knowledge and skill acquisition.

The experiential learning approach applied, focused on the teacher, researcher and students as creative music makers, and outcomes associated with academic learning and development, and well-being. Data was gathered and themes emerged that highlighted the importance of including students' experiences and perspectives as they engaged in music making. Questions that arose included the following that will be considered during the discussion that follows this poster presentation:

- 1) What might you consider doing differently in order to deepen your understanding of your

students' musical experiences, perspectives, knowledges and capabilities gained beyond your classroom?

- 2) With such knowledge, how might you change, adapt and or add to your planning and teaching?

Model of sustained instructional disruption in music education

Brian Weidner – Butler University, Indianapolis (USA)

Abstract

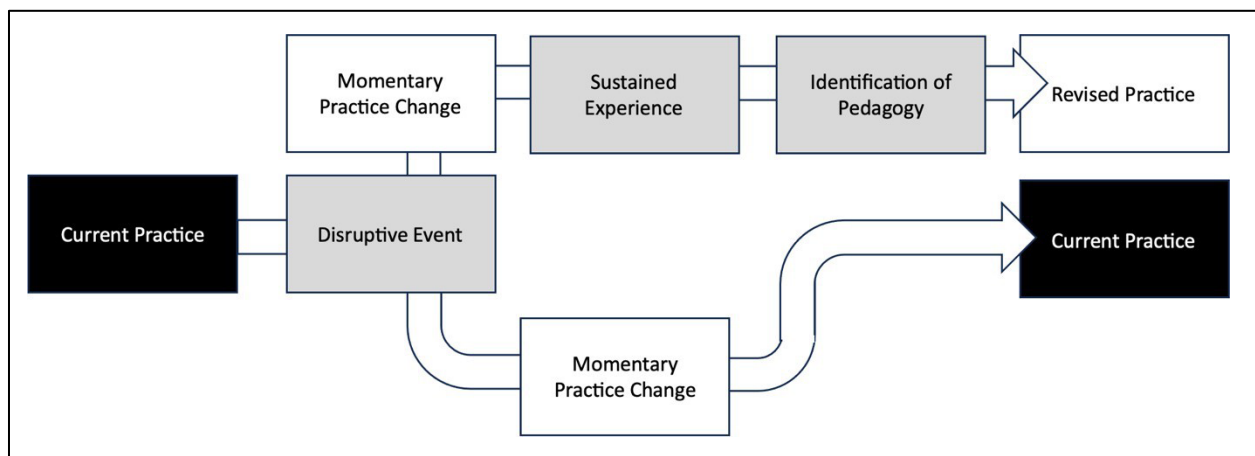
Undergraduate music education students arrive to collegiate studies with pre-established models of music education based upon an apprenticeship of observation from their own K-12 experiences (Dobbs, 2014; Haston & Leon-Guerrero, 2008; Lortie, 1977), which in turn dictate their beliefs and practices early in their career (Haddon, 2009; Powell & Parker, 2017; Schmidt, 1998). Meaningful change in music education requires norm-disruptive pedagogies that allow teachers to be aware of and competent with alternative practices (Bennett & Sena Moore, 2023; Olvera- Fernández et al., 2023). In order for meaningful changes to this replicating cycle of instruction to occur, intentional experiences need to be experienced that both disrupt this cycle with alternative practices and provide sustaining experiences that allow these alternative approaches to become familiarized and mastered (Korthagen, 2010a, 2010b; Weidner, 2024).

Through the re-analysis of data from previous studies of pre-service and in-service teachers' disruptive teaching and learning experiences, an emergent model of reform in music education through disruptive pedagogies has been developed (Weidner, 2024). The researcher reanalyzed data from five of his previous studies including middle and high teachers throughout the COVID pandemic (N=6); university faculty regarding curricular innovation (N=26) and recruitment diversification (N=41); and undergraduate students in a conductorless ensemble (N=16) and in an intentionally disruptive music education program (N=30). This reanalysis focused on identifying trends for momentary disruptions that became permanent changes to either attitudes or practices in music education. While individuals in all settings experienced

stand-alone disruptive experiences, these disruptions led to permanent changes in belief or behavior only when they were sustained over time and led to the development of specific pedagogical principles. When one element of this process was absent, changes made by temporary disruptions tended to return back to their original condition. By including disruption, sustained action, and pedagogy, lasting curriculum reform can be prepared and continued.

Figure 1

Model of Sustained Instructional Disruption in Music Education



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Contradictions, consultation, and curriculum wars in the development of the “updated” NSW Secondary Music Syllabus

**Thomas Fienberg; James Humberstone; Brad Fuller –
Sydney Conservatorium of Music (Australia)**

Abstract

A draft of the new NSW Syllabus for Music in Years 7-10 was published publicly in August 2022 (New South Wales Education Standards Authority, 2022). The draft provided the first update to the present syllabus released in the early 2000s (Board of Studies NSW, 2003). The syllabus also represented the state’s first attempt to adapt and adopt the Australian Curriculum within the key learning area of the Creative Arts, despite committing to such a process in 2010 (New South Wales Education Standards Authority, 2023). A short window of a matter of weeks was given for the 'have your say' period. A number of concerned teachers and academics noted a regression in the syllabus from culturally inclusive music education, (back) towards aesthetic music education of the 1950s-1980s (Reimer, 1970). At the same time, the draft syllabus included an evidence base that directly contradicted these regressive changes.

Following a review of the historic development and pedagogical influences that have shaped secondary curricular in NSW, the poster systematically analyses the presence of the evidence base cited within the initial draft and final version released for implementation in 2026 (New South Wales Education Standards Authority, 2024). Collectively we interrogate the syllabus’ attempts to adopt a praxial approach (Elliott, 2005; Regleski, 2005*) inclusive of music from diverse cultural contexts (Dunbar-Hall, 2005*) with the flexibility to allow student-driven content (Karlsen, 2011*). Hampered by policy for the standardisation of curricula across all key learning areas, the syllabus was heavily reliant on prescriptive lists of content-to-be-taught. While acknowledging advancements in the embedding of Aboriginal and Torres Strait Islander perspectives, our analysis reveals a curriculum that continues to prioritise (Western) Art Music as more important than 'other' musics, adopting a 'universal' approach to understanding music through (Western) concepts/elements of music.

With a collective desire for change, we then share autoethnographic reflections on our attempts to provide feedback and provoke conversation, and the broader need to connect music education research with practice in ongoing professional learning for school music teachers and curriculum leaders. Resisting the urge to propose a utopian alternative, we discuss the need to work within systems and share the impact of our suggestions in subsequent drafts and the soon to be released official syllabus. While focusing on an Australian context, this poster endeavours to provide an insight into curriculum renewal and the role tertiary music educators have in playing an active role in this process.

*Sources cited within the evidence base of the draft syllabus.

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Orff Schulwerk inspired approaches for autonomy-supportive ensemble teaching

Ellie Johnson – University of Nebraska-Lincoln (USA)

Abstract

Autonomy-supportive teachers and classroom environments have been shown to positively impact internalization of motivation in students both during and beyond their formal schooling (Ryan & Deci, 2017). Moreover, Self-Determination Theory applications in educational research show a pattern of positive impacts from promoting autonomous motivation over controlled motivation – including psychological wellness and learning quality (Ryan & Deci, 2017). Orff Schulwerk techniques provide an excellent resource for autonomy-supportive ensemble teaching by helping to engage and support students in empowering learning experiences that can be used beyond rehearsal and performance spaces. The Schulwerk approach asks instructors to break down complex musical thoughts and skills into basic elements for student-led exploration and creation. In fact, a lesson isn't Orff Schulwerk if it doesn't include student creation (Hartmann, 2021). If one of the goals of ensemble participation is cultivating individual musicianship, then student musicians need experience applying knowledge and skills developed in group rehearsals in unique ways (Duke, 2011). Using repertoire-derived materials, students can apply performance and ensemble knowledge and skills to solve musical problems and generate new music. This poster will demonstrate using score study approaches from Dr. Carol Krueger (2020) and the Orff Schulwerk processing of Gunild Keetman (1974) to help instructors break down performance repertoire into concrete, elemental materials and inspiration for regular, student driven, creative ensemble activity. Ensemble conductors can use Orff Schulwerk inspired approaches to embed student creative enterprise into the regular rehearsal and make often intimidating activities like improvisation and arrangement feel as routine as tuning or warming up. With the teacher acting as facilitator, guiding students as they grapple with the creative process, an autonomy-supportive

ensemble classroom that promotes student voice can be established and maintained (Ryan & Deci, 2017) – all while developing a deeper relationship to concert repertoire.

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Parents’ and children’s perceptions of “Orff-Schulwerk” approaches applied to children’s piano lessons

Wendy Christie – University of Canterbury (New Zealand)

Abstract

This study builds on an investigation carried out at the Helena Rubinstein School of Music in which parents and seven children were interviewed to determine their perceptions of Orff-Schulwerk activities applied to the children’s piano lessons. The children were students of traditional classical piano lessons and some of whom were accustomed to taking examinations. All had taken part in the school’s recitals. The research was carried out in order to address the limited amount of literature about the effect of applying Orff-Schulwerk activities to the children’s piano lessons. In addition, there had been no attention given to parents’ or children’s

perception of such an approach. The Orff-Schulwerk has experienced rapid and widespread acclaim in many countries following World War II, even while its beginnings grew from burnt out buildings and destroyed instruments. The enthusiasm that characterized the children's music-making responses on Bavarian Radio was not less evident with the children in this study. The Orff-Schulwerk activities lead to their enhanced creativity, awareness of the benefits of collaboration, to their enhanced musicianship, and importantly, to an awareness of self. Despite many education environments around the world emphasising pre-determined standards, the parents and children in this study came to see success beyond concepts of winning and losing in the awarding of an examination mark. Of the findings, one of the most significant was the children's discovery that their voices counted in the context of their fellow students. It showed the children that small, emerging, insignificant results counted. It led to increased confidence and enthusiasm and altered their perceptions of what they were capable of. This paper builds on the findings from the above research to show that music education has the potential to transform children who are most in need – those excluded and suffering from mental illness, bullying, anxiety and suicidal inclinations. It provides a challenge for the existence of a professional music education body that represents music education from the perspective of a professional musician, and of governments who attempt to make music education culturally and socially relevant and accessible to all. The study is used to advocate for music education that transforms through children becoming aware of their inner worlds and their power of choice, and the crucial role music education has to influence policy decisions that value not only the developing musician, but music that sustains a child through life.

The implementation of informal music learning processes in a formal educational environment in preschool age

**Evi Andrioti –National and Kapodistrian University of Athens
(Greece)**

Abstract

The aim of the present research was to investigate the evolutionary course of rhythmic

development and improvisation in pre-school children in a private kindergarten in Athens, Greece, through Lucy Green's 'Playing by ear' method. The objective of this method, which is based upon informal learning, is to develop students' acoustic, improvisational, rhythmic, and musical skills in general. Given the age of the children, 4-5 years old, their need for socialisation, cooperation, and teamwork through gameplay, as well as the fact that they have not been taught music notation, the aim of this study was to investigate to what extent the method constitutes an effective choice for the application of an informal method of music learning in formal educational environments in the specific age group.

Tools and strategies taken from qualitative methodology, and more specifically from action-research were used. What was investigated was to what extent the 'Playing by ear' method developed the rhythmic and improvisational skills of the students and to what extent it enhanced the students' ability to play music in small groups without the teacher's guidance. It was also considered to what extent the method tallies with the objectives set by the Analytical Curriculum of the Greek Ministry of Education and Religious Affairs.

The results of the research showed that Green's 'Playing by ear' method helped the students' development of rhythmic ability with the use of musical instruments, as well as their rhythmic ability through kinetic behaviour. It also helped students to engage in early experimentation. In order though, for them to reach a level where they would consciously improvise, further research with subjects of the same age group would be needed. Finally, the method enhanced the students' ability to play music in small groups without the teacher's continuous and direct guidance, developing in this way new communication and cooperation practices and skills. The targets set by the Greek Analytical Curriculum were deemed to have been met. In conclusion, it became evident that the whole experience of applying the 'Playing by ear' method not only increased the students' musical skills, but also had a significantly positive appeal to the students: overall, they characterised it as an enjoyable and recreational new experience.

Bridging frontiers through children's round games and songs

**Maritza Mascarenhas-Sadowsky - St. Bernadette Catholic School,
Virginia (USA)**

Abstract

Background:

The substitution of the original lyrics for others, without substantial change to the melody, is commonly used in round games and songs for children, and it propagates the melodies and their sustainability in music education.

Objective:

In this poster-presentation, the author examines how the melodies of round games and songs from different countries can be preserved by usage in elementary music classrooms.

Content/Description of workshop activities:

Children's round games and songs may include songs that adults sing or teach to children; songs children pass along to each other; and songs that children create themselves. However, these distinctions are not always clear cut - as adults may teach children songs that they learned from other children in childhood; and children may pass along songs learned from adults to other children. In this poster-presentation the author demonstrates different ways in which children's songs, foreign to their countries' origin and language, can be effectively passed along to students in a K-5 music classroom. There are lots of children's round games and songs in many music methodologies for teaching children in grades K-5, but often the same ones are presented and, sometimes, the indigenous rhythm and lyrics are lost in their translations. The author provides a selection of children's round games and songs from different cultures that are easily adapted to elementary music teachers' lesson plans.

In selecting "catchy" songs, from any culture, teachers should:

- choose songs that include movements or are suitable for adding body movements (including students' input) games, and classroom percussion instrumental accompaniment; songs that use repetition of words or sentences; and songs that have a good simple rhythm.
- teach students how to create different lyrics to the same melody - songs with "onomatopoeic" lyrics are usually easier to sing by repetition.
- choose a theme for the lyrics, which helps with the creation of new words;
- ask children for suggestions to arrange accompaniments following Orff guidelines through the use of ostinato, pattern repetition, and rounds;
- connect the new lyrics to the songs with students' own culture;
- know the origin of the songs and the context of their lyrics.

Conclusion:

Children's round games and songs are strong carriers of an array of world cultural traditions. This poster-presentation illustrates the preservation of melodies of round games and songs. This is a significant step toward safeguarding children's round games and songs for the future.

'Music education' for portfolio careers in music

Millie Locke– University of Auckland (New Zealand)
Tom Pierard - Sunway University (Malaysia)

Abstract

The context for this paper is a Curriculum Transformation Project (CTP) at the University of Auckland, where eight guiding principles frame programme structure and course design across all faculties. The CTP has given renewed impetus to the ongoing process of revision and development of undergraduate and postgraduate programmes in the School of Music. The first-year BMus music education course has been included in this revision and was developed to recognise the diverse learning pathways and musical identities that characterise students enrolling in a music degree. It was offered for the first time in 2023.

This paper reports on a self-study undertaken by the two designers and teachers of this 150-hour course: ‘Introduction to music education.’ The course used a blended delivery model of interactive on-campus classes complemented by online learning tools, allowing students the opportunity to critically reflect on their music learning using a self-reflexive lens informed by a range of contemporary 21st-century music education perspectives. An overarching aim of the course was for students to develop critical awareness and insight into a range of goals, purposes, and functions of music education. They were then asked to discern ways in which both being a learner and a teacher can embody knowledge and skills potentially transferable to emerging personally relevant pathways and careers in music.

We asked:

- How might pedagogy (including the selection of content, delivery mode, and assessment task design in first-year music education, a core course for music students):
 - Develop a critically reflexive engagement with key 21st music education perspectives, principles, and processes?
 - Contribute to students’ ongoing perception and understanding of transferable knowledge and skills relevant to potential emerging future career pathways and music careers?

Evidence collected and analysed consisted of journal notes, transcripts from conversations, planning documents, student evaluations, a student survey, and two assessment tasks (musical autobiographies and an online learning log).

Results of the study have implications for schools and conservatories facing the need to reorient and restructure programmes to recognize new global musicking practices, indigenous musicianship, the diversity of student cohorts, and the impact of AI technologies in contemporary musicking and music pedagogy (formal and informal). The research offers new insight into adopting interactive, classroom-based pedagogies.

Sustaining visions of the multistyles approach to string teaching and learning: The efficacy of professional development

Matthew Rotjan, Scarsdale Public Schools
George Nicholson, Case Western Reserve University (USA)

Abstract

The multi-styles approach is an evolving trend in string teaching and learning which requires professional development for sustained growth. For the sake of this paper, we define multi-styles as a philosophy, as a disposition towards culturally responsive curriculum and pedagogy where students and teachers together examine both a breadth and depth of various musical genres in relation to their social-historical contexts and creative contemporary creative applications. Learning and adapting to the multi-styles approach can be a challenge for teachers, as new trends in education are subject to praxis shock. As new forms of string performance become legitimized in the field, music teacher educators and in-service teachers may need to find ways of obtaining the performance practice and the associated pedagogical skills necessary to implement within their classrooms. Further, performing artists of emerging art forms who lead workshops may or may not have a formal pedagogical background to shape the translation of their artform. The purpose of this case study is to examine the efficacy of a multi-styles string professional development workshop, guided by three questions:

1. In what ways does a professional development workshop change teachers' knowledge of the multi-styles approach?
2. In what ways does a professional development workshop change teachers' degree of comfort in utilizing the multi-styles approach?
3. In what ways does a professional development workshop change the frequency in which teachers utilize the multi-styles approach?

Data were collected during a three-day multi-styles workshop in the Mid-Atlantic region of the United States of America, at a university summer professional development program. Of the ~20 workshop attendees, five were selected for participation in this study, including teachers in suburban and urban public school settings with varied contexts for their programs. Participants responded to research prompts that were sent twice per day, whereby they were asked to reflect on

their understanding of workshop concepts, development as teachers, and musicians, and thoughts on incorporating this professional development experience into their own teaching. Approximately seven months later, each teacher participated in a 30-60 minute follow up interview to share how the workshop experience from the previous summer informed and effected their knowledge of, comfort in utilizing, and frequency of incorporating a multi-styles approach. Following a process of coding data, themes include the role of music making during professional development, the complexity of learning to perform and teach new art forms at the same time, and the realities of professional development implementation in various contexts.

Poster Session 8: Sustaining the Well-Being of Students and Teachers

Unveiling the social and emotional affordances of music for transformative teaching and learning

Mrs Evi Andrioti; Smaragda Chrysostomou - National and Kapodistrian University of Athens (Greece)

Abstract

In the realm of education, there is growing recognition of the importance of nurturing social and emotional skills alongside cognitive abilities. Educators are striving to create comprehensive learning environments, making it essential to employ innovative approaches that address these multifaceted needs. In a world characterized by uncertainty and rapid change, Music Education takes on a central role as a potent catalyst for individual, communal, and societal well-being.

The primary objective of this poster is to illustrate an intervention that took place in pre-primary education. Utilizing a book that was written by Evi Andrioti, a number of carefully planned musical activities were designed that were inspired by different parts of the book. Each activity had its own set of learning objectives and goals. The common purpose was to ignite creativity and imagination and foster emotional expression and cultural understanding.

Following this idea, it is supported that any material (a book, a painting, a story, etc.) can be used to unfold music's affordances for social and emotional awareness and development. Music can provide an outlet for imagination, ideas, and emotions, and ultimately prepare individuals to navigate the complexities of the modern world with empathy, resilience, and a well-rounded perspective.

This presentation and the main conception on which it is rooted, is particularly relevant to the main theme of the Seminar. It encourages music teachers and facilitators to embrace music's social and emotional affordances. Through music listening they can foster an environment where students not only acquire knowledge but also develop their musicality and their imagination, express their emotions and develop skills of collaboration, empathy and understanding of themselves and others. The writers consider this important in order to build resilience within music education programs and ensure the continuity of music learning.

Together, we envision, explore, and advocate for a future where music education fosters a more inclusive, resilient, and sustainable world.

Musical Mantras: Building and sustaining resilience, health and well-being in music education

Benjamin Bolden – Queen’s University (Canada)

Abstract

In this poster I describe a series of activities that:

- Engage participants in accessible music making activities that directly support resilience, health and well-being;
- Unpack research findings that indicate how music engagement can support resilience, health and well-being (e.g., World Health Organization meta-analysis);
- Invite participants to share with the group’s personal music and non-music resilience, health and well-being strategies that mitigate teacher and student burn-out.

Drum/Rhythm Circle Introduction

The first activity is a collective drumming/ rhythm activity. Drum circle origins are explained, then potential health benefits, e.g., research indicating positive impacts to emotional, psychological and social dimensions of well-being (Ascenso et al., 2018).

Information and Experience Sharing

Next, participants share their own experiences of music engagement supporting resilience, mental health and well-being/ and or related research they have encountered, e.g., Fancourt & Finn (2019). The discussion is then expanded to non-music health and well-being strategies, providing evidence-based examples such as box breathing (WebMD, 2023) and walking in nature (Grassini, 2022).

Musical Mantras

In the final activity the concept of mantras are introduced as a mental health strategy for calming the mind. Background information is provided about chanting as a traditional spiritual practice across cultures. Research findings are discussed that indicate associated health benefits. For example, a systematic review of research has indicated that mantra meditation interventions may have moderate beneficial effects on mental health in general populations (Lynch et al., 2018). More recently, a 2021 randomized controlled trial assessed the effects of mantra meditation in 60 people with depression; at 6 months, participants had clinically relevant reductions in depression symptoms, especially mood symptoms (Bringmann et al., 2021).

To conclude, participants sing a musical mantra: “I am here now, I am here now” (do, so, re, fa; mi, do, la, do) in unison, then in canon, then while playing (if participants wish) the opening drum circle rhythm.

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Crisis Leadership in Music Education: Music supervisors and lessons from COVID-19

**David Hedgecoth – The Ohio State University
(USA)**

Abstract

The purpose of this research was to gain deep insight into the experiences of music supervisors during the COVID-19 pandemic. These music leaders served as crisis managers during the pandemic, having the unique roles of both developing and implementing policies. Using purposive sampling, I interviewed music supervisors from 17 of the 25 largest school districts in the United States during an 18-month period. Narrative data was coded using Values Coding (Saldaña, 2013), and analyzed using a crisis leadership conceptual framework purposed by Gurr (2020). Early findings suggest that principals have great sway over school based curricular decisions, technology is viewed as a greater asset than prior to the pandemic, and teacher mental health is an emerging concern in the music education community. The present inquiry is significant as it highlights the critical role music supervisors continue to play in music education leadership at local and regional levels. In addition, the relationships these leaders develop with site-based school administrators is an essential part of music education advocacy. Teacher mental health will also be discussed.

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Music and wellbeing in times of crisis: Impact of musical training on undergraduate students' wellbeing

Smaragda Chrysostomou* – National and Kapodistrian University of Athens (Greece)

Abstract

The COVID-19 pandemic has left an enduring impact on the world, significantly affecting the mental and emotional wellbeing of people. During these trying times, music-related activities have emerged as a potential source of comfort and support, helping individuals cope with lockdowns and uncertainties. Among the affected groups, undergraduate students, who are particularly vulnerable, have experienced a decline in their wellbeing. Our study investigated the relationship between music engagement and the wellbeing of undergraduate students, taking into account their level of music training. We collected data from 142 Greek undergraduate students using online questionnaires that explored three key areas:

- Musical training;
- Wellbeing; and
- Music usage as a tool for mood regulation.

Additionally, participants provided qualitative insights into how music played a role in their lives during lockdown.

Our findings yielded important insights into this dynamic interplay. We discovered a positive correlation between wellbeing and the perceived contribution of music engagement to overall wellbeing. This correlation highlighted that participants, especially those with higher musical training, recognized the beneficial impact of music in mitigating the challenges posed by the pandemic. Conversely, we identified a negative correlation between wellbeing and the use of music solely as a means of emotional release.

Furthermore, a data-driven analysis revealed the existence of three distinct participant clusters:

- (i) individuals with high wellbeing and high musical training;
- (ii) those with high wellbeing but low musical training; and
- (iii) individuals with low wellbeing but high musical training.

The third cluster potentially represents musicians who were adversely affected professionally by the pandemic, emphasizing the complex relationship between musical expertise and wellbeing.

In addition to these quantitative findings, our qualitative analysis of participants' responses

provided valuable context. It became clear that participants with higher levels of musical training and those reporting high levels of wellbeing used music in more diverse and adaptive ways to navigate the challenges of the pandemic, compared to their counterparts with lower musical training or lower wellbeing.

Our study sheds light on the intricate relationship between music usage, musical training, and wellbeing, particularly in the context of a crisis affecting young adults. It underscores the potential of music as a valuable resource for promoting wellbeing and offers a nuanced understanding of how individuals, with varying levels of musical expertise, harnessed the power of music to navigate the difficulties imposed by the COVID-19 pandemic.

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Exploring the relationships among music performance anxiety, teaching anxiety, and self-efficacy of Chinese preservice music teachers

Cancan Cui -Guangzhou University (China)

Abstract

This quantitative study aimed to explore the relationships among music performance anxiety (MPA), teacher anxiety (TA), and self-efficacy (SE) through a survey study of Chinese preservice music teachers ($N = 237$). We also examined gender, grade, primary instrument, secondary instrument, music learning time length, and time spent in four activities: peer teaching, practicum, internship, and private teaching as potential predictors of MPA, TA, and SE. Results indicated that the higher the self-efficacy, the lower music performance anxiety and teaching anxiety. Simultaneously, the increased music performance anxiety was associated with an increased teaching anxiety. Partial correlation results indicated a significant but negative correlation between TA and SE with MPA controlled. Teaching anxiety, followed by primary piano, was the strongest predictor of MPA. MPA, followed by SE and peer teaching, was the strongest predictor of TA. TA,

followed by grade level, was the strongest predictor of SE. The results from the multivariate analysis of variance revealed that the SE of male preservice music teachers were significantly higher than their female counterparts. As a study implication, music teacher educators may consider interventions and support mechanisms that address both types of anxiety simultaneously to improve overall teacher preparedness.

A phenomenological study of U.S. secondary music teacher burnout

Cara Morantz; George Nicholson; Bethany Westphal; Jonathen Morawski - Case Western Reserve University (USA)

Abstract

Sadly, there seems to be little surprise to the stories and research related to the extreme work conditions that U.S. secondary instrumental music teachers face. The demands of the job typically require work outside of contract hours, due in part to the numerous concert rehearsals, competitions, and lesson planning required for ensemble teachers (Bley, 2015). Continual changes in policy requirements, including data-driven assessment practices and socially-driven curricular reforms, have complicated music teachers' decision-making which may add stress to their time management (Shaw, 2016). The professional ethos promotes sincere care of all students which, while a noble and necessary practice, can add a weight of emotional and physical exhaustion to an already heavy workload (Hendricks, 2018). In efforts to find self-care, music teachers tend to delve into professional development, furthering an improper balance between work and life pressures (Kelley et al, 2022).

Research labels the impact of these conditions as the phenomenon of *burnout*, a lens borrowed from the social sciences to describe how overworking can lead to feelings of deprofessionalization, exhaustion, frustration, and a lack of motivation (Freudenberger, 1974; Maslach & Jackson, 1981). Music teacher burnout is particular and has been studied at large to give teachers options in efforts to strive towards balance (Sweet, 2023). However, strategies are limited by the generalizations about what burnout looks like for

secondary music teachers. Östürk and Östürk's work on Turkish music teachers (2020), for example, serves as a reminder that burnout looks different within different contexts. Further, the strive towards diversity, equity and inclusion within the field necessitates that burnout in relation to various aspects of identity needs to be more deeply understood.

This poster will present a phenomenological study on the lived experience of secondary music teachers in the U.S. Data include interviews from 12 participants of varied demographics and from various teaching contexts and are analyzed through Interpretive Phenomenological Analysis (Eatough & Smith, 2017). Themes involve the way context and competition contribute to various degrees of band teacher burnout. We hope this study sheds detailed light on the reality of burnout within our profession to better equip practicing teachers and teacher educators with the tools to navigate the conditions of their work.

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Supporting the wellbeing of teachers delivering primary school classroom music in Australia

Han Meng – Edith Cowan University (Australia)

Abstract

Classroom music education in Australian primary schools is undergoing a severe crisis with many Australian children being deprived of quality music learning experiences. The neglect of music education in Australian primary schools is evidenced by the decreasing time allocation to music in the curriculum (Kerby et al., 2021) and the tension between arts, literacy and STEM priorities (Kerby et al., 2021). There is also a decline in initial primary music teacher education in universities (Collins & Hocking, 2023) leading to a shortage of qualified primary school music teachers. Classroom music in Australian primary schools is delivered by a range of staff including generalists, primary specialist music teachers, secondary music specialists, arts education teachers (Collins & Hocking, 2023), instrumental music teachers, teaching artists and other discipline teachers. As these various teachers struggle to offer students consistent and high-quality music education, the current situation raises significant concerns about the wellbeing of teachers.

To comprehend the factors that affect teacher wellbeing and develop support solutions, this study aims to assess the wellbeing of early-career teachers who teach primary classroom music in Australian primary schools. The study was executed in three phases, employing an explanatory sequential mixed-methods research design (Creswell & Creswell, 2018). These phases encompassed (1) an online national survey, (2) one-on-one online interviews, and (3) a comprehensive analysis of the combined findings. This poster presents preliminary findings from interviews (phase two), gathering perceptions on teacher wellbeing, factors that impact teacher wellbeing and support strategies. For each participant, their survey responses were analysed and informed each individual interview script. Participants were provided with a summary of their survey responses at each interview section before being asked follow-up questions to further explain their responses in more detail (Creswell & Plano Clark, 2018). The interview data were analysed using thematic analysis to identify recurrent themes, which were subsequently grouped into main themes (Braun & Clarke, 2006). The results offer insights into teacher wellbeing while delivering primary music

education in Australian schools, examining the factors influencing teacher wellbeing, and proposing support strategies to assist current teachers and enhance initial teacher education for future educators.

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Promoting climate change awareness through collaborative music making

Emily Wilson – University of Melbourne (Australia)
Pauline Black – University of Aberdeen/Edinburgh (UK)

Abstract

The impact and collective threat of climate change is of key concern to all. Music and arts education can play a role by responding to the ongoing climate crisis through the creation of artworks as activism. As music teacher-educators and researchers, we undertook a collaborative online international music and video creation project with our students and

explored its potential contribution to sustainable development education. University music education students worked in groups with a mix of Aberdeen, Scotland and Melbourne, Australia in each group. Each student collected video footage that captured their experience of climate concerns related to their local environment. Students combined and edited their group footage and then collaboratively composed music.

We undertook collaborative self-study research to uncover insights about how a collaborative music making can develop composing skills and promote climate consciousness. Evidence suggests that a collaborative online international music learning experience may contribute to sustainable development education more broadly. Students began to develop their practice as educators for school and community contexts embedding learning for sustainability, thus enabling them to develop as active citizens. We argue for greater attention to the affordances of digital collaborative music technology tools to facilitate creative projects as well as the need to reimagine musical experience, drawing together strands of music, wellbeing, sustainability education and technology as well as global citizenship. In addition, we argue for the importance of embedding the UN Sustainable Development Goals in music teaching and learning.

Poster Session 10: Sustaining Future Music Teachers

Encouraging caring and inclusive pre-teacher communities through a scaffolded praxis of peer critique

Darryl Coan – Southern Illinois University (USA)

Abstract

In preparing future Music Educators, every experience provided to students is an opportunity for growth in self-efficacy for teaching and improving critical thinking and communication. Part of the essential development of a teacher is the ability to both formulate and accept thoughtful critique.

The presenter and colleagues found that when music teacher trainees were asked to play the role of school age students as their peers presented practice lessons, their feedback to the peer teachers tended to range from silence or naïve compliments from first and second-year students to unhelpful criticism or unreliable advice of third and fourth-year students. As a result, the presenter devised and employed a progressive critique feedback loop for use in peer teaching practice settings attended by all freshmen through senior level majors in Music Education.

The purpose was to: a) encourage younger, less experienced students to feel more empowered to offer critique appropriate to their experience and in a way that allows them to learn something from the peer teacher's response to their feedback, b) help all students contribute something meaningful to peer teaching observation experiences despite a relative lack of experience, c) help future teachers deliver critique and responses that preserve and promote a sense of community, inclusivity and support, and d) help those teaching peers in practice lessons to develop better self- reflection.

The feedback loop involves identifying and explaining types of critique and provides scaffolding by allowing gradually more robust critique depending on how far a student has progressed in the teacher preparation program. Upon introducing the loop, the presenter and colleagues noted immediate results in feedback offered by peers to practice teachers. Likewise, the improved questions and comments by their peers led practice teachers to verbalize deeper self-reflection in response. Music Education faculty noted a heightened atmosphere of

responsibility and care among students during the peer teaching experiences.

A scoping review of music teachers' professional development

Myriam Bergeron – Laval University (Canada)

Abstract

Background: The objective of this Scoping review was to analyze trends, challenges, and perspectives in research on the professional development of music teachers in school settings.

Inclusion Criteria: The inclusion criteria were as follows: studies focused on music education in K-12 settings with in-service teachers.

Methodology: A search was conducted in six key databases using relevant keywords. Thirty papers meeting the inclusion criteria were selected for analysis.

Key Findings: The main themes were related to various dimensions of teachers' development: psychological components of teachers regarding professional development.; specific professional development topic; professional development modalities; and self-expressed professional development needs. Additional findings will be presented.

Future Directions: The review will propose future research directions based on the identified trends, challenges, and perspectives.

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

Emily Brown – Bowling Green State University, Ohio (USA)

Abstract

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

I conducted a pilot study over the course of two semester. An open-response questionnaire was distributed to all undergraduate music education majors enrolled in an introductory choral techniques class ($N = 50$). The prompts were, "Please list three things that intimidate you about directing a 6-12th grade choir" and "Please list three things that you feel confident about in regard to directing a 6-12th grade choir". The open-ended responses were coded into eight themes that most frequently appeared throughout the responses: choral warmups, vocal pedagogy, diction/foreign language, choral repertoire, rehearsal planning, error detection, piano skills, and conducting skills. The eight categories were used to create a 5-point Likert-type questionnaire which was distributed to all music education majors on the first day of choral techniques class during the two semesters ($N = 46$). Students were asked to identify as either instrumental ($n = 23$) or choral music ($n = 23$) education majors and to rate their self-perceived teaching ability within 6-12th grade choral classroom for each category from 1 (very weak) to 5 (very strong). The results suggest that students taking an introductory choral techniques course felt similarly about their choral teaching ability, regardless of musical discipline. Additionally, I

found that beginning choral music education students had significantly more self-perceived teaching abilities in four out of eight categories: choral warmups ($p = .001$), vocal pedagogy ($p = .004$), diction/foreign language ($p = .022$), and conducting ($p = .040$) when compared to instrumental music education majors. Implications and suggestions for further research to be presented.

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Perceptions of first-year music teachers: Experiences in a state mentorship program

Danelle Larson – Eastern Illinois University (USA)

Abstract

Music teachers starting in the field face a multitude of challenges during their first year. Often, quality professional development and impactful mentorship opportunities designed specifically for music teachers are minimal (Fredrickson and Neill, 2004). It is not uncommon for beginning music teachers to receive lower-quality mentorship and induction supports than teachers in other fields (Gallo, 2018), and they face issues that differ from other new teachers (Conway, 2001). Numerous states in the United States of America offer mentorship programs for new music teachers with the aim of supporting them through the transition from pre-service to in-service teacher. The purpose of this study is to investigate the perceptions of new music teachers enrolled in one mid-western state's new music teacher mentorship program. Research questions include: What mentorship experiences offered through the program are the most impactful? What are the major challenges new music teachers face? How valuable are individual mentorship experiences, group webinars/discussions, and peer mentorship experiences? What important mentorship experiences are missing from the program?

Seven music teachers enrolled in their state's new music teacher mentorship program participated in the case study project. Data was collected through individual and group interviews, communication through a Google classroom, and from participants' personal reflection journals. Data collection will be concluded in June of 2024 in conjunction with the close of the academic year. Transcripts and narrative data will be coded and analyzed for themes. Results will identify successful and ineffective mentoring practices that can help music education mentorship programs develop and improve their approaches to mentoring. This study will contribute to the important current conversation in the field focused on retention and support of music teachers and reflects the pre-conference theme of Sustaining and Building Resilience in Music Education. Retention of new music teachers is imperative for the growth, continued success, and sustainability of music education.

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Building resilience through a community of mentors: Leading positive change through music teacher education programs

Emily Chapman – University of Lincoln-Nebraska (USA)

Abstract

The foundation of the teaching profession, from P-12 to higher education, hinges on the presence of both students and educators. In the realm of music education, the pivotal role of fully trained music educators cannot be overstated in shaping the musical journey of P-12 students. These educators, certified through rigorous music teacher education programs (MTEPs) led by experienced music teacher educators, form a vital link in the chain of musical education.

The interconnectedness between music teachers, students, and educators is evident as the cycle perpetuates. Music teachers evolve into mentors or teacher educators themselves, while P-12 students may eventually transition into roles as music education students and, ultimately, P-12 music educators. This circular dynamic underscores the essential continuum of learning and teaching in music education.

However, the sustainability of this profession is threatened when educators lack the necessary training and support at each stage. MTEPs shoulder the responsibility of adequately preparing preservice teachers, often relying on practicing educators to serve as mentors within P-12 classrooms. Unfortunately, many practising teachers receive minimal or no mentor training, relying solely on past experiences to guide them. This challenge has been exacerbated by the complexities brought about by the pandemic, making it increasingly difficult for MTEPs to secure willing mentors.

The urgency of addressing these issues emerged from a comprehensive dissertation study, which explored the experiences and motivations of educators mentoring preservice teachers. Inconsistencies between MTEP curriculum and mentorship expectations often deter educators from embracing this role. Strengthening collaboration between P-12 and higher education educators is pivotal in fortifying the resilience of students and teachers alike.

The study revealed a significant correlation: as practicing educators gain confidence in their mentoring abilities through positive interactions with preservice teachers, their willingness to mentor in the future increases. To foster this positive trend, colleges must prioritise establishing reciprocal relationships with practising educators, fostering communities of practice that facilitate dialogue and understanding between educators and MTEP professors.

Proposals for research-based mentoring training models, ranging from one-time workshops to comprehensive mentorship communities, offer avenues for enhancing educator support across the continuum. Despite the relevance of such initiatives, challenges including cost and time constraints must be navigated. By nurturing stronger connections between higher education and practicing music educators, we can collectively enhance resilience within the music education profession, ensuring the continuous cycle of learning and teaching flourishes.

What digital technology skills are essential skills for pre-service music teachers in 2024?

Martin Emo – Independent Researcher (New Zealand)

Abstract

Digital technology is now ubiquitous in the music industry and the secondary school music classroom (Emo 2022, Humberstone 2017). The connection between the two is the focus of this poster. Empirical research in pre-service music education indicates a wide range of experience and skills for pre-service teachers with digital technology prior to entering university.

Additional research indicates that the beliefs that pre-service teachers hold about the digital technology are a factor in how they integrate digital technology in the classroom.

This poster has two parts. First, a summary of what essential skills pre-service teachers might need to have in digital technology prior to entering their first teaching position. Second, in light of the data gained from the summary, how that might shape future pre-service education with digital technology to sustain and build resilience in secondary school music education.

Delegates will be prompted to consider their own context. This poster will draw on the extensive knowledge of how digital technology is used in the music industry along with examples of current practice.

This workshop is led by a digital technology expert who performs as electronic musician. Dr Martin Emo, a former high school music teacher with experience in pre-service teacher education and national curriculum and assessment change has also led development of educational programs for a number of music software companies (Melodics, Serato, Ableton).

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A comparison of the yearlong teaching residency to semester student teaching in music teacher preparation

Edward McClellan – Loyola University, New Orleans (USA)

Abstract

In 2016, the Louisiana Board of Elementary and Secondary Education (BESE) adopted regulations concerning the preparation of aspiring teachers. As experienced by other states across the United States, Louisiana's schools have significant staffing shortages and struggle to retain high performing teachers. While the typical student teaching component of teacher preparation programs in the United States comprised a 15-week engagement at a school (Levine, 2006), these new regulations were designed to provide teacher candidates with a full-year classroom residency alongside an experienced mentor teacher, coupled with a competency-based curriculum that would provide them with the knowledge and skills needed for their first day of teaching (LDOE, 2016). With this plan, the BESE board intended that new teachers enter the classroom well prepared, ending concern that some parents had about having a first-year teacher for their child.

To implement yearlong student teaching, university teacher education programs across Louisiana had to change their curricula, make decisions about course offerings, and adjust program coursework to fit two semesters of student teaching into their programs of study. Upon approval by university and state entities, university teacher education programs made changes to staffing, course schedules, and student programs of study to meet the new requirements of the yearlong student teaching program. While this transformation process varied among University Teacher Education programs in Louisiana, yearlong student teaching was formally implemented in University Institutions by the 2020-2021 academic year.

The purpose of this study was to examine a breadth of research literature to compare the yearlong teaching residency to the traditional 15-week engagement in the university music teacher education program. A review of literature collected information on the conditions associated with semester- and year-long student teaching. The investigation of program structure, elements of training, effectiveness of preparation, and benefits to the preparation of

preservice music teachers may contribute to a paradigm that impacts the development of experiences that sustain and build resilience in music teacher education.

This presentation will share the findings from this study, including information on the implementation of program structures and perceived effectiveness of semester- and year-long student teaching in music teacher education programs. Conclusions will be presented on the comparisons of semester- and year-long student teaching that may sustain and build resilience in the music education profession.

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Songwriting as autoethnography: Negotiating identities through music in Teacher Education

**Philipp Saner - Ludwig-Maximilians-Universität München
(Switzerland)**

Abstract

As part of my doctoral project, I am conducting a participatory research study with final year students at the Pädagogische Hochschule Schaffhausen (PHSH) using songwriting as a central method of inquiry. The participants are pre-service generalist teachers who have not had prior professional training in music. Many of them learned to play an instrument for the first time during the three-year teacher training program. This can lead to anxiety and stress when it comes to teaching music. To deal with these emotions, the first part of the research project

involved the creation of an arts-based musical autobiography. The combination of autobiographical writing and songwriting helped the student teachers gain a more complex understanding of their musical beliefs, skills and identities. In addition to becoming aware of their innate musicality as a resource for teaching, the artistic engagement led to critical discussions about concepts such as musicality, musicianship and the Eurocentric terminology of the curriculum. In the second stage of the project, the student teachers used songwriting to reflect on their professional identities more generally.

The main research questions of the study are:

- How can student teachers use songwriting to create meaningful accounts of their 'becoming teacher' and what is the transformative potential of this practice?
- How does a music-based exploration of personal and professional identity affect the musical identity of student teachers?

The project is based on the German concept of 'Bildung', understood as the transformation of self- and world-relations. This notion is linked to inquiry-based learning in the 'teacher as researcher' tradition of action research, the concept of unlearning and the arts-based methodology of A/r/tography, in which A/r/t stands for 'artist-researcher-teacher'.

The intention of the research project is, on the one hand, to contribute to the methodological diversity of inquiry-based learning in teacher education and to demonstrate the value of artful musical engagement beyond the disciplinary boundaries of music education. On the other hand, I would like to shed light on transformations in students' understanding of themselves and the world in relation to their developing professional identity. Since self- and world-relations are semiotically figured, such transformations are not directly observable, but only emerge in narrative form, i.e. in the (re)construction of narrative identity. Consequently, the great potential of narrative inquiry and other arts-based methods has been repeatedly pointed out in the theoretical literature.

Student teaching as a transgender individual in rural, conservative locales

Crystal Sieger – University of Wyoming (USA)

Abstract

Researchers have increased focus on the needs of music education students who identify as lesbian, gay, bisexual, transgender, questioning/queer, and other nonconforming sexual/gender identities (LGBTQ+). In this study I examined the experiences and perceptions of two transgender student teachers placed in different cities within a primarily rural state in the Rocky Mountain, USA, region. While each participant faced a unique set of challenges, they both additionally shared successes that may have been unexpected considering the politically conservative nature of the locations in which they were placed. Using a qualitative instrumental case study design, the participants engaged in a series of interviews collected during the Spring 2023 semester and following summer. The following themes emerged from the data: university music teacher preparation support, navigating the student teaching environment, and role model as a student teacher. Participants reported positive experiences in their preparation but admitted feeling hesitation from those with whom they worked upon entering their internships. Participants shared opposing views of their role as a representative of the LGBTQ+ community. Findings may help to shed light on those positives and help to guide supervisors, mentors, and student teachers in as trans student teachers enter the profession.

Empowering perspectives: Examining music teacher beliefs with metaphors, dialogue, and the Delphi Method

Siew Ling Chua; Melissa Ong – Singapore Teachers' Academy for the Arts
Chai Jing Tan -Arts Education Branch, Ministry of Education, (Singapore)

Abstract

Reflective practice has been acknowledged to be instrumental in developing professional knowledge and practice (Larrivee, 2000; Loughran, 2002; Schön & DeSanctis, 1986). However, facilitating reflections can be problematic as the process is sometimes reduced to a set of routines that can become self-affirming rather than lead to change (Kramer, 2018). Scholars have suggested a variety of lenses for examining teacher thinking (Zeichner, 1994) such as facilitating insider- outsider exchanges in beliefs and practices (Chua & Lum, 2013; Meirink et al., 2009), since the exchanges could allow practitioners to check their own interpretative frames, theories-in-use, and their ‘espoused theories’ (Argyris, 1976). Scholars have also suggested that collaborations with exchanges of experiences could lead to belief changes (Meirink et al., 2009).

The presentation details a professional development process where teachers reflected on their teaching beliefs through question items that were inspired by metaphors adapted and modified from Jorgensen (2011). The responses were consolidated and used for further dialogue to understand the synergies and tensions of teacher beliefs and the diversity of practices. The reflection approach is adapted from the Delphi Method which has been known as a methodology used to elicit the opinions of experts (Brown, 1968) and has been used as a group facilitation tool in many disciplines and topics. When metaphorical thinking is integrated to engender imaginative possibilities alongside rational understandings, such a process could be empowering for participants to (re)evaluate their viewpoints. The project has been an ongoing collaboration between the Ministry of Education (Singapore) and Birmingham City University (England) to encourage dialogue between music teachers from the two countries.

The presentation shares findings of the professional development approach in Singapore. Through the presentation, we hope to encourage a discourse on reflection tools and possibilities of cross- cultural collaborations for the professional learning of practitioners. Participants could appreciate the diverse perspectives which, when empowered, could then help sustain and build resilience in music education in ways that respect differences.

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Classroom management as burnout prevention

**Gabriele Schellberg; Christina Fehrenbach –
University of Passau (Germany)**

Abstract

Music education can be challenging and demanding. It is action-oriented and often involves sound or noise, which is why it is often perceived as stressful. Music teachers not infrequently suffer from states of exhaustion and physical complaints such as voice disorders and hearing problems (Hofbauer 2017a, p. 241). Tomek and Urhahne (2022b) were able to show that the variables noise sensitivity, noise stress, voice fatigue, and burnout correlate positively among teachers. Hofbauer (2017b) identified stress factors as well as coping strategies of school music students and music teachers. Whether teachers perceive music teaching as highly stressful depends on personal resources such as self-efficacy and optimism, personal characteristics of a teacher (individual noise sensitivity), their coping style (coping), and professional resources such as social support and school climate. What helps teachers in maintaining and strengthening resilience? How can negative effects of noise on teachers' physical and mental health be reduced? Teachers who were exposed to break noise showed poorer performance in subsequent corrections. Tomek and Urhahne therefore derive the recommendation for teachers to take breaks between tasks after periods of noise to avoid potential errors. This would also help reduce stress levels (Tomek & Urhahne 2022a). Coping styles can have a persistent effect on stress experience and are fairly stable over time, thus rather difficult to change. Training on effective classroom management, on the other hand, is an effective intervention (Tomek & Urhahne 2022b). Thus, an important coping approach lies in organization. "Music teachers can primarily reduce potential stress in music classes through good, structured lesson preparation. Tidying up should definitely be integrated into music lessons as a ritual by the students" (Hofbauer 2017, p. 256). Malmberg (2021) observed that students avoid performing class musicianship even though they rated it as highly significant at the beginning of the internship. Musicianship organization skills, including classroom management issues, take on more importance through internship experiences than atmospheric and musical goals (Malmberg 2021, p. 130). Students should therefore be made aware of

various ways to promote stress management during their school music studies in order to prevent long-term illnesses such as burnout (Hofbauer 2017). There is often a lack of preparation for classroom management in music (Eberhard & Sammer 2021). Student teachers were asked in an exploratory study about their awareness of classroom management skills at the beginning and at the end of a semester. Results will be presented.

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Workshops

Learning with digital tools: Degrees of formality in the music classroom

**Caitlin Sandiford – Sydney Conservatorium of Music
(Australia)**

Abstract

Currently, numerous digital tools for music teaching and learning – websites, software and hardware – are readily available (Medvinsky, 2017), offering almost overwhelming choice for music teachers, while also providing students with opportunities to engage in informal learning (Green, 2008) outside the formal classroom context (Bell, 2018; Greher, 2011). Significantly, the development of free and paid Digital Audio Workstations (DAWs), software used for recording, editing and producing audio files, provides bedroom producers of any age with the tools to create music to the same level as professionals from their homes (Bell, 2018). However, while DAWs provide anyone with the technical tools to make music, they do not necessarily provide the *musical* skills required to create music successfully (Bell, 2008). Indeed, the design of the music software dictates the design of the music learning (Bell, 2008). Such access to digital tools within and outside of the classroom, and the related rise in informal learning (Youth Music & Ipsos MORI, 2019), necessitates a reconsideration of the relationship between the role of the classroom music teacher, the application of technology, and existing approaches to pedagogical design.

This study identified factors that effectively enhance student learning in the realms of music theory and music creation of contemporary popular musics through engagement with two digital tools; the website *Learning Music* (learningmusic.ableton.com) and the DAW *Ableton Live*. The study explored factors that both enabled and inhibited learning with these tools by examining the application of these in three distinct contexts, each with differing *degrees of formality*. The pedagogical applications in these contexts included entirely independent learning outside the formal classroom, informal learning within the classroom, and formal teacher-led classroom learning, with each examined as parallel case studies in a secondary school community in Sydney.

This workshop delves into the classroom specific practices of integrating this technology by placing participants in the position of students in the informal learning classroom, and by comparing the two units of work/programs used in this study. Participants will be invited to discuss the details of these units of work, as well as the key findings from the study, including effective incorporation of authentic digital music learning practices, the impact of students' prior musical experiences and knowledges, and the benefits and limitations of the digital tools evident in student and teacher experiences. In addition, the impact of student agency, self-directed learning, musical self-efficacy, notation and prior experience of learning and creating music with these digital tools will be discussed.

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Traditional musics: Why and how can we integrate them in our school music programs?

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Abstract

This workshop will explore why and how to integrate traditional and First Peoples musics into primary and secondary music curricula. The approaches of World Music Pedagogy (WMP) (Campbell, 2004, 2018) and that of multicultural-intercultural education (Banks, 2008; Potvin et al., 2021), with its principles of openness to others, social justice excluding racism and ethnocentrism, and the development of cultural identity, will be presented. We will offer several examples based on our specific cultural context.

Traditional music of Quebec, a hybrid of French songs and dances from Ireland, Scotland and England, is widely represented internationally, but rarely integrated in school settings. However, this music offers a rich repertoire and unique sound possibilities, particularly the “podorythmie” (term coined by the Quebec harmonica player Alain Lamontagne), a rhythmic accompaniment performed with the feet. We will explore different examples of how this music might be integrated into primary and secondary school classrooms, by learning a song and the rudiments of this unique body percussion technique.

We will participate in a circle discussion, sharing one’s sense of ancestry, cultural values, and traditions (Ilari, 2017). With the help of sound recordings, images and videos, we will present a panorama of Quebec's aboriginal musics, both ancestral and contemporary, experiencing these musics through deep listening. We will drum and sing the Secwepemc Honour Song to recognize truth and reconciliation and discuss how music might be a way to pursue justice, peace, resiliency, wellbeing and healing in the face of trauma. We will explore together the important guiding principles of respectfully teaching and learning the musics of First Peoples and discuss in small groups some of the important issues that create tension (assimilation, transmission, cultural appropriation, repatriation, etc.), thinking together collaboratively to envision a way forward (for example, Landscape of Hope).

Pedagogical resources for teaching traditional musics will be presented and we will reflect on what criterion are used to evaluate-choose what we present to our students in the classroom (Bélisle, 2022). Finally, we will consider appropriate pedagogical strategies-approaches in particular contexts, based on participants' proposals stemming from interactive group discussions. Several recommendations for intercultural music teacher preparation, including examples from a recent intensive seminar, will be offered (Potvin et al., 2021; Westerlund, Karlsen et al., 2022).

Figure 1

Five dimensions of multicultural education (Banks, 2008).

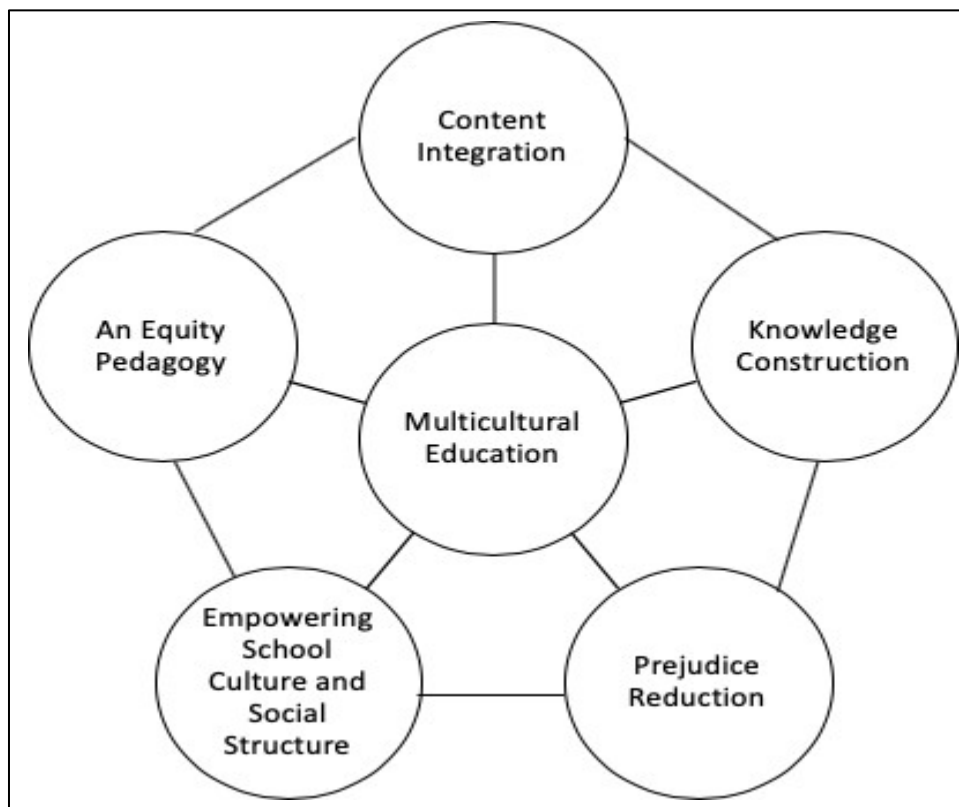
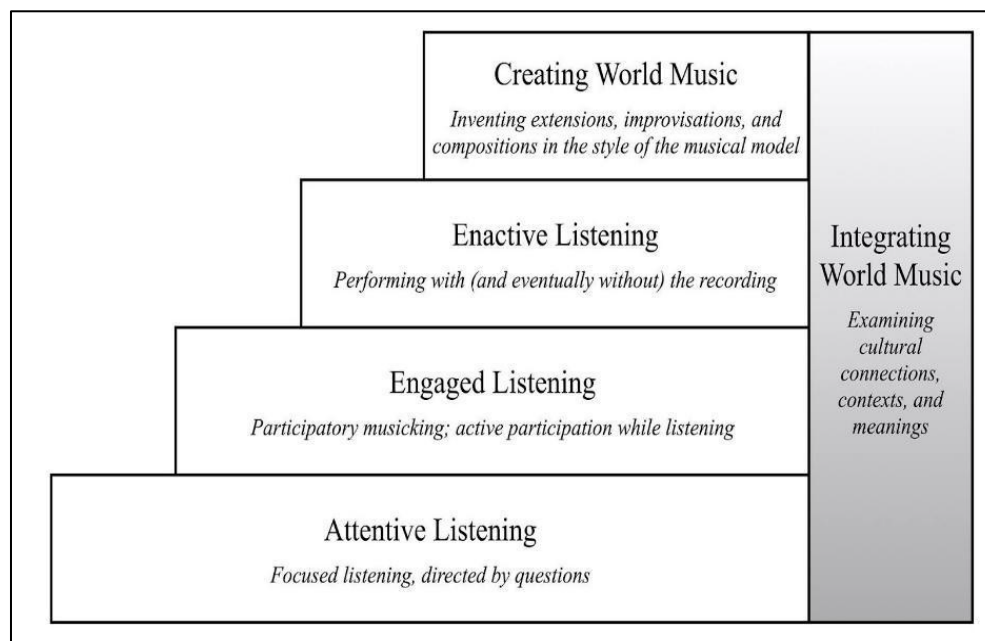


Figure 2

World Music Pedagogy (Coppola et al., 2020; Campbell, 2004, 2018).



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Samba for Educators: Embodied learning and cultural diversity in the music classroom

Luiz Claudio Barcellos – Penn State University (USA)

Abstract

The purpose of this workshop is to shed light on the field of culturally diverse music teaching while encouraging educators to explore a rich learning environment through body movement, rote learning, and group interaction to develop students' musicianship. Hands-on musical activities will allow participants to explore movement, singing, drumming, and culture. The sequential movement instruction will naturally spiral throughout the session and lead participants toward the universe of samba. Participants may apply the pedagogy introduced in the workshop to their own teaching practices in any genre or style. It will strengthen their rhythm skills and their pupils', allowing students to self-express and eventually realize that the study of samba music taught them something about themselves. Samba for Educators uses the body as a bridge to Brazilian culture. Among all the references related to kinesthetic involvement in music education, there is a relevant contribution to informal learning in the context of the *samba* schools in Rio de Janeiro, where most conductors have no formal musical training, and the percussionists' learning process is built orally. Participants will use traditional Brazilian instruments, *surdos*, *tamborims*, *agogôs*, and shakers to experience a moment of true Brazilian batucada. The combination of body movement instruction and multicultural study contributes to a known absence of multicultural teaching methods in general music classrooms. In addition, by sharing multicultural music teaching practices, we may break free from prejudiced constraints,

such as the label “world music”, and just refer to “music”. Samba for Educators will invite you to an action, fun-based multicultural workshop.

MISTEC Commissioner Forum

Sustaining the musical cultures of students: “Culturally Responsive Pedagogical Content Knowing of Music” in Teacher Education

Lily Chen-Hafteck - University of California, Los Angeles (USA)

Abstract

In today’s multicultural world, DEI (diversity, equity and inclusion) have come to the forefront of education. It is evident that students of different cultures learn differently. For instance, students from the indigenous-heritage communities were found to learn more collaboratively than those from the European families who prefer to divide the work and make it a solo activity (Rogoff, 2003; 2014; Alcala et al, 2018). Therefore, recognizing the student population coming from diverse cultures and acknowledging their backgrounds and learning styles have become a pressing need.

Music education based on Culturally Responsive Pedagogy (Gay, 2018; Ladson-Billings, 2021; Lind & McKoy, 2016) allows students from diverse cultures to express their cultural identities and to increase their understanding and appreciation of the cultures of each other. Thus, music teacher education has to impart the basic principle of knowing the cultures of students and their ecological system in order to support their learning accordingly.

The model of Culturally Responsive Pedagogical Content Knowing of Music (CRPCKM) (Chen- Hafteck, 2024) which is built upon the model of Cochran, DeRuiter and King (1993) integrates four elements.

- (1) Knowledge of music: new teachers need to develop competency in diverse musical styles, not just in Western classical music;
- (2) Knowledge of music pedagogy: through balancing music pedagogy and cultural understanding in their instructional strategies, teachers can help students in deepening their learning of music and culture while acquiring strong musical skills;
- (3) Knowledge of students: the interest that teachers show in learning about students can demonstrate culturally responsive caring that facilitates good rapport with the students;
- (4) Knowledge of environmental contexts: the research into the communities of schools and families can support teachers in developing sociopolitical consciousness and raises their

awareness of the complex influences where students are situated.

Culturally responsiveness is required during the processes of acquiring all these elements of teacher knowledge while overlapping and interactions among them are common.

“But that is just good teaching!” (Ladson-Billings, 2021, p.45)

To understand students is the first step to become a good teacher. It is important to prepare the new generation of music teachers with the disposition of culturally responsive pedagogy, which includes cultural competency, culturally responsive caring and sociopolitical consciousness (Ladson-Billings, 2021). The novice teachers need to be able to design lessons featuring diverse musical cultures and craft their instructions responding to the ecological system and learning needs of their students.

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Developing resilience in regional music teachers

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Abstract

The Association of NSW Regional Conservatoriums (ANSWRC) is the peak body for 17 community-owned and operated conservatoriums whose core business is the delivery of music education and performance experiences in regional communities. Individual instrumental and vocal tuition – studio music teaching – accounts for the majority of NSWRC services, and is delivered by over 500 teachers employed across the state of NSW. Conducted on conservatorium premises, or in government or non-government school settings, this teaching is characterised by professional isolation, a common theme within literature related to studio music teaching.

A phenomenological study carried out across 2022-2023 interrogated the nature of the isolation experienced by regional conservatorium teachers. Framed by the notion of place-based thinking, data analysis resulted in the identification of three types of isolation experienced by the participants: geographical, systemic and pedagogical. *Geographically isolated* studio music teachers reside and work in locations far from their musician colleagues, professional associations and support structures. Teachers working outside of institutions with formalised curriculum, teaching standards and professional development requirements are *systemically isolated*, and unable to access structures and support for curriculum development or career advancement. Being *pedagogically isolated* from other teachers, unable to observe, discuss or evaluate alternative methods and strategies, preserves a reliance on the informal ‘master-apprentice’ model of studio music teacher training, and perpetuates professional isolation.

While a growing body of research - particularly in relation to the COVID-19 pandemic - indicates that working in isolation may be a predictor of poor mental health, social support has been found to be protective against the negative effects of isolation (Evans & Fisher, 2022; Szkody et al., 2021). Consequently, two models of professional learning for regional conservatorium teachers were developed to assist in building resilience in teachers experiencing geographical, systemic and pedagogical isolation.

The first, a two-day face-to-face conference, was held late in 2023. It was deemed successful for its provision of pedagogy-focused content appropriate to the needs of studio music teachers, as well as opportunities for extensive and intensive interaction with other teachers, and the establishment of support networks. The second, currently under construction, is a series of online professional learning modules aimed at teachers whose geographical locations preclude attendance at face-to-face events. Content and the modes of presentation are balanced to support student well-being and engagement (Merrick & Johnson, 2024), by addressing teacher isolation. These modules will be launched later in 2024.

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Resilient harmonies: Elevating musical achievement through unified partnerships in choral ensembles

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Abstract

Partnerships amongst students with and without disabilities can elevate musical achievements in choral ensembles (DeAmbrose, 2020; Fernández-Barros, et al., 2023; Gerrity, et. al., 2013; Grimsby, 2020; Juan-Morera, et al., 2023; Laes & Westerlund, 2018; VanWeelden, et al. 2017). To foster these partnerships, approximately 8,300 schools in the United States have explored the benefits of Unified programs (Special Olympics, 2023). Although this program was originally created for athletes, some course offerings such as photography, robotics, and music have implemented the fundamental principles of the Unified programs within their respective curricular frameworks (Special Olympics Arizona, 2020). The principles include core and operational processes that emphasize leadership, relationships, collaborations, professional development and continuous improvement. To examine how these principles may be successful in an inclusive choral classroom, group interviews were conducted with (n=15) students who enrolled in Unified choir at a Midwestern high school. To gain a deeper understanding of participant perceptions, data were analyzed through a social constructivism paradigm. This worldview allows understandings of our own lived experiences. Specifically, through social interactions that guide our values and behaviors (Denzin, et al., 2023). From these interactions, results indicate that enrolling in Unified choir was important to participants because they had a family member with special needs, parents who worked as a special education professional, or had been involved in similar programs. Participants expressed a greater appreciation for inclusivity, an understanding of music as an inclusive medium, equity in opportunities for all students regardless of their prior experience with music education, and the importance of the Unified choir class for students who may never have had exposure to a music course. Other codes include a deeper appreciation of music, discovering new instruments, observing personal growth in their peers, and understanding the unique relationship each student had with music. This study provides an empirical foundation for implications and recommendations for the field including expanding curricular Unified music courses offered in schools.

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Resilient teaching in the Digital Age: Insights from in-service music education programs

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Abstract

This study investigates how music education programs enhance the capabilities of primary school music teachers through the integration of digital tools and innovative pedagogical strategies. Resilient teaching is a crucial aspect of the education sector, especially given the high rates of teacher attrition (Mansfield et al., 2012). Teacher resilience is particularly vital for early career teachers who face various challenges in their daily work (Mansfield et al., 2014). Developing resilience involves creating coping strategies and consistently responding positively to adversity (Martin et al., 2021).

The study focuses on a comprehensive in-service program designed to bolster teachers' proficiency in music teaching, creation, and school-based curriculum design. The program emphasizes effective e-learning strategies, particularly in teaching Cantonese opera and popular music, and aims to develop teachers' musicianship and practical skills, including rehearsal, arranging, and composing techniques.

Innovations in teaching methods, such as gamification and virtual laboratories, have been demonstrated to effectively engage students, particularly during crises like pandemics (Yampa-Vargas, 2024). These active learning strategies have been shown to enhance meaningful learning experiences and improve learning outcomes. Additionally, the importance of adapting clinical reasoning teaching methods has been underscored, especially in the context of the COVID-19 pandemic, where in-person clinical opportunities were limited (Wyatt et al., 2021).

The program includes specialized courses such as "Teaching Cantonese Opera in Primary Schools," which addresses the integration of this UNESCO-recognized cultural heritage into the curriculum. It provides educators with historical context, stylistic knowledge, and practical skills. Additionally, "The Application of e-Learning in Mobile Music Creation" explores the use of tablets and apps like GarageBand for mobile composing, fostering innovative approaches

to song writing and arranging. Lastly, "Popular Music Practices and Their Classroom Applications" equips teachers with the skills to incorporate genres like pop, jazz, and musical theatre into their teaching through hands-on activities.

In conclusion, resilient teaching involves not only overcoming challenges but also adapting to new circumstances, reflecting on teaching practices, and utilizing innovative methods to ensure effective learning outcomes. Findings suggest that these targeted courses significantly enhance teachers' confidence and competence in utilizing digital tools. This research underscores the importance of continuous professional development and the adoption of technology to sustain resilient and dynamic music education in the digital age.

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Soundscapes of growth: Lifelong learning for music teachers

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Abstract

In the field of education, the notion of lifelong learning is essential, leading individuals toward continual growth, adjustment, and self-improvement. This mindset transcends formal education, emphasizing that learning is an ongoing journey. Lifelong learning recognizes that acquiring knowledge and skills does not end with degrees or certifications but continues throughout one's life, constantly seeking to go beyond current understanding (Smith & Haack, 2000). The UNESCO 2030 Agenda for Sustainable Development further emphasizes lifelong learning as a vital tool for cultivating resilience (UNESCO, 2022). The above framework highlights the transformative power of continuous education, emphasizing adaptability, resilience, and an unwavering commitment to self-development.

Lifelong learning particularly resonates within the sphere of music education, where it finds a meaningful embodiment in the efforts of music teachers. Recent research (Varvarigou, 2012; Biasutti et al., 2019; Yilmaz et al., 2023) underlines the fundamental importance of music teachers' participation in lifelong learning- and continuing professional development programs, which focus on gaining confidence to implement new ideas, "refreshing" their teaching practice, and intriguing students' interests. While lifelong learning offers numerous benefits, it also presents challenges. Toxirovna (2023) identifies several obstacles, such as time constraints due to demanding work schedules, difficulty in self-directing one's learning journey, financial limitations, and the overwhelming number of course options.

In these dynamic and transformative conditions, a two-year (2024-2026) ongoing qualitative research project explores how music teachers who have participated in lifelong learning programs have fulfilled their initial expectations and integrated their new knowledge and skills into their professional practice and areas of interest. These programs were part of the "Continuing Professional Training Actions through the Arts" initiative offered by the Center for Continuing Education and Lifelong Learning at the National and Kapodistrian University of

Athens (NKUA) in Greece. Participants enrolled in online and in-person programs covered one or more topics, including music technology, creativity, inclusion in music education, community, and playing the ukulele. The methodological approach entails the utilization of open-ended questionnaires administered to participants, in addition to conducting semi-structured interviews. This approach seeks to allow participants to express their perspectives freely. The preliminary findings indicate that participants gained confidence as music teachers, updated their teaching methods, and endeavored to adapt the new knowledge and skills to their students' cognitive levels and preferences.

As Smith and Haack (2000) metaphorically describe, teachers need a steady source of new ideas and methods to avoid stagnation. Lifelong learning ensures that music educators remain inspired and capable of nurturing the next generation of musicians. This journey of continuous mastery fosters creativity and a deep appreciation for the art of music, underscoring the endless symphony of lifelong learning.

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Family Musicking with immigrant families in Iceland: Supporting resilience and well-being of underrepresented populations

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Abstract

This study investigates the positive impact of a Family Musicking program on the well-being of Polish immigrant parents of young children in Iceland. Family Musicking (FM) is typically used as an umbrella term for educational programs implementing a variety of musical and movement activities involving parents and children of the youngest age group. In this study Lisa Koops' Family Musicking Framework was used. The study employs a mixed-methods approach within an Icelandic FM program with young children aged 0-4. The main aim of the study was to investigate the experiences of immigrant parents participating in Family Musicking meetings offered in their native language, their motivations, challenges for participation and perceived benefits. Participants reported various benefits, including enhanced mental well-being, a stronger sense of belonging in the new community, and reduced anxiety related to verbal communication and social interactions with Icelandic parents of similarly aged children. The investigation includes best practice strategies for deploying FM with vulnerable groups and explores FM's potential as a tool for fostering connections within an increasingly culturally diverse society. Furthermore, the study highlights FM's relevance in addressing the needs of underrepresented populations and its broader implications for community cohesion.

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