

Proceedings of the 23rd International Seminar of the ISME Music in Schools and Teacher Education Commission (MISTEC)

Virtual Seminar

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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 1976. 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 (2018-2020)

- Alex Ruthmann, Chair (United States/China)
- Marie-Louise Bowe (Ireland)
- Maria-Cecilia Jorquera (Spain)
- Bradley Merrick (Australia)
- Lily Chen-Hafteck (USA)
- Chi-Hin Leung (Hong Kong, China)

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NYU Shanghai (China)
Zoom Account for Virtual Seminar

All paper, workshop, and poster proposals were blind peer-reviewed by the MISTEC commissioners:

- Alex Ruthmann, Chair (United States/China)
- Marie-Louise Bowe (Ireland)
- Maria-Cecilia Jorquera (Spain)
- Bradley Merrick (Australia)
- Lily Chen-Hafteck (USA)
- Chi-hin Leung (Hong Kong, China)

Opening Remarks and Welcome

S. Alex Ruthmann - MISTEC Chair, 2018-2020

The 23rd Music in Schools & Teacher Education Commission (MISTEC) Seminar of the International Society for Music Education (ISME) was held virtually July 27, 28, 24, & 25, 2020. In response to the challenges of the global outbreak of COVID19, we modified our original plans to host our Seminar at the Estonian Academy of Theatre & Music and shifted to an online format. I would like to thank both Kristi Kiilu and Carmen Tasser, our original Estonian seminar hosts, for their extensive efforts and hours put into planning our Seminar in Tallinn. We hope to return to your great city for a future Seminar.

We hosted our MISTEC 2020 Virtual Seminar online via Zoom and Sched over four days, taking advantage of these tools to disseminate papers, abstracts, slides, and videos around our sessions. This Seminar brought together our MISTEC Community to share the latest research and best practices around music in schools and teacher education following our Seminar theme of Equity and Diversity. The multimedia archive from our Seminar is available at <https://mistec2020.sched.com>, and the videos of our live question and answer sessions will be posted to ISME's YouTube Channel: <https://youtube.com/user/isme1953/>.

We share in these Proceedings 11 full papers, and abstracts from 3 workshops and 32 posters from a global sampling of 58 presenters representing Africa, Europe, Asia, Oceania, North America, and South America. Our virtual seminar was attended by over 100 additional attendees, with attendance above 50 people for each session over the four days of the Seminar. During this Biennium, MISTEC has also been visible online at our Facebook Group: <https://facebook.com/groups/ismemistec/>, and we encourage you to join, discuss, and continue the conversations begun around these contributions at our 23rd Seminar there.

I'd like to close by thanking my fellow Commissioners Marie-Louise Bowe, Bradley Merrick, Maria-Cecilia Jorquera-Jaramillo, Lily Chen-Hafteck, & Chi-hin Leung. Without their tireless work, this conference would not have been possible, and it is because of their commitment to music education research that MISTEC continues to grow as a vibrant community of scholars and practitioners dedicated to music in schools and teacher education around the world.

Be the Change: A Case Study of an Inclusive and Intergenerational Community Choir

Marci Malone DeAmbrose - Doane University (USA)

Abstract:

In music education, there is a need to prepare preservice teachers to embrace inclusive and socially just educative practices throughout the degree program (Ballantyne & Mills, 2008; Hourigan, 2009; Jones, 2014; Laes & Westerlund, 2018; VanWeelden & Whipple, 2014). To this end, students enrolled in a music and special education course at a Midwestern university were given the option to participate in an inclusive and intergenerational community chorus outreach project. The purpose of the project was to expose senior music education majors to "...a naturally inclusive music-making opportunity wherein individual contributions are valued, musical growth is championed, and all members become partners in the experience of creating high quality music" (Fuelberth, 2018, p. 6). A case study was conducted to gain a better understanding of the ways in which this community choir is different from other choral experiences. Data were collected from student reflections (n=8) and participant observations. Results indicate that chorister teaching and performing as well as building relationships with choristers reduced insecurities of pre-service music teachers towards individuals with exceptionalities. Cooperative learning groups and universal design for learning were amongst the most observed ways in which skill development occurred during rehearsal. After the experience, pre-service teachers were excited to apply what they learned to their future classrooms.

Keywords: community choir, pre-service music teachers, inclusivity, universal design

“We view making music as a chore, yet there was always a joy in [choir]. I did not view it as a special needs choir, I just viewed it as choir” (Julia, music education student). Julia’s reflection stems from her experience in a choir specifically created to meet the musical learning needs of all its members. Her statement was similar to many other students enrolled in a music and special education course at a Midwestern university. Students registered for this course had an opportunity to participate in a community outreach project where they would attend choir rehearsals and participate in a performance of an inclusive and intergenerational community choir. The primary purpose of this assignment was for students to experience “...a naturally inclusive music-making opportunity wherein individual contributions are valued, musical growth is championed, and all members become partners in the experience of creating high quality music” (Fuelberth, 2018, p. 6). As a graduate teaching assistant for the course, I decided to follow these students as a participant observer in order to gain a better understanding of the ways this community choir is different from other choral experiences.

With the many aspects that create meaningful community choral experiences, inclusivity figures prominently into the environment and conditions that facilitate learning for both traditionally and differently abled singers (Carpenter, 2015; Hassan, 2017; Haywood, 2005, 2006; Lind, 2001; Salvador, 2013). Following the passage of the Americans with Disabilities Act (ADA), communities all over the nation have attempted to honor the need for the least restrictive environments for all people. In music education, environments that embrace both physical and emotional aspects play a crucial role in positive music making experiences (Haywood, 2005, 2006; Salvador, 2013). In this sense, music education is a broad term that encompasses all musical learning in or outside of traditional music classrooms. In this article, the focus of musical learning will be within the community choir setting. To create broader understandings of

inclusive choral environments, it is suggested that open communication, relationship building, and advocacy occur between the director, choristers, and chorister families (Haywod, 2005, 2006).

Some conditions necessary to be accommodating to all singers within a community choir may include recording the music, creating alternative notation, highlighting parts of a choral score, and placing advanced singers by those who need a strong model (Carpenter, 2015; Lind, 2001). Other conditions may include specialized or tragic events that bring a community together for group music-making (i.e. Hassan, 2017; Kerr, 2018). For example, the ReVoice choir of Liverpool, England was formed for the specific purpose of developing choral singing and compositional techniques of differently abled choristers for a film project FACE Facts (Hassan, 2017). Specifically related to academic achievement, repetition, student choice, and increased response time play a role in significant differences in the musical growth of differently abled learners (Gerrity, Hourigan, & Horton, 2013). These conditions are also considered a part of a more universal design for learning which will be discussed in more detail below.

One of the ways to create optimum learning environments and conditions for all singers is utilizing a Universal Design for Learning (UDL). This design, originally inspired by an architect, uses multiple means of representation, action and expression, and engagement to provide educative experiences appropriate for all learners (Fuelberth & Laird, 2014; Jellison, 2015; Meyer, Rose, Gordon, 2014). In the past, therapeutic approaches were thought to meet the criterion for musical learning experiences for differently abled musicians. Unlike a therapeutic approach, which focuses on music as a tool for social and emotional wellness, UDL can be

incorporated into any classroom to increase musical skill development of all musicians. When this design is used for musical skill development, few if any modifications or accommodation are needed (Fuelberth & Laird, 2014). This is not only important for growth, but also plays a role in identity formations in choristers.

Identity within musical ensembles is widely studied in various contexts. Within the specific context of an inclusive choral environment, identity can stem from perceived musical ability (Haywood, 2006; Jellison, 2015; O'Neill, 2006). Choristers that are treated differently (i.e. offered accommodations, excluded from certain ensembles), either knowingly or unknowingly, can influence how they perceive themselves as musicians (Haywood, 2006). Meaningful learning opportunities and social interactions have the potential to empower all people to positively identify with music-making opportunities (O'Neill, 2006). One way to increase continuously meaningful and positive opportunities is through preservice teacher programs.

In music education, there is a need to prepare preservice teachers to embrace inclusive and socially just educative practices throughout degree programs (Ballantyne & Mills, 2008; Dobbs, 2012; Hourigan, 2009; Jones, 2014; Laes & Westerlund, 2018; VanWeelden & Whipple, 2014). In a recent longitudinal review of inclusivity in music education, a prominence of the medical/deficit model (implying disabilities must be monitored or fixed) suggests that teachers spend more time "...constructing students in unidimensional modes that consist primarily of their disability..." (Jones, 2014, p. 20). Although this is quite regrettable, it seems that music educators are beginning to embrace successful inclusive music practices (VanWeelden & Whipple, 2014). Lengthy field experience opportunities have the potential to increase understandings of how people with exceptionalities learn and experience music (Hourigan,

2009). Another possibility to transform traditional views of inclusivity is by learning from differently abled instructors (Laes & Westerlund, 2018). Ultimately, preservice music teachers must be equipped with resources and ideas to successfully develop musical skills in all students (Ballantyne & Mills, 2008).

Purpose and Research Questions

The purpose of this case study is to explore the lived experiences of pre-service music teachers as members of an inclusive and intergenerational community chorus. I conducted a case study where qualitative data were collected and analyzed using multiple measures over an extended time period (Creswell & Creswell, 2018; Merriam & Tisdell, 2016; Thomas, 2016; Yin, 2016). This research design was selected to “...illuminate and explicate some analytical theme, or object” (Thomas, 2015, p. 23). The focus of this study was aimed at observing senior music education majors (n=8) during weekly rehearsals of the community chorus. Pseudonyms were selected for these students: Vera, Mandy, Moira, Jayden, Clarissa, Julia, Leo, and Connor. During participant observations, I specifically focused on interactions with teaching strategies utilized by the director of the chorus, skill development of participants throughout the rehearsal period and final performance, and lived experiences of both traditionally and differently abled choristers. Due to the limitations of labeling, I will not use labels for any participant other than traditionally and differently abled. I agree with Jellison (2015) that “labels are for jars” (p.2).

Tracing one director’s approach to conducting an inclusive and intergenerational community chorus, two research questions guide this inquiry: (1) How do both preservice music teachers and members of a community chorus experience musical learning during weekly

rehearsals? and (2) What are the implications of a community-based outreach project where preservice music educators integrate with members of an inclusive community chorus? Data was obtained through participant observations, student reflections, and informal conversations with choristers. All data were coded using MAXQDA software 2018.

Findings

From this inquiry, three themes surfaced: (1) chorister teaching and performing (theme, weekly responsibilities, accompanying responsibilities); (2) variety of learning opportunities (UDL, cooperative learning); (3) Relationship building (social learning, high expectations, heroize, cookie time).

Theme 1: Chorister teaching and performing

As I entered the first rehearsal, I was greeted by the director's spouse and welcomed to the choir rehearsal. Following this encounter, I was immediately greeted once again by a differently abled chorister member who inquired whether I sang soprano or alto. After I replied soprano, he immediately guided me to the soprano section and introduced me to others in the section. It was clear to me from this initial encounter that the members of this community chorus take ownership of this ensemble. Each play a role in the rehearsal process.

This aspect was also evident in preservice music teacher reflections. Connor and Moira specifically mentioned they felt insecure about the first rehearsal. They were worried that they may say something unknowingly hurtful due to the lack of exposure to peers with exceptionalities. Moira said: "I'll admit that I came into this experience a little weary, because I honestly have not had a lot of opportunities to interact with people with an exceptionality." Both commented that insecurities were quickly erased due to the chorister welcome. Connor

remarked: “The second I walked in and got a hug from [a chorister], that stress all just melted away and the barrier just seemed to be gone.” Another student, Jayden, commented on being greeted by a member of the choir: “I hadn’t even stepped 3 feet past the stairs when a [chorister] walked up to me briskly with an introductory handshake and a welcome...”.

A theme of courage was selected by the choristers which permeated all choral activities. Regarding chorister responsibilities, the theme was used as a guide to “...picking the...music that the group worked on throughout the semester” (Julia). Pre-service music teachers also commented on how creating a theme confirmed their initial impression that this was a chorister-led ensemble. Clarissa mentioned this sense of ownership in her reflection: “One thing I really like about [the choir] was the ownership that all the members took in the product of the music being sung”. This sense of ownership was also confirmed by my participant observations. Choristers were responsible for changing the power point slides, organizing the rehearsal order on a display board, leading the choir in sign language for select literature, accompany the choir with the harmonica, solo singing to model the melody of new pieces, and in some cases replace the director and conduct select literature.

Singing Draw the Circle Wide (Miller, 2008) is one example of the perceived ownership of choristers. Since the origin of the ensemble, this piece is traditionally sung at every concert because it champions the overarching motto of the ensemble which is “inclusive, intergenerational, exponentially better together”. The significance of this piece was apparent at the very first rehearsal. As the director announced the piece in rehearsal, a chorister raised his hand and said: “I would like to do some conducting.” The director relinquished the podium to the chorister and asked if there were volunteers to demonstrate the sign language to the new

members of the ensemble. The remainder of the rehearsal was completely chorister-led. The director provided feedback to the chorister leaders much like she would preservice music teachers in a choral music methods course. High expectations for both chorister leaders and ensemble members were also mentioned in student reflections. Leo used the in-vivo code of high standards to describe this phenomenon: “I was intrigued by the high standards that ...choir members are held to...[the director] develops high (yet reasonable) expectations and does not compromise them throughout the semester.”

Theme 2: Variety of learning opportunities

One of the most prominent comments, in both the reflections and participant observations, was the gratitude for the opportunity to witness and participate in effective inclusive music strategies in real time. Connor commented: “Being able to synthesize my experiences...at the same time we are discussing concepts was an invaluable experience that I think every education major should have.” The intentional use of UDL strategies created an equitable rehearsal environment where all members of the ensemble experienced growth in singing technique and musicianship skills. Preservice teachers reflected on their perceived improvements in their own musical development. Mandy said:

I am not very good at sight reading music and hitting accurate pitches, but because of the way [the director] presented the information, I felt like I got a lot better at it and feel more confident in my abilities.

Others noticed the strategic placement of preservice music teachers within the arrangement of the ensemble. Intonation improvements were apparent due to different vocal models scattered throughout the chorus. Connor observed: “...how much people around me in the tenor section listened to me and tried to emulate the pitches and tone that I was producing”.

Vera also mentioned intonation improvement: "...pitch approximation had noticeably gotten better and better throughout the semester."

Additional observations mention examples of learning tools designed to champion multiple means of representation within this choir's UDL rehearsal strategies. These tools include power point presentations with alternative or color-coded notation, music with only the necessary part displayed, props such as the Hoberman sphere to demonstrate balanced breathing concepts, and analogies to describe musical concepts. Vera said: "...[the director] provided multiple means of representation by providing us with a physical copy of the music, an aural representation of the music before singing it, and the music projected on a screen..."

Artistry in music was frequently addressed by way of descriptive and physical analogies. The director would use hand gestures such as "petting a kitten" to demonstrate legato singing and punching gestures to demonstrate short and detached musical ideas. An artistic strategy mentioned in several reflections was the crunchy vs. smooth peanut butter debate. Clarissa noticed: "All of the individuals in [the] choir resonated with this analogy and they were able to decide for themselves which sections of the music were like smooth peanut butter versus the sections that were like crunchy peanut butter". The peanut butter debate as well as other like learning tools seemed to encourage regular and confident participation in rehearsal activities.

Another way the choristers connected to the music in meaningful ways was through cooperative learning strategies. An example of this engagement was the introduction of Be the Change (Kaplan & Britt, 2010). The director asked a chorister to read the text of the piece. The chorister read "Be the change you want to see in the world and change will come to you". After the text was presented, the director asked the choristers to share something they would like to

change. Responses included “Straight up, no more war”, “No more gun violence”, and “I want to be in the military because I want to save people”. The director followed this activity with a challenge to the choir. She instructed each individual to create a list of both personal and social changes that would take courage to complete. Each week if a chorister had courage to share an item on their list, the director shared an item on her list. These strategies not only facilitated musical learning, but also provided social opportunities for choristers. Vera mentioned: “When focusing on the meaning of the music, and the theme of courage...we were able to learn about each other and find ways in which we have been courageous in our lives.” These social encounters not only provided new learning opportunities for choir members, it also led to relationship building within the ensemble.

Theme 3: Relationship building

“Make sure you meet at least five new people before cookies” exclaimed the director as the choristers transitioned to the designated break in the rehearsal (aka cookie time). Scheduled into each rehearsal, cookie time not only provided a “brain break” but it also gave everyone a chance to socialize. During this time, some choristers sang solos over the microphone, performed their favorite dance moves, or talked about their favorite crime dramas on television. Mostly, choristers would socialize in small groups. One memorable conversation came from a chorister who happened to be a former student of mine. This chorister approached me to get advice about how to make music his career. He was already enrolled in classes at a local community college so we discussed which courses would be most appropriate for his career goals. After a lull in the conversation, I asked this chorister about his brother. He explained that his brother was doing well in high school but did not want to join the community choir. I asked him why his brother was not interested in singing, because he was a dedicated member of choir at school. The

chorister replied: “He didn’t want to join because he doesn’t like to admit he is special needs, but I accept I’m special needs.” This encounter created a realization that cookie time, as well as other rehearsal activities, was not only an opportunity to socialize but also a time to learn from differently abled chorister members.

Reflections from pre-service music teachers stated similar findings. Some expressed that they initially thought of their role in this community choir as helping people with exceptionalities increase musical skill, but left the experience knowing that it had enriched their own social learning. Vera acknowledged: “I was going to be such a big help to someone who had special needs. I realize now that that way of thinking was very unfair and wrong”. Mandy said: “I felt towards the end that I wasn’t in a choir with exceptional people. I was in a choir with people from all different backgrounds that love to make music, and that’s exactly what we were doing, making music.” Others expressed the community choir as a “safe and creative space” where everyone had the opportunity to participate in group singing and share ideas with one another about the music, the performance, or just life in general. Clarissa described this safe space as a fun environment:

Each week members showed up excited to see one another and excited to have fun with one another while making music. The members were not scared to give ideas...the overall atmosphere of the choir was a pleasure to experience.

Another way pre-service music teachers experienced social learning through relationship building was a pop music project. This project was an outgrowth of a rock band course where students played traditional rock band instruments for the first time. A small group of both music

education majors and differently abled choristers selected *How to Save a Life* to perform at the final concert (King & Slade, 2005). Rehearsals for the small group occurred outside of regular ensemble rehearsal time. After the performance, joyful emotions flooded the small group members as they finished the song. Moira commented: “Seeing [a chorister] able to sing *How to Save a Life* made me cry. This wasn’t because [he] was exceptional, but...he could slay that song in a way that I could never imagine...”. Although no data was collected on the small group rehearsals, it was evident in the quality final performance that the group had high expectations for the collaboration.

In summary, both choristers and preservice music teachers learned from each other in this collaborative choral experience. High expectations and ownership of the ensemble were evident in the goals and activities of the weekly rehearsals. Leadership roles emerged in both traditionally and differently abled ensemble members. From the context of preservice teacher training, students were able to observe teaching strategies being taught in an inclusive rehearsal setting by an experienced choral conductor. Additional benefits included sight reading and musicianship skill development in preservice teachers. Changes in normative social thinking that traditionally abled individuals who interact with differently abled individuals are somehow heroic was apparent. Connor warned against hero-izing anyone involved in this community outreach project.

It always bothered me...the ordinary student would be made a “hero” in everybody’s view just for having a normal interaction with a person with an exceptionality. Why can’t we treat these interactions the same as any other interaction? I think there needs to be a huge shift and a careful consideration with the way we not only separate students with exceptionalities in schools, but also the way sometimes we can seemingly “hero-ize” the

people who make interactions, so that these interactions don't have to be viewed as anything out of the ordinary.

Discussion

Results of this qualitative case study agree with the related literature. Lengthy field experience opportunities along with a variety of resources allow preservice music teachers to gain confidence in their abilities to teach students with exceptionalities. Other findings include perceptions of the benefits of participating in weekly rehearsals where educative strategies discussed in the course may be observed. A unique finding from this inquiry was the social learning experiences of preservice music teachers. Performing alongside both differently and traditionally abled musicians provided a change in perception in preservice teachers from being someone coming in to “save the day” (i.e. hero) to identifying as an equal member of the ensemble. This was especially apparent in the small group that performed *How to Save a Life* where everyone in the ensemble played a unique role in the performance.

In the collective ensemble, the leadership roles held by differently abled choristers challenged the perspectives of the preservice music teachers. The notion that everyone in the ensemble possessed something to teach and something to learn challenged normative social hierarchy (Laes & Westerlund, 2018). In the end, preservice teachers possessed a desire to recreate positive singing experiences from the community choir into their future classrooms. Reflections also included a passion for advocacy for inclusive music practices in all musical learning environments.

Conclusion

Annually, Suzuki students in my home town are invited perform in a Christmas holiday themed concert with the members of the local symphony orchestra. My daughter started participating in this concert at the age of four. After six years of attending the concert, I still am overwhelmed with emotion every time she enters the stage. This is in part due to my maternal love for my daughter but also due to her increased musical skill with every performance. Four years ago, the symphony invited a local dance troupe to perform in the concert. As the symphony played selections from Tchaikovsky's Nutcracker Suite, dancers who happened to use non-traditional means of mobility (i.e. wheelchairs and walkers) began an expertly choreographed performance. Following this performance, a hip-hop group of young men as well as traditional ballerinas performed in two separate movements of the suite. In the final selection, both traditionally and differently abled dancers performed together.

During my initial experience of the performance, I wept when I witnessed the dancers who happen to use a wheelchair for mobility. Unfortunately, this emotion was not rooted in my perception of the dancers' abilities, it was due to my learned biases of what differently abled individuals supposedly can and cannot do. In the years following, I found myself moved by the performance due to the technique and artistry that had been developed over time in the dancers. I was reminded of this experience when I read a student's reflection discussing the concept of hero-izing individuals. In this student's reflection, he asks the question "Why can't we treat these interactions the same as any other interaction?" (Connor).

After considering this concept of hero-izing, I have come to the realization that as a society it is important to question why traditionally marginalized populations, such as people

with exceptionalities, are continually marginalized regardless of policy changes championing inclusive practices (Laes & Westerlund, 2018). As music educators, we must remember that “All children can develop musically when a meaningful music program is designed to be accessible, equitable, and flexible; instructional practices are effective; individual adaptations are used only as needed; and students’ progress is assessed frequently...” (Jellison, 2015, p. 96). There is no need to be a hero, we all possess the courage to be an advocate for change in this world.

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First-year Teachers' Attitudes Framed by Moir

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Abstract:

New music teachers face many challenges when embarking upon the first year as an educator. In many cases, impactful mentorship and professional development opportunities specifically designed 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 those of other new teachers (Conway, 2001). Music teachers often experience a different type of schedule and unique performance demands that do not relate to other teachers' curriculums, so these differences must be considered when designing mentoring and support programs. The purpose of this study was to investigate first-year music teachers' attitudes toward teaching, using Ellen Moir's phases of attitudes model (1990). Moir's model is widely used in district mentoring initiatives but does not specifically address the unique needs of music teachers. Moir's phases include: anticipation, survival, disillusionment, rejuvenation, reflection, and anticipation. A phenomenological approach was utilized to investigate the following research questions: 1) How do first-year music teachers experience Moir's phases? 2) What resources and support best help first-year music teachers navigate the most challenging phases? and 3) What are the implications for mentoring and professional development? Participants were twenty first-year music teachers in the Midwestern and Southwestern United States. Three types of data were collected: written responses to prompts that described each of Moir's phases, an in-depth interview with each

participant, and field notes taken at each participant's school. Data was coded and clusters of meaning were identified that emerged into three main themes: 1) most participants experienced Moir's complete cycle multiple times throughout the year and the timing was related to performance expectations, 2) survival phases were longer and reflection phases were shorter, and 3) the uniqueness of teaching music was magnified for the participants. The results of this study demonstrate the need for an adapted model of Moir's phases for use in professional development initiatives for music teachers. Resources are needed to help reduce new music teachers' time in survival phases and to increase opportunities for time in reflection phases. Administrators need to be informed of the unique needs of music teachers so they can provide specific curricular support, and partnerships with universities may help reduce new music teacher burnout.

Introduction

New music teachers face many challenges when embarking upon the first year as an educator. In many cases, impactful mentorship and professional development opportunities specifically designed 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). Music teachers often experience a different type of schedule and unique performance demands that do not relate to other teachers' experiences, and these differences must be considered when designing mentoring and support programs.

Ellen Moir's Phases of First-Year Teachers' Attitude Toward Teaching

Ellen Moir developed a framework for new teachers' phases of first-year experiences that was originally published in the newsletter for the California New Teacher Project, published by

the California Department of Education in 1990. She enjoyed a long career with the New Teacher Center in California and retired in August of 2018. Moir's phases include: anticipation, survival, disillusionment, rejuvenation, reflection, and anticipation, and this framework is widely used by school district administrators in professional development and mentoring practices.

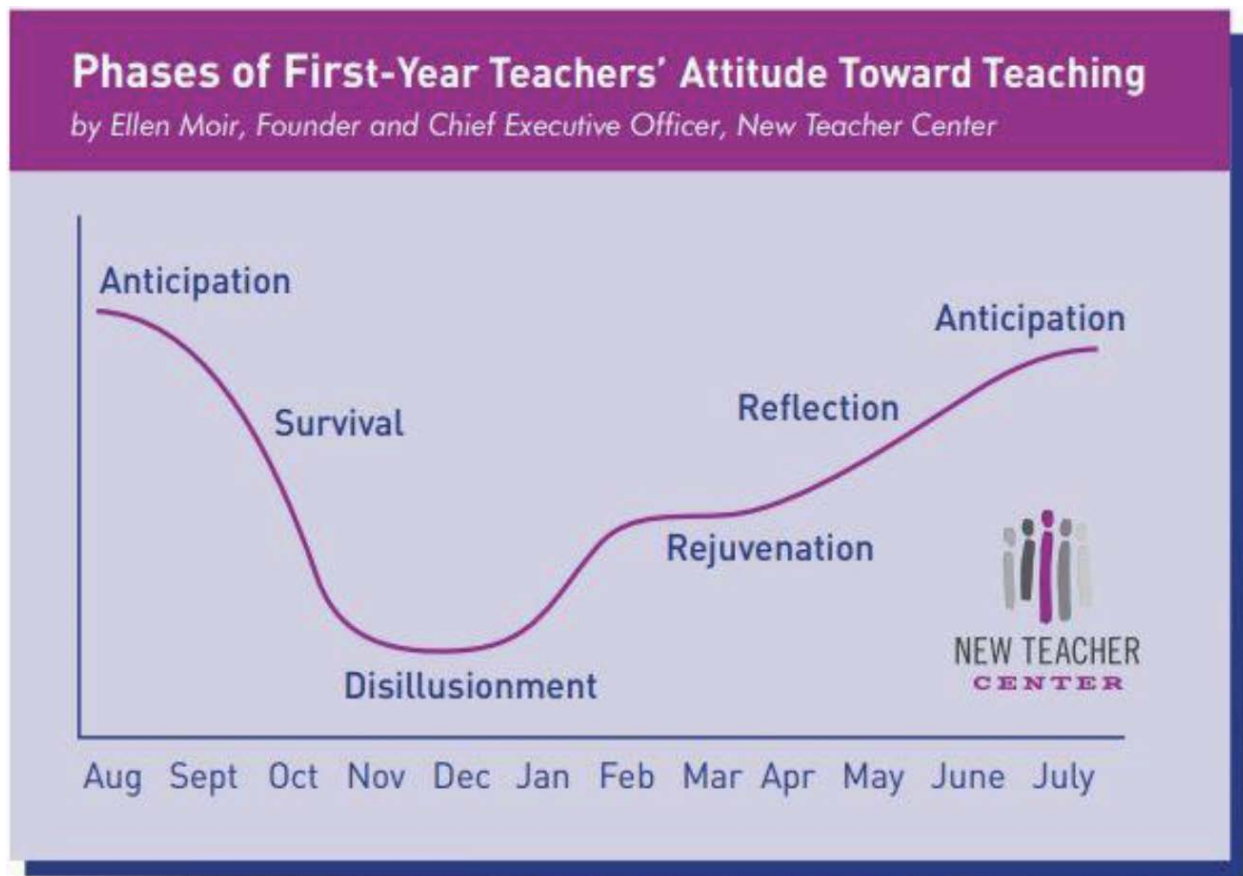


Figure 1. Retrieved from www.newteachercenter.org.

According to Moir (1990), the *anticipation* phase begins during student teaching, and the closer the student teachers get to completing their assignments, the more excited and anxious

they become about their first position. The *survival* phase occurs during the first month of school and lasts until approximately six to eight weeks. Beginning teachers are typically overwhelmed and bombarded with a variety of issues they had not anticipated. The *disillusionment* phase sets in next and new teachers realize that things are more than likely not going as smoothly as planned. They question their competence and commitment. Classroom management is often a source of distress during this phase. *rejuvenation* sets in next and is characterized by the rise in the new teacher's positive attitude toward teaching. This often occurs following winter break when the teacher has had a chance to rest. Near the end of the year, *reflection* begins and the new teacher thinks about the various changes they plan to make the following year. This leads back to *anticipation*.

Purpose Statement and Research Questions

The purpose of this study was to investigate first-year music teachers' attitudes toward teaching, using Ellen Moir's phases of attitudes model. While this model has framed a number of research studies in the field of education, it has not been used to specifically examine how music teachers experience the phases. Research questions include: 1) How do first-year music teachers experience Moir's phases? 2) What resources and support best help first-year music teachers navigate the most challenging phases? and 3) What are the implications for mentoring and professional development?

Methodology

A phenomenological approach was used to investigate the research questions and to design this study. According to Creswell (2013), a phenomenological study "describes the

common meaning for several individuals of their lived experiences of a concept or a phenomenon. Phenomenologists focus on describing what all participants have in common as they experience a phenomenon” (p. 75). The central phenomenon in this study is how the participants experienced Moir’s phases of first-year teachers’ attitudes toward teaching.

Participants

Participants were twenty first-year music teachers in the Midwestern and Southwestern United States. Participants volunteered for the study and all earned a teacher license in the same state that qualifies them to teach music K-12, regardless of area of concentration (instrumental, vocal, or general). Pseudonyms have been assigned to protect identity. Fourteen participants had at least a partial band assignment, twelve had general music, seven had a choir assignment, one taught strings only, and two were in the unique position of starting a music program in a school that did not have one in place for at least three years prior. All participants had full-time positions except one, who had a half-time position teaching only kindergarten general music. Table 1 displays the participants and their assignments.

Table 1.

Annie	5th-6th band
Scott	3rd-5th general music, junior high/high school choir
Sophie	5th-8th band
James	5th-12th band, 6th general music
Bella	5th-7th band
Khloe	1st-7th general music

Isa	5th-8th strings
Sam	5th-12th band, 6th general music
Ava	K-12th music (starting a program)
Bailey	5th-12th band
Jenna	1st-5th general music, high school woodwinds
Steven	9th-12th music (starting a program)
Jack	K-5th general music, 6th-8th choir
Naomi	6th-12th band and choir
Frederich	K-6th general music, high school band assistant
Hannah	K-5th general music, junior high choir
Savanna	K-5th general music
Walter	5th-12th band
Tessie	Kindergarten music, half-time
Connor	6th-12th band

Types of data

Three types of data were collected: written responses to Moir's prompts describing each phase, an in-depth interview with each participant, and field notes. Three different cohorts of first-year teachers participated in this study. Data was collected over a total of three years since each cohort participated for one full year. Each cohort participated in a Google Classroom that was set up as a confidential space. Moir's prompts were introduced at the appropriate corresponding time of year for each phase, and participants were asked to discuss if and how

they experienced the phase at that time of year. All interaction in the Google Classroom was written, and participants were allowed to pose additional questions and share resources with peers. As the researcher, I spent a full day near the end of the year in each participant's school. I observed and took field notes. Creswell (2013) states that the phenomenological researcher should "collect data from the individuals who have experienced the phenomenon by using in-depth and multiple interviews. Polkinghorne (1989) recommends that researchers interview from 5 to 25 individuals who have all experienced the phenomenon" (p. 79). I conducted an in-depth in-person interview with each participant that was both audio and video recorded.

Analysis

Interviews were transcribed, and Google Classroom material and field notes were printed. Creswell states that the researcher should "...go through the data and highlight 'significant statements,' sentences, or quotes that provide an understanding of how the participants experienced the phenomenon. Moustakas (1994) calls this step *horizontalization*. Next, the researcher develops *clusters of meaning* from these significant statements into themes" (p. 79). I coded all materials and followed this process, analyzing all materials for clusters of meaning that developed into themes.

Findings

Three main themes emerged from the data analysis: 1) most participants experienced Moir's complete cycle multiple times throughout the year and the timing was related to performance expectations, 2) survival phases were longer and reflection phases were shorter, and 3) the uniqueness of teaching music was magnified for the participants.

Moir's cycle multiplied

Sixteen of the twenty participants specifically mentioned experiencing Moir's complete cycle multiple times throughout the year, and fifteen of them cited a direct connection to performance expectations. When asked a follow-up question requesting a description of what her visual might look like, Sophie stated:

My chart would look like this, but over and over and over. It's like the overall chart is true, but there are multiple small charts going on throughout the entire year. I think they line up with the culmination of events and large goals, like band camp ending, school starting, my first evaluation, my first concert, my next concert, and on and on. I was told right away that I am expected to bring home trophies, and that adds a layer of pressure. I feel like this cycle happens leading up to every adjudicated event for sure, you know, things where I'll be judged in some way (interview transcript, p. 7).

James echoed Sophie's experiences: "I feel that music teachers have mini-spurts of this. I go up and down very fast. These cycles happen very fast and in a very concentrated and intense way" (interview transcript, p. 14).

I feel that new music teachers go through all of these cycles many times in a year. They are probably the same feelings that other teachers experience, but I think we experience them in very intense and probably shorter segments. I wish more people would understand how preparing for concerts impacts everything we do and feel" (Walter, Google Classroom post).

Tessie teaches Kindergarten music half-time, but shared similar comments. "I feel like I went through this cycle twice during the year, once leading up to the winter performance and

once again building up to the end of the year. It's not like my job is really all that stressful. Maybe in different ways than some of my peers. I don't have to do competitions and a million performances, but I definitely think the big performance I had each semester sort of forced me through these phases" (interview transcript, p. 4).

Using Moir's model was beneficial to participants, even if the phases did not exactly align. Participants enjoyed knowing that many other first-year teachers experience the same highs and lows.

I cried reading everyone's posts. It is nice to know that I am not alone in feeling like this. I am having a rough time and definitely feel as though I am hanging on by my fingernails. One of my students actually said to me, 'Every time I see you, you're running!' At least I can recognize the fact that there is way too much to do and not enough time to do it"
(Sophie, written response to Google Classroom prompt).

Long survival phases and short reflection phases

Participants reported feeling like they were in the survival phase for a majority of the time leading up to a performance, and the reflection phase ended very quickly as new performance demands emerged. When a performance was not the main stressor, the daily administrative tasks overwhelmed the new teachers. Scott talked about the continuous feeling of living in the survival phase:

I'm not feeling like this chart exactly works for what I've experienced this year. I feel like I'm always in the survival phase, even now at the end of the year. I like to use sticky notes for my to-dos, and I feel that every time I accomplish one thing and get to throw away a

sticky not, I have added at least three new ones so the pile just gets bigger. Surviving from one day to the next and from one requirement to the next is how the entire year has been (interview transcript, p. 16).

When reflection did happen, it was often very short for most participants. Ava had this to say about reflection:

Sure, it happens, because it has to. Of course I'm going to think about how this or that lesson went. That's just what teachers do. But, I definitely don't reflect on things like I know I should – I don't watch enough videos of myself teaching. I don't have time to journal about each lesson after it happens. It's more like 'what was a disaster today and how can I quickly fix it for tomorrow?' I think I reflect a lot in super short sessions. I hope I'll really experience the reflection phase in the summer when I don't have to worry about concerts and I can actually breath again. You know, after school is totally over and every last performance is complete. Then I think I'll be able to relax and really think about teaching (interview transcript, p. 21).

Uniqueness of teaching music

The unique demands of teaching music often magnified the participants' feelings of being overwhelmed and isolated. This theme was prevalent throughout the data so three sub-themes were identified: feelings of isolation, challenges of curriculum, and the need for unique mentoring and professional development.

Khloe teaches first through seventh grade general music and described her feelings of isolation due to her daily work being very different from that of other teachers.

Sure, we can talk about students as individuals and connect about strategies to help specific students that we all teach, but there's nobody here who really understands what I do. That means I'm completely on my own to figure it out" (interview transcription, p. 4).

Frederich spoke about the challenges of curriculum:

I spend so much time thinking about concepts, lessons, and pieces I am going to teach. My district does not have any kind of formal curriculum, or even a guide for grade level benchmarks. *I have used the state and national standards that we learned about in college to guide my thinking and planning, but it's been very hard and very time consuming to plan everything from scratch. Then when I try something with third graders and it doesn't work, I have to adjust everything else. As a new teacher, I don't know what they have already done in music. Are my lessons going to be too easy? Too hard? I don't know until I try, and I spend so much time planning awesome lessons and then more time being upset that they don't work and I need to adjust for the next one. It's frustrating, but I know this will get easier with time* (interview transcript, p. 18).

When Sam was asked to talk about his experiences with professional development, he had this to say:

Honestly, the only professional development day that I felt was useful at all was the day our district did ALICE training. Even then I felt a little isolated because I'm the youngest teacher here, and I was like – I know this. I grew up doing active shooter drills all the time as a student. All of the other days were about topics that don't apply to me at all (interview transcript, p. 7).

Participants had very different experiences with mentoring and professional development. While all but three in this study were assigned some type of school or district mentor, only one reported having a ‘real music mentor,’ and this mentor was assigned in addition to the building mentor. Every participant who had a mentor felt that they learned about institutional knowledge, but only the participant who was assigned a music mentor felt supported in her content area.

Discussion

The findings of this study indicate that first-year music teachers experience Moir’s phases in unique ways that do not align with Moir’s ‘typical’ first-year teacher. Because Moir’s model is widely recognized and utilized, a new interpretation of this model for music teachers would address their unique needs in professional development settings. I propose an adjusted model for first-year music teachers that demonstrates flexibility in length and timing of the original phases. By removing the monthly labels and encouraging teachers to think more fluidly about how many times each phase and/or the entire cycle might be experienced, the model will more meaningfully apply to each teacher’s unique experiences.

Support is needed to help reduce new music teachers’ time in survival phases and to increase opportunities for time in reflection phases. This may be addressed by providing more guidance in administrative duties (Conway, 2001) and more curricular support (Gallo, 2018). If administrators are aware that music teachers often feel lost without curriculum guidance, they can more effectively devote resources to this purpose. Professional development time should be allotted for music teachers to work with others in their district on curricular design and

implementation. Mentors with music teaching experience should be assigned to new music teachers. Along with required formal lesson plans, administrators should require reflections from new music teachers to emphasize the importance of the reflection phase. Music teacher preparation programs can help pre-service music teachers develop habits and strategies to continue reflective practices after completing undergraduate programs. Music teacher educators should reach out to administrators to offer professional development or to partner with administrators to develop workshops and resources, and universities should partner with new teachers in efforts to improve retention (Schmidt & Canser, 2006).

By adapting Moir's already established model for first-year music teachers, administrators, professional development coordinators, presenters, mentors, and music teacher educators can better address the needs of first-year music teachers who value curricular, subject-specific support. By eliminating the timeline structure in the model, music teachers can use it to plan, to connect with others who have similar experiences, and can more meaningfully reflect on their own teaching.

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Creating New Conversations and Musical Soundtracks at the Intersections of Music Education and Ethnomusicology

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Abstract:

How might students' musical selves guide our explorations and music-making in the classroom? How do we encourage conversations, compositional and improvisational work that is, at its core, student-directed? How might we reconceptualize and widen our curricula to embrace the perspectives of multiple voices and cultures?

A research-performance project in the course Comprehensive Musicianship for graduate music education majors and practicing teachers became a platform for exploring these questions. The projects focused on the process of learning to perform as research strategy as theorized and described by Baily (2001), Brinner (1995), and Lundquist (1998). The research-performance project is the curricular centerpiece of Comprehensive Musicianship, a course designed to provide new perspectives on musicianship and what it means to be musical through cross-cultural readings, creative strategies, and culturally congruent pedagogical models.

From a stance of performing as pathway to knowing music, students selected a song or short instrumental piece from an unfamiliar genre, style, and/or culture, provided a rationale for their choice; and drafted an investigative strategy for learning their piece. Through informal blogs, they described and documented the process of coming to know their selected musical example; way(s) the repertory is learned and taught by cultural insiders; and any contextual information useful to us as listeners and performers. The project culminated with performances

and presentations of their pieces in a format of their choice. Our discussion highlights the following investigations: the *Música de Gaitas y Tambores* tradition; Mariachi tradition; and the singer-songwriter Connie Converse.

Our paper seeks to share students' experiences as ways of thinking about music, its performance conventions and pedagogy from ethnomusicology perspectives. We find within the interface of music education and ethnomusicology possibilities for new conversations, new discoveries; and along the way, to reimagine ourselves as musicians and teachers.

Keywords: ethnomusicology, music education, student-directed, Cumbia, Mariachi, Connie Converse

How might students' musical selves guide our explorations and music-making in the classroom? How do we encourage conversations, compositional and improvisational work that is, at its core, student-directed? How might we reconceptualize and widen our curricula to embrace the perspectives of multiple voices and cultures?

Project description

A research-performance project in the course Comprehensive Musicianship for graduate music education majors and practicing teachers became a platform for exploring these questions. The investigative process began by students selecting a song or short instrumental piece from an unfamiliar genre, style, and/or culture, providing a rationale for their choice, and drafting an investigative strategy for learning their piece. Through informal blogs, they described and documented the process of coming to know their selected musical example, including ways the

repertory is learned and taught by cultural insiders, and contextual attributes useful to us as listeners and performers. The project culminated with performances and presentations of their pieces in a format of their choice.

Course Design and Purpose

The research-performance project is the curricular centerpiece of Comprehensive Musicianship, a course designed to provide new perspectives on musicianship and what it means to be musical through cross-cultural readings, creative strategies, and culturally congruent pedagogical models. Students explore and interpret musical examples across a variety of historical periods, cultures, and genres through performance, composition, improvisation, and listening/analysis.

Data/Method/Limitations

Students documented their investigative process through a class online blog and were encouraged to follow and provide feedback to others' work. The authors employed Glaser and Strauss' (1967) theoretical framework for constant-comparative analysis to identify emergent themes. One limitation was the project time frame. Students were advised to select a project and topic that could realistically be tackled within our compressed four-week timeline.

Theoretical/Philosophical Perspectives

To set the stage and frame a theoretical perspective for our project, we read John Baily's *Performing as a research strategy in ethnomusicology* (2001). He describes his experiences of learning to play the dutar and rubab in Afghanistan during the 1970s. He concludes that

acquiring performance skills leads to understanding the music from the inside, an operational knowledge of musical structure and style.

The project takes inspiration from Barbara Lundquist's (1998) account of learning by ear an unaccompanied Northwest Native lullaby. She acknowledges the impact and cultural understanding gained through learning a single musical example:

Becoming familiar with a musical tradition takes years. But getting to know a single piece thoroughly and understanding something of its place in people's lives is possible. Even that limited effort can establish a link that is real and unforgettable. It is experience-near, not an experience-distant, abstract description of the music (Lundquist, 1998, p. 40).

The Projects

The authors highlight three research-performance projects carried out during a four-week summer intensive program. Blog prompts served to frame inquiry and discussion.

Camilo's Project: Música de Gaitas y Tambores

Camilo chose to investigate the tradition of *Música de Gaitas y Tambores* from the northern coast of his native country of Colombia. He was drawn to the tradition – a fusion and interplay of Native American, African, and Creole musical expressions – for its focus on creating “new conversations with other voices and cultures,” rather than replicating rhythmic patterns and sounds. He acknowledged the potential of this kind of music making in classrooms in Colombia, a country struggling with harsh social-political realities:

In a country like Colombia that is trying to end a long armed conflict and faces waves of forced immigration in the cities, this is a type of musical activity that can help music teachers bring kids from different regions and cultural backgrounds into the conversation and help them reconcile with their history and their new context.

As part of his investigative plan, Camillo would learn fundamental Cumbia rhythmic patterns through videos recorded and sent to him by the master drummer and gaitero Francis Lara from his remote village of San Jacinto.

Ciara's project: Mariachi violin

Ciara expressed excitement to immerse herself in learning Mariachi. Four of her high school orchestra students participate in a program in their city that brings local students and families together to play Mariachi music. When Ciara attended their end-of-year concert, she found the music, its interaction among the musicians, infectious! As she writes, “The entire time I was thinking to myself, ‘I want to play with them!’ The performance was so moving and the collaboration between the musicians was completely captivating”. Ciara views Mariachi as a way to connect to her students and challenge herself to go beyond her comfort zone as a classically trained violinist.

Ciara plans to consult a friend and ethnomusicologist, whose principal research and life's work surround Mariachi music. Her learning strategy will also include weekly lessons with a local Mariachi musician for the duration of the course.

Ashley's Project: Singer-Songwriter Connie Converse

Ashley chose Connie Converse, one of the earliest singer-songwriters, for her investigative topic. She was drawn to Converse's "smart and eccentric" music, also the intrigue that surrounds her life and later disappearance.

Ashley voiced her desire to further her knowledge of guitar and its relationship to the singer-songwriter genre. To experience the atmosphere of the genre, she planned to explore performance venues around New York City, where Converse lived and recorded her music.

After carefully considering the strategy for learning their selected music example and resources to frame the investigations, students "zoomed in" on their personal topic.

Blog Prompt 3

Document the initial steps of learning your piece, the challenges, features you're discovering, uncovering. If private lessons are part of your strategy, detail each lesson, what and how musical content and ideas are shared, transmitted.

Camilo's teacher, Lara, recommended that he begin with La Curura, because it an accessible song for beginners. However, the high register and breath control required to loop the song as gaiteros do challenged him. He noted that "easy" is debatable.

Lara recounted the difficulties he encountered learning this music. Young musicians in San Jacinto learn by observing their elders in a live performance. Rarely are things repeated slowly or patiently explained.

Lara uses recorded videos through the platform WhatsApp to teach his Colombian and foreign students. The app allows them to manipulate visual and aural content, and learn through observation and imitation. Lara recorded three reference videos for Camilo, and Camilo, in turn, recorded his practice sessions on YouTube.

Camilo noted that the gaita is not a tempered instrument, and its tuning will suddenly change. In humor, he reflected, “As a bass player, I can now understand why gaita ensembles don’t employ us in their combos!” He reflected that what we perceive as careless tuning can open a window to musical interaction among traditions within and outside the tempered system.

Ciara’s curiosity and delight in her topic was clearly evident. As she reflects, “What an incredible experience so far! I have been doing a ton of music listening and reading, just trying to calibrate my ears, my mind, and my sense of wonder around Mariachi and the art form”.

She immersed herself in the tradition’s history, discovering recordings made in 1908 by Cuarteto Coculense from Cocula, Jalisco, that laid the musical foundation for what would follow. Becoming familiar with Mariachi Vargas de Tecalitlan, regarded as the most influential Mariachi band, influenced her decision to learn their popular song, El Cascabel for her project.

Following Converse, a self-taught musician, Ashley planned to learn through a strategy she described as “holistic” and “laid-back”; first learning Converse’s frequently used chords, then practicing her unique finger picking style, even recreating her recording venue. “I would love to record myself playing in my kitchen as she did, using similar technology but I won’t be smoking cigarettes like she does!” She planned to transcribe one or two songs. With projects well underway, students probed more deeply into their investigative topic.

Blog Prompt 4

Continue to document what you're unraveling, discovering, and the challenges that surface as you come to know your selected example. Also, examine its contextual – musical, social, cultural – attributes.

Camilo described *Música de Gaitas y Tambores* as a “hybrid and dynamic musical expression” influenced by continuous cultural interaction. Rooted in the Delta of the Magdalena River in northern Colombia, where diverse parts of the region converge, encounters between individuals and communities create new conversations and musical “soundtracks”. As Camillo writes,

As groups of people come together along the river, different worlds and disparate historical times seem to merge into new conversations. Because the story needs a soundtrack, and the protagonists need a way to interact, drums and flutes come out in interlocking beats and melodies, and become part of the music of the river.

Ciara found the violin's timbral quality and bowing style challenging. As she recounts, *It's a bolder and brassier sound than I'm accustomed to working in, and my ears are still learning to not shy away from the occasional breaks and cracks in the sound. My teacher Don had to keep reminding me, 'More weight! You're too nice! Too gentle! Think Rite of Spring'.*

Opposing views regarding the movement to teach Mariachi music in our schools surfaced, its inclusion in our curriculum when teachers do not have “firsthand knowledge,

cultural experiences, and a true sense of the art;” and the introduction of music literacy within an aural tradition that is passed down from generation to generation.

Ashley observed that Connie Converse composed and performed her own music before “singer-songwriter” became a musical style or category; and noted the genre’s focus upon expression, rather than precise musical notation. For Ashley, embodying the essence of the project would involve connecting to her audience, also connecting her audience to Converse. As their investigations drew to a close, students responded to the following prompt:

Blog Prompt 5

Each culture maintains continuity in its musical life by developing a system for transmitting its musical traditions, concentrating on those components that are the most critical markers of its identity. Therefore, we need to be sure that we can identify and teach what is most important to those who make music in specific musical traditions - (Lundquist, 1998).

What do you perceive the identifying “critical markers” of your chosen tradition or genre to be? What’s essential to know, to pass on?

Camilo views the concept of continuity as “continuous change” within the musical culture of Cumbia. He identified its non-negotiable musical elements to be interlocking rhythms and melodies, improvisation, and dance. He described the musical effect of simple rhythmic devices, such as the accented upbeat, to stir participants to interact through dance and improvisation.

The music's critical markers are mediated through an oral tradition and cannot be taught through written notation. Camilo underscored the performers' reliance upon listening and reacting to one another in order to help create the groove and make space for their own voice. The inherent simplicity of the musical devices is intended to help the participants obtain a state of flow and share their musical ideas.

Camilo observed that the *Música de Gaitas y Tambores* tradition counters the notion that one must master an instrument before joining an ensemble. He emphasized Cumbia's essential nature and the role it requires of the teacher, as follows, "There is no Cumbia if musicians are not enjoying their parts and taking risks in responding to each other. It is a game. The challenge for the teacher is to facilitate such an environment".

Ciara identified one of the cornerstones of the Mariachi tradition to be its oral/aural transmission. As she writes, "In a traditional setting, Mariachi is taught by rote [and] created in conjunction with other musicians with no written material or music". She highlighted the tradition's focus on ensemble, "understanding that the whole is greater than any one musician"; pride in its cultural heritage and history; and expression of family through its music making and interaction, an attribute that resonated with Ciara as an ensemble musician. Ciara described the emotionality of Mariachi and importance of audience response. "Regardless of the sentiment of the music, the priority is to feel and to make others feel. There is a wide range of emotions expressed, and Mariachi musicians thrive on their audience's reactions".

According to Ashley, the critical markers of the singer-songwriter genre include its sparse texture and instrumentation; emphasis on metaphor and imagery; and individuality expressed through vocal timbre, style, and lyrics that tell a story. Inherent to the genre is a valuing of creativity over technical proficiency, that “speaks to a freedom within the genre that leaves space for creative exploration”.

She describes the particular rapport between audience and an artist who sings her own words. As she observes, “The authenticity and vulnerability endear audiences rather than alienate them,” qualities she finds both “essential and incredibly profound”.

As their investigations drew to a close, students were invited to consider the following in their final blog post:

Final Blog Prompt

The most direct access to a different way of thinking and making music, based on different assumptions and expectations about human action and sensation, is gained by making an intense, long-term effort to absorb those ways of music from within, attempting to get inside other peoples’ heads and fingers. The failures and obstacles encountered in the course of this endeavor are often as enlightening as the successes, provided one is able to step aside and observe oneself and others, analyzing the problems that arise from clashing assumptions, perceptions, demands, and capabilities, few of which are made explicit (Brinner, 1995, p. 8).

Have you encountered obstacles that led to new musical understandings, or assumptions that clashed with your ways of thinking about music?

When Camilo inquired about ornamentation, his teacher told him that he does not use ornaments. Camillo later came up with a way to approach the ornaments and shared them with his teacher, who, in turn, responded that they were not ornaments.

He came to see that one's personal story and the relationships formed lie at the heart of the project. As he reflects,

I came to realize that the project is not [only] about learning a new musical style or exploring a particular musical culture. This is also about our personal story in music, about friendship and about building a community of musicians and educators in our class.

Ciara expressed excitement to see where her study of Mariachi would lead. Through learning El Cascabel, Mariachi classes, and insightful conversations with cultural insiders, she feels she is “on [her] way, but just getting started”. She described the transformative impact of reconnecting to her violin and renewed sense of music making's essential role in her life. The investigation rekindled in Ciara, as an educator, a sense of wonder and curiosity. It also brought the capacity to accept her failures and reminder to live by the same words she conveys to her students.

Ashley found within Brinner's description regarding musical perceptions based on assumptions and expectations an alternative way to describe the lens employed to “synthesize new experiences into our own world view”. She noted the limiting nature of engaging with novel forms of expression in ways we believe we should engage. When she approached her project as

she undertakes learning all new music, the learning process distanced her from the artist and her music. She details below,

I examined Connie Converse's work through my own music teacher lens, studying the form, harmonies and style of her songs and surprisingly really began to lose interest in my research. It was almost like the more I engaged with Converse's music through my extremely rigid, procedural efficiency, the farther away from her I felt.

She ultimately realized she required a more aural strategy, one imitating the ways guitarists learn music. She recounts,

I started imitating what I see other 'cool' guitar players doing - just sitting around picking out chords and melodies and listening. I put the sheet music away and just played - something that was incredibly uncomfortable to do.

While Ashley placed the musical score in front of her during the presentation performance, she also recognized, more importantly, her need to share not only Converse, but herself, with the audience.

Closure

Each author expressed interaction as a feature valued within their selected genre. Ciara noted the priority to feel and make one's audience feel the sentiment of the music in the Mariachi tradition. Ashley conveyed the particular rapport between audience and artist who sings her own words. Camilo described the focus of "creating conversations with other voices and cultures" in

the tradition *Música de Gaitas y Tambores*; and its potential for students in his country to reconcile their differences and histories.

Ciara and Camilo learned their musical example through an aural process, a learning/teaching process inherent to their genre; Ashley's chose an informal strategy that mirrored that of Converse and guitar players. Each identified genre-specific performance conventions that challenged them; for Camillo, the breath control required to play gaita; for Ciara, mariachi's "bold, brassy" timbre and bowing style; and for Ashley, Converse's finger picking technique.

New perspectives regarding the project's intent and benefits surfaced. Ciara expressed a renewed curiosity, wonder, and understanding of music making's role in her life. Ashley came to realize that the essence of her project was to connect to her audience, and connect her audience to Converse. For Camilo, the project became a vehicle for sharing personal stories, friendship, and building community within our class.

The *Música de Gaitas y Tambores* tradition offers a metaphor for our research-performance project, with its interplay – and intersectionality – of music education and ethnomusicological perspectives. We find within this space possibilities for new conversations, new discoveries, and ways to experience the phenomenon of music; and along the way, to reimagine ourselves as musicians and teachers.

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Compositional and Pedagogical Considerations for Untrained Conductors of Multicultural Female Choirs Undergoing Voice Change

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Abstract:

Composing Territory is a PhD research project concerned with finding what compositional and pedagogical considerations are necessary when composing choral works for pre and post menarcheal female voices of varying linguistic diversity in the Northern Territory (NT) of Australia. In this region student achievement is impeded by voice change processes and the effects on tonal homogeneity of multi-lingual representation. Teachers in the NT often have no music training and access to resources is limited. Voice change processes have been proven to have negative impact on student engagement in choir (Freer 2009; Sweet 2015). By addressing issues at the composition stage it is hoped students might gain insight into the physical process of voice change and teachers might better engage with material that extends middle school age choristers struggling with their new vocal identity in positive ways that result in continued student participation in choir.

Composing Territory is comprised of twelve choral compositions and associated teaching resources and exegesis. The project is approached from an interpretivist paradigm, celebrating the relationship between composers, educators and choristers with an awareness that each experiences a choral composition differently and that these perspectives are equally valid. Using practice-led methods, the choral compositions are being used by teachers of varying

musicianship with their choirs in three rounds of action research to determine how successful the pieces are in mitigating complications arising from voice change and varied linguistic background. A control group conducted by the researcher are utilising spectrographs to record pubertal and linguistic changes throughout the action research cycles.

Choral music is usually inaccessible to untrained music teachers, heavily reliant on sight reading ability and the need for either an accompanist or backing tracks. By creating better resources to accompany compositions aimed at middle school choirs, composers can assist the untrained music teacher in developing challenging, age-appropriate syllabi that meet current curriculum requirements. When voice change and linguistic awareness are at the forefront of the composition process students remain engaged in choir with an understanding of the transience of change and positive future expectations of their capabilities. Providing students and teachers with the resources needed for a fulfilling choral education in the middle years, and giving students of various cultural backgrounds a voice in the music they perform, broadens access to and engagement in choral education, and should be a goal of composers of middle school choral music.

Keywords: voice change, teacher conductors, multilingual

Introduction

Composing Territory is a PhD research project concerned with finding optimal composition techniques when composing and arranging for choirs experiencing complications arising from female voice change and chorister's varying linguistic background. The project is

situated in the Northern Territory (NT) of Australia, where choral outcomes are further stymied by poor student attendance, lack of teacher training and limited available resources.

In the Northern Territory the majority of students have the opportunity to participate in their first formal voice tuition in grades five and six as members of school choirs who combine to form a mass choir in a multi-arts schools extravaganza called the Beat Festival.

Repertoire for these choirs is selected based on perceived audience engagement and show criteria, rather than student development and education outcomes. Professional development for teachers with ensembles in the program focuses on rote learning of parts using echo singing, without recognition or development of skills identified as essential for choral pedagogy (Emmons & Chase 2006) including aural training, sight singing, conducting, harmonisation, pronunciation, breath development and sustainment. The Beat choral program has been extended in recent years to middle and high school choirs, but no alterations to the two treble parts are made, nor are additional parts written for changing voices. Subsequently student skills are not encouraged to move beyond the expectations of the primary school curriculum (ACARA 2019). In NT middle and high school choirs teachers still divide students into soprano and alto voice types despite research showing students of this age do not have the range, strength or characteristics of adult voices (Gackle 1987; Gackle 1991). Premature placement of adolescent voices into adult voice types has negative impact on student vocal development, self-awareness and mental wellbeing (Gend, Matthias, Allan & Scott 2017; Dillon 2013).

The NT has some of the best teacher to student ratios in the country but this is largely due to the number of one or two teacher schools in the most isolated regions. These teachers rarely have music experience or training, and are expected to address music as part of the Australian

Curriculum (ACARA 2019). Choir is often viewed as a means to address curriculum requirements *en masse* with minimal impact on funding and resources, but successful choral tuition is dependent on teacher confidence and competence (Grace 1943; Barresi 2000). Choral training is rarely available locally, requiring teachers to travel great distances at heavy personal monetary and temporal expense (ACCET 2019).

Composing Territory aims to address many of the issues facing NT choirs through the composer to mitigate issues before they occur, rather than expecting students to address these issues after the fact. It does this by ensuring voice change processes and linguistic variation are essential parts of the composition process, and that each part is written in such a way that the voice at that age can move freely while still developing essential musicianship skills, such as aural awareness. Similarly the lyric is designed to focus on particular sound groupings with each of the languages familiar to the local area analysed for common vowel and consonant use. By utilizing syntax common across local languages, lyrics are more readily accessible to choirs with speakers of multiple languages (Rubio 1998), making tonal homogeneity more achievable.

Method

The creative component of *Composing Territory* involves a practise-led investigation of optimal composition methods to alleviate complications arising from female voice change and linguistic diversity. This comprises composing twelve compositions to a set of guidelines that included arranging for four vocal stages and subsequent idiosyncrasies, and cross-referencing phonetic use across multiple languages to utilise common syntax in lyrics. To ease the process of choral delivery, accompanying resources are created for teachers including a guide about voice

change, Australian Curriculum links, and teaching notes for each composition including choir arrangement, skill development warm-ups, phonetic guides and part recordings.

To determine the effectiveness of the compositions in addressing the complications of female voice change and the diverse linguistic background of NT choirs, the pieces are being tested through three rounds of action research (Mills, 2000) by various NT choirs, ranging from highly auditioned, established groups with trained leaders to first time choirs with untrained conductors.

Participants completed an entry interview at the start of each round of action research that aimed to identify their level of knowledge around voice change and choral linguistics, and to establish their current rehearsal method, their intended pedagogical direction for the group and their repertoire choices. Choirs are then observed in rehearsal, first when learning selected compositions from the project, and again after the conductor is confident of the choir's performance. Finally, participants complete an exit interview at the end of each round of action research to determine their new-found level of knowledge, how their choir performed and how well the compositions assisted them in addressing complications they had faced arising from voice change processes and varied linguistic background.

Data collected from interviews and observations is divided thematically. Clear themes arising from the data include;

- Musicianship
- Practice
- Knowledge

Data is collected before and after interaction with the compositions and associated teaching resources throughout three rounds of action research. This creates comparative data for observations about the impact the compositions and associated teaching resources have on student outcomes and their effectiveness in creating positive change for choirs experiencing complications.

Using autoethnographic techniques, the researcher participated with their choir as a control group in all rounds of research, utilising all provided resources.

Results

Participating groups have completed up to two rounds of action research, including two entry and exit interviews and four observations. 11 teachers participated, ranging from 0 years' experience in choir to 25 years. 5 teachers were voice specialists, meaning they had studied music at tertiary level with voice as their main instrument, 8 were not. 5 teachers had no formal music training.

Initial interview and observation

Of immediate interest is the discrepancy between teacher ideology around pedagogy and rehearsal method and actualisation of these ideas in practice. In all interviews teachers described a 'perfect scenario', wherein they had experienced choristers with established musicianship skills including reading, aural, intonation and harmonisation. Teachers described a rehearsal wherein the majority of time was spent on skill development and improving performance outcomes. They had a strong belief in the inclusivity of choir, its ability to improve student academia and social wellbeing and cultural cohesiveness. When asked more specifically about their choir they

expressed the same ideology, but tempered their expectations with the following common responses;

- my students didn't get to sing in primary school,
- my students don't speak English at home,
- my students don't know how to read music,
- I can't play piano or read music, but I've sung in a choir before,
- they won't sing loudly, I don't think they're learning the music,
- they don't practise.

It became clear in interviews teachers feared being judged or considered poor teachers if they didn't have the 'right' answer.

Despite the clear picture described in entry interviews, teacher ideology was not reflected in practice during observations. At all initial choral observations choirs spent 60% of time on rote echo singing of the basic pitch of parts and 20% on a warm up and administrative tasks. 20% of time was spent on behaviour management and distractions. Warm up activities were not linked to the repertoire being studied, nor aimed at developing specific skills associated with the repertoire. In only one choir was dynamics touched upon, and it was only to indicate that students should sing more loudly, which resulted in shouting. Only one choir outside of the control group spent warm up time on sight reading activities. Only the control group had a programmed list of skills and expectations and a sequential program to acquire such skills in an expected timeframe.

Teachers had a repertoire list for the year but did not have a program overview or specified outcomes. As most of the choirs were not auditioned, teachers could not identify the skills of each student, nor broadly that of the group, and did not know what skills they should be focussing on. Non-music trained teachers could not identify singing skills outside of reading, pitch or dynamics.

Informal discussions and observations with non-music trained teachers

After the initial interview and observation, teachers were offered informal discussion and mentoring. No music trained specialists took up the offer for mentoring, but all non-trained teachers accepted. During the mentoring process teachers were able to read and listen through the available resources, plan the timeline available to them for learning and establish clear learning goals. They were able to check-in regularly with the researcher to report on progress or ask further questions.

In informal discussions and observations it became clear teachers had not crafted their own rehearsal method but instead were copying from their own choir experiences. They used the same warm ups they had learned in choirs as students, they copied conductors they had, and they ran their rehearsal like they would teach any other lesson where they were not a specialist, introducing the material, dictating it by rote, and then having it regurgitated. For these teachers the researcher offered for the teacher to either come to a rehearsal of the control group, or for the researcher to run their choir rehearsal so the teacher could observe. All teachers requested to have the researcher run a rehearsal, or co-teach a rehearsal.

Second observation and exit interview

The second observation and exit interview resulted in more disparate data than the initial, largely due to the wide variety of participants. Those choirs who were highly successful prior to participating remained so for the most part, while new choirs had mixed outcomes. 2 choirs did not complete the compositions in their round of action research due to three contributing factors;

- the students had no prior experience and could not accurately pitch in unison,
- the choir lacked numbers; less than sixteen participants, and
- the rehearsal was scheduled against lunch or a ‘reward’ subject.

Nine participants successfully learned selected compositions. In these groups the following improvements were observed;

- rehearsal time spent on part learning was reduced for pieces of similar length and part distribution,
- tonal irregularities were reduced,
- impact on teacher time and resourcing budget was reduced; teachers felt they didn’t need as much time to learn material prior to teaching,
- teachers had an established program overview and associated lesson plans, including skill development and performance outcomes,
- student engagement improved in students aged 13-15, including improved student attendance on choir days for students identified as truancy offenders,
- vocal change complications were less noticeable in performance,
- voices didn’t tire as quickly, and

- students felt greater familiarity with the songs due to the stories involved and were subsequently more interested in singing them.

Nine successful choirs had at least 16 members. Ideally the choirs needed at least 24 choristers, allowing for 6 singers per part to maintain group cohesiveness and part confidence. In those groups with less than 24 choristers, significant teacher intervention for intonation was required. Teachers found individual part recordings most useful both for group learning and home practice.

The control group; Student participants

The researcher used their own choir as a control group for the research. There were 16 auditioned members of the group, with student changeover occurring each 12 months, resulting in a total of 20 participants in three rounds of research. Students range in age from 12 to 17. Cultural backgrounds represented include; Caucasian, Indigenous Australian, Maori, Indonesian, Malay, Japanese, Samoan, Scottish and Filipino.

The control group participated in a small group vocal tuition lesson of 30 mins each week focussing on vocal technique and sight singing, a half hour weekly sectional rehearsal and an hour weekly ensemble rehearsal.

Each three months students record a set of scale and vowel exercises using VoceVista recording software, which creates a spectrograph recording of the voice including a vowel placement chart. The spectrograph recordings enable the researcher to track individual vowel placement throughout the period of research and compare this data across the group, establishing a timeframe for the attainment of group tonal homogeneity. Spectrographs also enable the researcher to observe voice change processes and their effect on the voice over time including

breathiness, hoarseness, register breaks, voice cracking and range reduction. This allows the researcher to identify and track voice change processes over time while engaging with the compositions.

Data shows new students on average take five months to assimilate tonally into the group, regardless of linguistic background. Stages of voice change were consistent with those outlined in Lynne Gackle's (1991) research. For 5 students voice change had minimal impact on their singing, for 5 the impact was moderate resulting in discomfort, for 7 the impact was severe and for 3 the impact was extreme, affecting student wellbeing and resulting in dysphoria; a mental state wherein one feels unhappy or unwell.

Participants were fully engaged in weekly discussion of the research and their own individual and group outcomes. Students were able to identify their stage of voice change and when they moved into the next stage, could articulate the changes they observed and how this impacted their singing and emotional wellbeing. This allowed students to identify weaknesses in their musicianship, set annual goals for development and have realistic expectations of how and when to expect positive outcomes. Students could identify in the compositions where particular devices had been used and how it eased their vocal transition, and often linked compositional devices to the emotional content of the lyric. They took ownership of their own development and that of the group, having a clear overview of what they wanted to achieve and how to do so.

I love Unpromised Land. It's sooo challenging, but when we get it right it sounds awesome. It's cool how the piece just gets more and more crazy ...like chaotic ...you really feel like you're desperate, like they [Jewish holocaust victims] would have been.

My part is hard, but it doesn't hurt my voice, it lets me concentrate on the music instead of just trying to sing. It doesn't feel uncomfortable or painful. – Participant 10

Discussion

All teachers identified time restraints as the biggest inhibiting factor on both their own professional development and their choir's learning. Teachers felt their schools were unsupportive of releasing them from day to day duties to attend professional development for choir, and that choir was considered an additional activity to their teaching load, subsequently given no additional planning time. Choirs were often expected to be run outside of class time, impacting on student and teacher engagement.

The teaching resources accompanying *Composing Territory* provide programming tools such as links to the Australian Curriculum, lesson plans and teaching notes, removing much of the planning time required. They also provide guide tracks for each individual part and the song as a whole, and a score with photocopy permissions. This means there has been no monetary cost involved with the program and it gives students and teachers a resource to encourage home practice and part learning outside of allocated rehearsal time. As a result, teachers identified improvements in time management and costs as contributing factors in their success. For isolated schools in remote regions with minimal available staff, teaching resources such as those provided facilitate a financially viable means for schools to deliver quality choral education that meets curriculum requirements without detrimentally impacting on a teacher's finite time.

In most cases teachers were unaware of their own tonal quality when singing, and had no strategies besides rote pronunciation for establishing tonal blend in their choirs. The majority of the weaknesses identified during observations were the result of;

- poor aural skills of either or both teacher and choristers,
- voice change processes,
- poor rehearsal method,
- diverse linguistic backgrounds resulting in multiple pronunciations and enunciations.

Composing Territory provides a step by step sequence for new choir teachers to follow and gain confidence in choral practice. It provides guides on voice change and what to expect, how to arrange your choir, how to provide skill development during the warm up and link skills to pieces studied, and how to break down complex compositions into small attainable sections. It promotes dynamic rather than passive teaching, and encourages student-driven learning and participation rather than rote learning.

Studies have found positive development in adolescent schooling was dependent on goal-directed learning, intense and focused concentration and intrinsic motivation (Hektner 2001); a similar result to the findings of flow theory wherein successful student engagement is attributed to concentration, interest and enjoyment (Shernoff, Csikszentmihalyi, Schneider & Shernoff 2003). Unfortunately voice change processes result in loss of student interest, a feeling of inability, loss of achievement, a reduction in concentration and motivation shift to other activities (Freer 2015; Sweet 2018). By addressing voice change in the musical decisions made when composing, and considering multiple linguistic backgrounds in lyrical decisions,

composers have the opportunity to mitigate many of the issues that result in student disengagement with choir. By providing better additional resources beyond a paper score, such as recordings, teaching notes and skill exercises, composers can also alleviate teacher stresses such as curriculum requirements, lesson planning, training and practice.

Composing Territory highlights the importance of teacher mentoring in building teacher skills and confidence. If schools are serious about broadening access to quality choral education, there must be a mechanism by which untrained music teachers can obtain assistance in learning these skills that does not require personal monetary or temporal sacrifice. For many, the time and costs involved in obtaining music training are too prohibitive. Mentoring and adequate resourcing are the most viable options available to untrained teachers in our remote regions. *Composing Territory* evidences the benefits of quality composition and resourcing that addresses the specific needs of regional students and their teachers, including voice change and cultural and linguistic diversity.

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Broadening Access and Engagement through Video-based Professional Development

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Abstract:

This paper aims to examine how video-based learning in different online platforms can broaden in-service music teachers' access to professional development (PD) and engage them in ways that can enhance their self-efficacy. Systematic literature reviews have associated effective PD with content focus, active learning, coherence, sustained duration, collective participation, amongst others. In light that professional learning has also been associated with personal agency, such as with a shift toward heutagogical approach by adult learning theorists, the study seeks to extend an understanding of effective PD in the context of video-based online learning for in-service music teachers. The study employs a content analysis of participants' written discussions in five video-based online platforms. All the participants' responses in the five online learning prototypes were coded with NVivo. Findings showed evidence of participants' deeper reflections, changes in their thinking about their practices and beliefs, and collaborative co-construction of pedagogical content knowledge, suggesting an overall positive impact on participants' professional learning. However, it is also observed that these online PD prototypes do not necessarily share the same characteristics of effective PD in conventional face-to-face PD. For example, effective video-based PD also hinges on the affordance of the online environment, the accessibility and the suitability of the video resource, and how the PD content could be open

to different forms and levels of engagement by participants. The sustained duration of the course, which was found to be associated with effective face-to-face PD, may be of less significance in the context of video-based online PD, compared to other factors such as how videos and the platform are designed to give greater access. The implications are that there is a need for a certain openness where videos of lessons are used as starting points for generative discussions rather than as prescriptions of effective teaching practices, and to consider the prior knowledge and beliefs participants hold. There is also a need for some flexibility to allow for both active and passive, direct and indirect participation since participants' engagement can change over time. Short, bite-sized video examples situated within such considerations can make a deep impact on participants' learning. We conclude that video-based PD which intends to give greater access to and engagement of teachers, especially one that enables a greater sense of agency, has to take a broader view of what is associated with effective PD.

Keywords: Professional Development, Video-based Learning, Self-efficacy, Teacher Belief, Teacher Agency, Heutagogy

Introduction

This paper aims to examine how video-based learning in different online platforms can broaden in-service music teachers' access to professional development (PD). It also examines how such video-based PD can engage in-service music teachers in professional learning in ways that enhances their self-efficacy and that positively impact their professional knowledge.

Literature Review

General education scholars have acknowledged the impact of videos in transforming teacher knowledge as these videos provide a window into the social dynamics of classroom interactions (Christ, Arya, & Ming Chiu, 2014; Desimone & Garet, 2015; Sherin, 2004; Sherin & Han, 2004; Tan, Bautista & Walker, 2017; Tripp & Rich, 2012). There are also emerging initiatives to explore the use of video in music teacher PD (e.g. Bautista, Wong & Cabedo-Mas, 2019).

In PD literature, systematic reviews have suggested that effective PD is associated with content focus, active learning, coherence, sustained duration, collective participation, amongst others (Bautista, Yau & Wong, 2017; Desimone, 2009; Stoll, Harris & Handscomb, 2012; Guskey & Kwang, 2009). Other scholars have made connections between professional learning and personal agency. For example, social theory of learning (e.g. Wenger, 2009) has emphasised that learning involves identity construction, and learning includes those of informal contexts and peripheral participation as evident in communities of practice (Lave & Wenger, 1991).

In examining identity, teacher belief has been acknowledged as playing a key influence on how teachers will experience new learning and organise their knowledge and learning (e.g. Fives & Buehl, 2012; Nespor, 1987; Pajares, 1992). There is a reciprocal relationship between teacher beliefs and teachers' knowledge and experiences (Fives & Buehl, 2012). These beliefs also include teachers' self-efficacy, which is their beliefs in their 'capabilities to organize [sic] and execute the courses of action required to produce given attainments' (Bandura, 1997, p. 3). Teachers' self-efficacy can develop with mastery experiences (perception that performance has been successful), psychological and emotional arousal (positive emotions), vicarious experiences

(observing successful models) and social persuasion (which can be general or specific, encouragement, feedback by credible persuader) (Bandura, 1997).

In empowering personal agency, adult learning theorists have given attention to heutagogy, which is a net-centric approach that emphasises self-determined learning (Hase & Kenyon, 2000). Heutagogy takes advantage of critical affordances of the internet to advance human agency where learners contribute through reflection, motivation and being creative, as opposed to the belief that learners need to be closely led. In a heutagogical approach, learners define their learning paths and negotiate a flexible curriculum while instructors serve as a compass (Blaschke, 2012). Technological affordances such as those of mobile learning and learner-generated content in web 2.0 helps in enabling a heutagogical approach.

Since videos provide models of classroom practices and have been known to transform teacher knowledge, it is the aim of this study to find out how videos in online learning environments can contribute to broadening access and engagement. It is posited that such video-based PD has potential to increase engagement of in-service music teachers in professional learning and to grow their sense of agency as music teachers.

Research Questions & Methodology

The study sought to understand how in-service music teachers respond to video-based online learning in different online platforms. The research questions are:

- How are the different video-based online platforms impacting in-service music teachers' pedagogical content knowledge (Shulman, 1987)?

- What implications are there for PD providers using video-based online learning to broaden access and engage in-service music teachers?

The study involves a content analysis of participants' responses in five video-based online platforms for the PD of different groups of in-service music teachers. The platforms are specifically designed to provide access for these different groups of music teachers to engage in professional learning since attending face-to-face PD courses could be a challenge for many of them. The different prototypes are described below. Each of these platforms is intended to develop teachers' pedagogical content knowledge although they adopt varied approaches. The target group are teachers who likely need support. For example, they may be in a transitional stage of their careers. The details are given below.

Table 1: Brief description of video-based online platforms

Prototype (N refers to the no. of participants who consented to the study)	Brief characteristics	Target Group of Teachers
A. Sustained Asynchronous Forum for Generalists (N=4)	<ul style="list-style-type: none"> · 8 Online sessions on a forum platform, conducted over 8 weeks · Each session is framed by a context focussing on a teaching area and comprises 1-2 short videos of classroom practices, with 2-3 questions usually focussing on what participants notice, and how they could adapt/ contextualise for their lessons. 	Generalist music teachers

B1. Sustained Asynchronous Forum for Beginning Teachers at Primary Level (N=13)	<ul style="list-style-type: none"> · 8 Online sessions on a forum platform, conducted over 8 weeks after a face-to-face session · Each session is framed by a context focussing on a teaching area and comprises 1-2 short videos of classroom practices, with 2-3 questions usually focussing on what participants notice, and how they could adapt/ contextualise for their lessons. 	Beginning Teachers (Primary)
B2. Sustained Asynchronous Forum for Beginning Teachers at Secondary Level (N=6)	<ul style="list-style-type: none"> · As above but with a different set of videos intended for secondary teachers 	Beginning Teachers (Secondary)
C. One-off Synchronous Forum for Cross-level Deployment Teachers (N=10)	<ul style="list-style-type: none"> · 7 Online sessions on a forum platform where participants are given an option to respond to 6 of these in one afternoon after a face-to-face session · Each session is framed by a context focussing on a teaching area and comprises 1-2 short videos of classroom practices, with 2-3 questions usually focussing on what participants notice, and how they could adapt/ contextualise for their lessons. 	Secondary teachers converting to teach Primary
D. Sustained Asynchronous Forum for participants of Critical Inquiry programme (N=18)	<ul style="list-style-type: none"> · 4 asynchronous sessions on a forum platform conducted over 4 weeks (as part of a series of 8 online sessions in a blended-learning programme) · Each session is framed by a context focussing on a teacher inquiry method, and comprises 1 short video of classroom practice, with questions for participants to practise a specific method of inquiry 	Teachers in Critical Inquiry (Primary/ Secondary)

E. One-off Asynchronous Micro-Learning on a mobile platform (N=6)	<ul style="list-style-type: none"> · 2 out of 6 asynchronous sessions in a week (online only) · Each session is framed by a teaching strategy for the revised upper secondary music syllabus, and comprises 1 short video of the strategy in the classroom context, with MCQ questions and an open-ended question (where responses could be viewed by others anonymously) · The only platform where only participants' user IDs (rather than their names) are revealed. 	Secondary music teachers implementing the revised upper secondary music syllabus
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All the participants' responses in the five online learning prototypes were coded through NVivo 12 (QSR International Pty Ltd, 2018) to find out:

- How participants were reflecting;
- How participants changed the way they thought about their teaching practice; and,
- How participants were actively co-constructing pedagogical content knowledge (PCK).

Findings

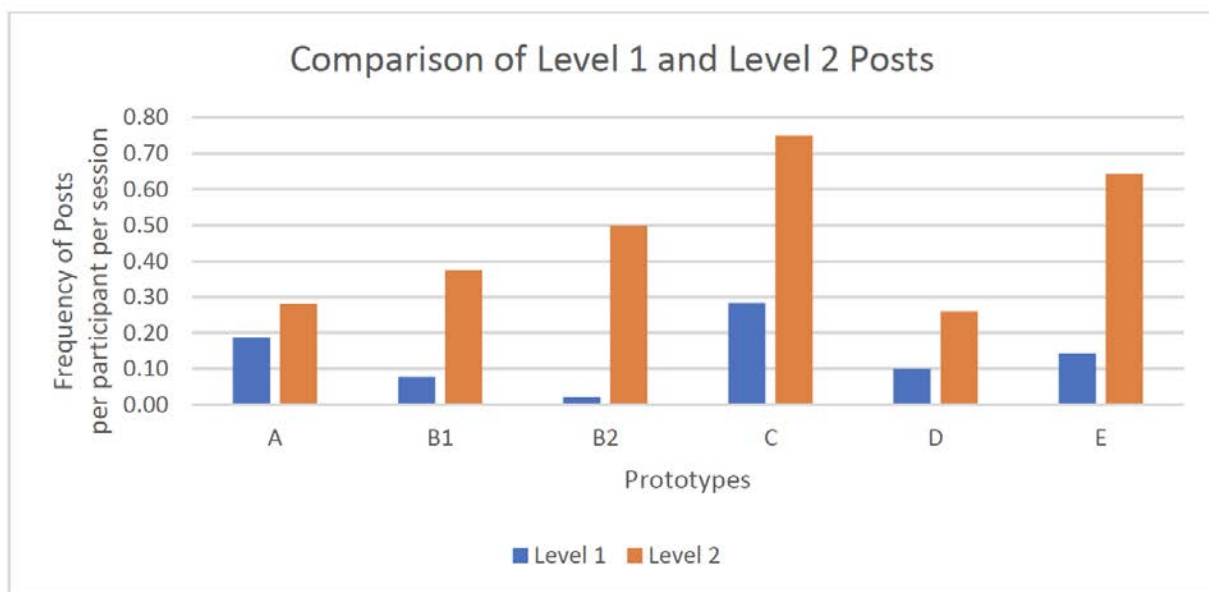
Reflection

It is observed that there were more participants contextualising what they saw from the videos to their own practice (Level 2 reflection) compared to simply identifying and noticing teacher moves (Level 1 reflection). The greater frequency of Level 2 reflection for all the prototypes, suggests that participants were mostly more engaged at a deeper level in PCK discussions, specifically contextualising their new learning to their practices. The higher frequency of Level 2 reflections could be attributed to the questions asked in these online 8

sessions, which mostly required participants to consider how they could apply the strategy they observed in their contexts. For example, one of the participants in Prototype E wrote,

I would use the first part of the lesson where students listened to a motif played by the teacher and they responded back on their instruments. This is a good way to develop their listening skills. The second part of the lesson could have been accompanied with a more visual guide.

The higher number of level 2 reflection, which is consistent across all prototypes, shows that such contextualising of practices by teachers could occur in both longer or shorter duration courses, synchronous or asynchronous. The largest number of Level 2 reflection came from Prototype C (synchronous one-off forum) and Prototype E (micro-learning) which involved the least duration of engagement of participants.



As for Prototype D, the purpose of the online component was to explore the critical inquiry methods, and questions were directed at how participants could use the video of a

classroom lesson to suggest inquiry methods such as for observation, case studies, transcriptions and discourse analysis. Despite the focus on inquiry methods, participants provided voluntary responses that observed the teaching actions in the video and how these could be adapted. There was also a much greater depth in these reflections. Perhaps the coupling with inquiry tools was more effective in engendering deeper reflections compared to more direct questions on teaching strategies.

There were a few voluntary mentions in the forum posts in Prototypes A, B1, B2, C and E of whether participants could apply the strategies they saw, mostly in the form of describing how they could use the strategies in their classroom. For example, one generalist music teacher wrote about trying out the ‘sequenced order of teaching the process of composition’ to her students, ‘especially with the use of visual aids’ which she felt would be ‘more helpful to those with special needs’. There were mentions of strategies, such as in musical routines, that participants could apply but would need to be adapted.

Changes in Thinking

Across all the prototypes, there were 16 voluntary mentions by participants of the changes in their thinking about their practices. Most of these mentions were made by Beginning Teachers. For example, one of the Beginning Teachers at the Secondary level commented that she realised she was not as skilful in facilitating problem-solving with students, and “often felt as though I was ‘rushing’ the students towards a conclusion”. The video example showed her “exactly how much time could be taken in the full process of brainstorming together with the students, and the amount of patience required to do it effectively”. Another Beginning Teacher at

the Primary level commented that what struck her was “the time taken for instructions is very short, almost not much waiting time” and would “try this method of cutting down instruction time or singing instructions instead of talking”.

There were only three mentions about the changes in beliefs; one in Prototype B and two in Prototype E. For example, one Beginning Teacher at the Secondary Level indicated a shift in his/her belief in terms of his/her assumption about students’ understanding. Another participant in Prototype E wrote, after watching how the teacher in the video engages the students in Baroque music even though it was clear that students did not enjoy Baroque music initially,

I think sometimes I cater too much for the preferences of my students. While trying to find content that would appeal to them does increase their intrinsic motivation, as good teachers we should also expand their horizons- sometimes they just think that they don't like a topic without having even tried it.

Co-constructing PCK

Participants’ collaborative development of PCK was evident in all the prototypes. However, the way this was done differed with some prototypes. For example, participants of Prototype E were not as active in offering suggestions or building on one another’s suggestions, as compared to say, Prototype B1 and Prototype C. Yet, although participants in Prototype E do not know one another and their posts reflected their user IDs rather than their names, they were still offering suggestions on the pedagogical actions in the context of the lesson shown on the video. It was also interesting that although Prototype D did not set out to ask participants to discuss the teaching strategies since the objective was to discuss critical inquiry strategies, participants also contributed to offering suggestions for pedagogical actions. For example, one

participant wrote, in addition to responding to a question about unstructured observation technique in Critical Inquiry,

The teacher [in the video] may want to consider giving students time to recite the lyrics on their own before the melody was introduced. This would allow the teacher to check if all students are familiar with the lyrics before moving forward to the next learning activity.

It suggests that the collaborative development of PCK need not only be facilitated through direct questions about the strategy and how teachers could apply them. It could also be facilitated through inquiry tools.

Overall, most participants offered suggestions regardless of the questions asked by the facilitator at the forum. For example, on the topic of routines in positive classroom culture, some offered suggestions of greeting songs. Some of them also responded to and built on suggestions offered by other forum members. There was also evidence of how the collaborative conversations helped members build understanding of the topic. For example, one of the Prototype C participants posted,

Somehow this video doesn't load on my computer. But, from reading all of your responses, I gathered that the teacher got the groups to present in front of the class and gave specific aspects for the class to listen out for during individual group's performances.

Discussion

Findings from the content analysis above have shown evidence of participants' deeper reflections, changes in their thinking about their practices and beliefs, and collaborative co-construction of pedagogical content knowledge. The evidence suggests an overall positive impact on participants' professional learning. However, it is also observed that these online PD prototypes do not necessarily bear characteristics of effective PD which were discussed by scholars in systematic literature reviews mentioned above. Such studies have suggested that effective PD has been associated with content focus, active learning, coherence, sustained duration, collective participation, amongst others. However, the notions of content focus and sustained duration, for example, needs further examination as discussed below.

Beyond content focus

The findings had shown that when participants were facilitated to reflect on pedagogical moves through an online forum, they were able to go beyond noticing teaching actions to contextualising them for their classroom practices. On the other hand, we also saw how facilitation that focussed on classroom inquiry methods without directly addressing pedagogical moves could also draw out deep reflections on pedagogy. Besides, across the prototypes, the evidence also showed that participants were co-constructing PCK through offering of suggestions to teaching actions whether or not these were asked of them. Hence, it is possible that in the context of video-based online learning, pedagogical actions need not always be the starting point for facilitating pedagogical discussions. The affordance of the video on music teaching and the online teaching community already provides an environment for pedagogical discussions to take place. Therefore, effective PD also hinges greatly on the affordance of the

online environment, the accessibility and the suitability of the video resource, and how the PD content could be open to different forms and levels of engagement by participants.

Beyond sustained duration

Contrary to literature which suggests that a longer time is required to change beliefs, our findings have demonstrated that the impact and depth of reflection and learning could take place in both more sustained online courses as well as in shorter, one-off courses. The impact on participants' belief could have been attributed to the content of the video and the ways these interacted with participants' previous knowledge and experiences that may challenge their mental frames and assumptions. Therefore, in the context of video-based online PD, the sustained duration of the online engagement may be less significant compared to other factors such as how videos and the platform are designed to give greater access and engagement that can make a lasting impact on participants after the online participation.

Implications

Drawing on findings and the principles of heutagogy in designing PD for self-determined learners with video-based online learning that gives broader access and engagement, the implications are:

- a. A certain openness in ways in which teaching practices could be presented and discussed, having videos as a starting point for generative discussions rather than as a prescription of effective teaching practices, to consider the prior knowledge and beliefs participants hold.

- b. A certain flexibility in PD which allows for both active and passive, direct and indirect participation since participants' engagement can change over time. The facilitation of pedagogical discussions need not always deal head-on with the pedagogical content directly for deep reflections to take place.
- c. Short, bite-sized video examples can be designed to garner the attention of participants which can also make a deep impact on participants' learning.

Conclusion

Given the nature of music teaching in an age where music and music teaching are constantly being redefined, the potential of a deep impact of video-based PD should not be underestimated. The findings have shown that they encouraged mastery experiences, created psychological and emotional arousal, and vicarious experiences. Combined with online discussions, they afforded deeper reflections when participants imagine how these teaching actions can apply into their teaching contexts. Situated in a forum, they presented a stimulus for discussion and co-construction of pedagogical content knowledge so that perspectives can be exchanged, and beliefs and practices re-evaluated. Therefore, video-based PD can give greater access and engage teachers to re-evaluate their own beliefs and practices, develop their efficacy beliefs, and enable a greater sense of agency as music teachers. PD providers using video-based online platforms could also consider to take a broader view of what is associated with effective PD if it intends to give greater access to and engagement of teachers and to enable a greater sense of agency.

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Musical Learning Strategies and Music Composition Achievement in the Classroom Context

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Abstract:

Music composition remains a challenge for many secondary school music students which may impact motivation and undermine priority in advancing music education. Musical learning strategies are key factors related to cognition and motivation in music learning and predictive of the course outcomes. Previous studies on musical learning strategies have focused on instrumental music learning and development of performing musicians, despite the possibility that music composition requires as much, if not more cognition and motivation for success as any other area of music learning. This study examined the intercorrelations among cognitive and motivational musical learning strategies and music composition achievement. Prediction of music composition achievement from deep cognitive processing (DCP), surface cognitive processing (SCP), persistence (P) and peer learning, (PL) was examined. Additionally, participants' age and gender were controlled as potential moderating variables. The participants ($N = 201$) were secondary music students, drawn from 23 metropolitan schools in Kenya. The sample included 31% males and 69% females with a mean age of 17.24 years ($SD = 0.78$). Musical learning strategies were measured using a researcher adaptation of the Motivated Strategy for Learning Questionnaire (MSLQ). Participants were instructed to compose a 16 – 24 measure, original piece of music based on the musical elements and principles acquired in their music course. The compositions were independently rated by two graduate music teachers, using

a validated five-point Likert scale with four dimensions of originality, syntax, craftsmanship and aesthetic musical sensitivity (inter-rater reliability, $\alpha = .70$). Results indicated that musical learning strategies accounted for 25% of the variance in music composition achievement (R^2 change = .25, $F(4, 194) = 19.46, p < .01$). Deep cognitive processing had a positive predictive value ($\beta = .49, p < .01$) on music composition achievement while surface cognitive processing had a negative predictive value ($\beta = -.15, p < .05$). However, predictive values of persistence and peer learning on music composition achievement were non-significant. The findings provide insight into students' musical learning strategies and suggest that deep cognitive processing use is associated with higher achievement in music composition. Music educators and institutions may, therefore, consider designing classroom environments that foster deep cognitive processing among music students. The findings are discussed in relation to previous studies and implications for music education.

Keywords: Musical learning strategies, Music composition achievement, Cognitive strategies, Motivational strategies, Peer learning

Introduction

Music composition is a fundamental aspect of music education, with studies suggesting that compositional experience promotes musical thinking, understanding, appreciation and creativity. (Bolden, 2009; Dubé, Héroux, Robidas, Bolden & O'Neill, 2016; Love & Barrett, 2015; Lupton & Bruce, 2010). Nevertheless, music composition remains a challenge for many secondary school music students and largely neglected in instrumental music teaching practices

(Dubé et al., 2016; Kenya National Examination Council, 2017). In this regard, Dubé et al. suggested several factors hindering music teachers from integrating composition activities in their pedagogical practice including time constraints, teachers' incompetence and lack of interest in composition, and students' low mastery of their instruments. Currently, extensive qualitative research exists on composition teaching and learning in education context (Barrett, 2006; Barrett & Gromko, 2007; Bolden, 2009; Dubé et al., 2016; Hanken, 2016; Long, 2013; Love & Barrett, 2015; Lupton & Bruce, 2010). These studies largely adopted a case study design involving advanced student composers which limits generalizability to secondary school subjects. Quantitative research on musical learning strategies and composition achievement in the secondary classroom context has received limited attention.

Musical learning strategies, conceptualized as strategic approaches to music learning (Green, 2010) are viewed as important social-cognitive factors which regulate music students' cognition and motivation; and ultimately define their practicing behavior and musical achievement (Johnson, 2017; Nielsen, Johansen & Jørgensen, 2018; McPherson & McCormick, 1999; Miksza, 2015). Love and Barrett (2015) suggested that teaching and learning strategies in advanced composition settings were characterized by expert composers modeling music cognition, problem finding, and sharing from their extensive experience, which brought more perspectives in students' compositional decision-making and deepened their understanding of proficient composition. Similarly, Nielsen et al. (2018) suggested that peer learning may enhance instrumental students' learning and motivation for practicing. Research on musical learning strategies tend to focus on instrumental music learning and development of performing musicians, despite the possibility that music composition requires as much, if not more cognition and motivation for success as any other area of music learning (Green, 2010; Love & Barrett,

2015; McPherson & McCormick, 1999; McPherson, Osborne, Evans & Miksza, 2019; Miksza, 2015; Nielsen, 2008, 2015; Nielsen, et al., 2018; Varvarigou & Green, 2015).

In the context of instrumental music learning, Green (2010) established four potential learning styles and a range of learning strategies that emerged spontaneous and unexpected among performing musicians in the UK. In a related study, Varvarigou and Green (2015) revealed that instrumental music students adopted a variety of learning strategies. Similarly, Nielsen (2015) indicated that undergraduate instrumental students in Norway used a range of cognitive and metacognitive strategies during practice. In an experimental study involving 28 undergraduate instrumental students in the US, Miksza (2015) indicated that self-regulation instructions produced significantly greater gains on practicing behavior and performance achievement. Similarly, Johnson (2017) found that peer-assisted learning yielded positive results on music achievement and learning engagement of 216 secondary instrumental students in the US. The study concluded that peer-assisted learning may be an effective way for students to enhance their understanding of new concepts. In contrast, Nielsen et al. (2018) found non-significant correlations between peer learning and satisfaction in instrumental practicing and perceived progress as a performer among 96 undergraduate music students in Norway.

The present research operationalized peer learning strategy as using peers to collaboratively enhance learning and in collective problem solving, while persistence referred to the determination to continue learning in the face of obstacles (Elliot et al., 1999; Pintrich, Smith, García & McKeachie, 1991). Craik (2002) proposed the deep-surface levels of cognitive processing distinction in which, deep cognitive processing involves elaborative rehearsal that

enhances long-term memory. While surface cognitive processing involves repetitive rehearsal or memorization which leads to short-term memory. In line with this, McPherson and McCormick (1999) suggested that students who reported higher levels of cognitive strategy use while practicing were highly motivated and more efficient with their instrumental learning.

Purpose

The purpose of this study was to 1) examine correlations among four distinct musical learning strategies: deep cognitive processing (DCP); surface processing (SCP); persistence (P); and peer learning (PL), and music composition achievement; and 2) evaluate the interaction of musical learning strategies in the prediction of music composition achievement while controlling for the effects of age and gender. The study hypothesized that the use of deep cognitive processing strategies such as organization, elaboration and critical thinking as well as persistence and peer learning may significantly explain and predict music composition achievement of secondary school students.

Methodology

Participants and Procedures

Participants in his study ($N = 201$) were music students, drawn from 23 metropolitan secondary schools in Nairobi County, Kenya. The sample consisted of 62 males and 139 females ($M = 17.24$ years, $SD = .78$). All participants were candidates who were in their final year of secondary school education. Data were collected in normal music classroom settings with the assistance of the music teachers. First, a questionnaire containing demographic data and

measures of musical learning strategies was administered. The participants took about 20 to 30 minutes to complete the questionnaire. Then they were instructed to compose a (16 - 24) measures, original and useful piece of music. Their compositions were based on the musical elements and principles acquired in the music course. Completing the compositions lasted approximately 45 minutes. Approval for this study was granted by the University's Board of Postgraduate Studies and The National Commission for Science, Technology, and Innovation (NACOSTI). Participation was voluntary, and all participants signed a consent form.

Measures

The participants' musical learning strategies were measured using an adaptation of the Motivated Strategies for Learning Questionnaire (MSLQ; Pintrich et al., 1991). The MSLQ comprised of 17 items which sought to establish the cognitive and motivational strategies intentionally applied by participants during music learning. Cognitive strategies had two subscales: (a) Deep cognitive processing (included aspects of organization, elaboration and critical thinking, e.g., "I treat the music course materials as a starting point and try to develop my ideas about it"), had 5 items ($\alpha = .70$); and (b) Surface cognitive processing (rehearsal, e.g., "When studying for the music course, I try to memorize as many facts as I can"), had 5 items ($\alpha = .76$). While motivational strategies were categorized into (a) Persistence (e.g., "When something that I am studying in music becomes difficult, I spend extra time and effort trying to understand it"), had 4 items ($\alpha = .71$); and (b) peer learning (e.g., "When studying for music, I often try to explain the material to a classmate or friend"), had 3 items ($\alpha = .74$). The items were scored on a 7-point Likert-type scale, ranging from (1 = *not at all true of me* to 7 = *very true of me*), and the aggregate scores on the items were used as the final measures.

Participants' music compositions were rated by two independent raters on four dimensions of originality, syntax, craftsmanship and aesthetic musical sensitivity (Auh, 1997). These raters were graduate teachers with a minimum of 10 years' experience in music teaching. Each dimension was rated using a validated five-point Likert scale ranging from (1 = *low* to 5 = *high*), resulting in a possible aggregate score range of 4 to 20. Higher aggregate scores indicated relatively higher competence in music composition (inter-rater reliability, $r = .70$).

Results

Preliminary analyses

The predictor variables in this study included: deep cognitive processing (DCP); surface cognitive processing (SCP); persistence (P); and peer learning (PL), while the outcome variable was music composition achievement. The Cronbach's alpha reliabilities indices for the total sample, ranging from $\alpha = .70$ for the DCP subscale to $\alpha = .76$ for the SCP subscale were satisfactory. Inter-rater reliability for music composition achievement was also satisfactory ($r = .70$). Descriptive statistics and correlation coefficient results are presented in Table 1.

Table 1

Descriptive statistics and correlations between the independent and dependent variables

	<i>M</i>	<i>SD</i>	<i>Sk</i>	<i>Kr</i>	1	2	3	4	5
1. DCP	24.51	5.38	-.26	-.67	-	.08	.20**	.10	.50**
2. SCP	27.86	5.82	-.90	.42		-	.31**	.06	-.20**

3. Persistence	22.40	4.07	-.82	.18	-	.31**	-.01
4. Peer learning	13.72	4.36	-.44	-.30		-	.05
5. Musical achievement	12.75	2.68	.37	-.36			-

$N = 201$. M = mean; SD = standard deviation; Sk = skewness; Kr = kurtosis; DCP = Deep cognitive processing; SCP = Surface cognitive processing.

**. $P < .01$ (2-tailed)

Results in Table 1 indicated that the coefficients of skewness for all the musical learning strategies subscales were negative implying that most of the participants rated themselves highly on the subscales. Additionally, the skewness and kurtosis values for all the variables were less than ± 2 , suggesting that the distributions of scores were approximately normal for conducting Pearson's correlation analysis as per the criteria advanced by (Gravetter & Wallnau, 2014). The inter-correlations between the musical learning strategies subscales were measured through Pearson's correlation coefficients. Positive and significant correlations were found between deep cognitive processing and persistence $r(199) = .20, p < .01$; surface cognitive processing and persistence $r(199) = .31, p < .01$; and peer learning and persistence $r(199) = .31, p < .01$. However, the remaining correlations were very low and non-significant. The relatively low

correlations among the musical learning strategy subscales suggested that they were measuring distinct constructs.

To evaluate the correlations between the musical learning strategies and music composition achievement, partial correlations controlling for participants' gender and age were computed. The results in Table 1 indicated a positive correlation between deep cognitive processing and music composition achievement $r(199) = .50, p < .01$. Additionally, surface cognitive processing was negatively correlated with music composition achievement $r(199) = -.20, p < .01$. On the other hand, correlations between persistence and peer learning strategies, and music composition achievement were non-significant which seem to indicate that these variables were not related to music composition achievement. Further, a hierarchical regression analysis was conducted to evaluate the interaction of musical learning strategies subscales in the prediction of music composition achievement. First, the independent variables were examined for collinearity. The variance inflation factors (VIF), were all less than 2, suggesting that there was no multicollinearity (Pallant, 2005). Demographic variables (age and gender) were entered in step 1. Then, musical learning strategies subscales were included in step 2. Table 2 displays the unstandardized and standardized regression coefficients of the two steps.

Table 2

Results of the multiple regression of music composition achievement

Variables	Unstandardized		Standardized	
	<i>B</i>	<i>SE B</i>	β	<i>t</i>
Step 1				

Gender	2.11	.39	.36**	5.42
Age	-.71	.23	-.21**	-3.07
<i>R</i> & <i>R</i> ² coefficients	<i>R</i> = .38	<i>R</i> ² = .14	Adj. <i>R</i> ² = .14**	<i>R</i> ² change = .14**

Step 2

Gender	1.18	.36	.20**	3.29
Age	-.76	.20	-.23**	-3.91
Persistence	-.05	.04	-.07	-1.11
Peer learning	-.01	.04	-.02	-.26
SCP	-.07	.03	-.15*	-2.45
DCP	.25	.03	.49**	8.09
<i>R</i> & <i>R</i> ² coefficients	<i>R</i> = .62	<i>R</i> ² = .39	Adj. <i>R</i> ² = .37**	<i>R</i> ² change = .25**

Note. *N* = 201. *SE* = standard error; SCP = surface cognitive processing; DCP = deep cognitive processing

* $p < .05$ (2-tailed)

** $p < .01$ (2-tailed)

Results in Table 2 indicated that in step 1, the demographic variables (age and gender) jointly accounted for 14% of the variance in music composition achievement, $F(2, 198) = 16.67$,

$p < .01$. The four musical learning strategies variables included at step 2 explained 25% of participants' music composition achievement variance after controlling for the moderating effect of age and gender, $R^2 \text{ change} = .25$, $F(4, 194) = 19.46$, $p < .01$. Participants' gender and age significantly predicted music composition achievement ($\beta = .20$, $p < .01$, and $\beta = -.23$, $p < .01$, respectively). Similarly, DCP and SCP were significant predictors of music composition achievement. DCP had a significant positive predictive value ($\beta = .49$, $p < .01$), indicating that for a one standard deviation increase in DCP, predicted music composition achievement increased by 0.49 standard deviation. While SCP had a significant negative predictive value ($\beta = -.15$, $p < .05$), indicating that for a one standard deviation increase in SCP, predicted music composition achievement decreased by 0.15 standard deviation. Conversely, the predictive values of persistence and peer learning strategies were non-significant which seemed to indicate that these variables were not important factors in predicting music composition achievement.

Discussion and Conclusion

This study sought to establish the relations between musical learning strategies and music composition achievement. The findings indicated a positive correlation between deep cognitive processing and music composition achievement while the correlation between surface cognitive processing and music composition achievement was negative. Further, multiple regression analysis indicated that musical learning strategies still accounted for a significant proportion of participants' music composition achievement variance after controlling for the moderating effect of gender and age. Deep cognitive processing use was associated with higher achievement in music composition while surface cognitive processing use was related to lower achievement in music composition. This implied that regardless of their age and gender, students who engage in

deep cognitive processing are likely to achieve higher in music composition, while those who adopt surface cognitive processing may achieve lower. These findings are in accordance with Craik's (2002) deep-surface levels of cognitive processing model which suggests that deep cognitive processing enhances long-term memory and is associated with efficient learning. While surface cognitive processing leads to short-term memory and is associated with inadequate content mastery. The finding corroborated McPherson and McCormick (1999) which suggested that students who reported higher levels of cognitive strategy use while practicing were highly motivated and more efficient with their instrumental learning.

The current research suggested that peer learning was not related to music composition achievement. This finding to some extent corroborated Nielsen et al. (2018) who suggested that peer learning was not related to students' satisfaction in instrumental practicing and perceived progress as a performer. The authors suggested that the dissatisfaction could be due to the competitive and individualized nature of instrumental learning environment. In contrast Johnson (2017) indicated that peer-assisted learning yielded positive results on instrumental students' music achievement and learning engagement, However, Johnson's (2017) study was based on sight-reading and music theory achievement. The current research focused on individualized composition tasks. Thus, it may be expected that collectively engaging peers in the collaborative composition activity could have yielded different results.

The findings further indicated that peer learning was positively and significantly related to persistence. However, persistence was not related to music composition achievement. This finding was somewhat unexpected. Generally, students who are determined to continue learning even in the face of obstacles are expected to attain higher musical achievement. Moreover, music

education being an elective subject calls for persistence, otherwise students are likely to opt for the easier subjects, especially when faced with difficult musical tasks. Based on the findings, students who adopt peer learning are likely to demonstrate higher persistence. Thus, music students should be encouraged to embrace peer learning during their studies and persist on challenging music tasks including music composition.

Implications for Teaching

This study suggested that musical learning strategies accounted for a significant proportion of participants' music composition achievement. From a theoretical perspective, it can be concluded that musical learning strategies can significantly explain and predict not only achievement in instrumental music performance but also music composition achievement. Interventions directed toward enlightening students and teachers about musical learning strategies may assist students to identify and develop more effective learning approaches for enhanced music composition achievement. Miksza (2015) suggested that instructing music students on self-regulation strategies yielded significantly greater gains in practicing behavior and performance achievement. The current study also suggested that deep cognitive processing use was the strongest predictor and associated with higher achievement in music composition. Music educators and institutions may, therefore, consider designing classroom environments that foster deep cognitive processing among music students. They may embrace learning activities that allow students to collaboratively engage in knowledge organization, elaboration and critical thinking.

Limitations and Implications for Future Research

There are several limitations of the current study that suggest potential avenues for future research. First, the design was correlational in nature and claims of causality could not be ensured regardless of the effects implied by the prediction model. Furthermore, the study predicted only a small amount of variance in music composition achievement, other variables not represented in the model might have played a greater role in these students' music composition achievement. Additionally, the study mainly utilized students' self-report questionnaires for data collection. Thus, a certain degree of subjectivity in the findings was unavoidable. Future research may extend the study to examine relationships between a greater range of musical learning strategies that may influence achievement in music composition. This could be triangulated through interviews to provide an in-depth understanding of the reasons for students' use of musical learning strategies. Furthermore, music composition achievement was inferred from a single composition task which lasted approximately 45 minutes. This limitation may be addressed through replications over an extended period and with repeated measures.

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Examining Quality and Engagement in the Music Classroom and Merging Models

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Abstract:

This paper examines the Quality Framework for Music Education (DET, 2018) and a newly developed Model of Teaching for Musical Engagement (Wilson, 2019) in relation to a Year 5/6 classroom. It is proposed that this teaching model extends aspects of the Framework with explicit identification of engaging teacher practice drawn from the classroom observations related to a larger study of engagement in the music classroom. Using video footage and a written narrative, we explore the connections between the Framework and the model.

Background: Quality Framework for Music Education

In 2013, the Victorian Parliament conducted an Inquiry into the Extent, Benefits and Potential of Music Education (Parliament of Victoria, Education & Training Committee, 2013), the outcome of which was a series of recommendations to be implemented by the Department of Education and Training (DET). The goal was to ensure that all government school students in Victoria have access to a quality music education and the DET commissioned Melbourne Graduate School of Education (MGSE) to develop a Quality Framework for Music Education (QMEF, Figure 1) for all Victorian government K – 10 primary and secondary schools (Jeanneret & Wilson, 2016a). Its purpose is to “assist school leaders to identify what needs to be in place for delivery of a high quality music program” (DET, 2018, para. 1) and sets out six characteristics of

quality music education (the inner circle) with six supporting factors that can enable these characteristics (the outer circle).



Figure 1. Quality Music Education Framework (DET, 2018).

Background: Teaching for Musical Engagement

There is evidence that the Musical Futures¹ approaches support a more engaging classroom for students (Hallam, Creech & McQueen, 2011; Jeanneret, 2010; Wright et al, 2012).

¹ Musical Futures consists of multiple, complementary, real-world, pedagogies arising from out-of-school contexts, including how popular musicians and community musicians learn to play (Green, 2008; D'Amore, 2008).

What is less well understood, however, is the specific teacher practice(s) that secure this engagement when teachers draw from Musical Futures approaches. An ethnographic case study examining the specific practices teachers use to promote engagement in their classrooms was undertaken in a primary (elementary) and a secondary school in Melbourne, Australia. Both schools serve a multicultural community with a high proportion of students from culturally and linguistically diverse backgrounds and low socio-economic circumstances. The investigation focussed on two teachers: Eddie and Chris, and four classes of students aged 10 to 16 years and participant-observation of 48 music classes during 2016. An outcome of this study was the development of a model for Teaching for Musical Engagement (TFME) (Figure 2, Wilson, 2019).

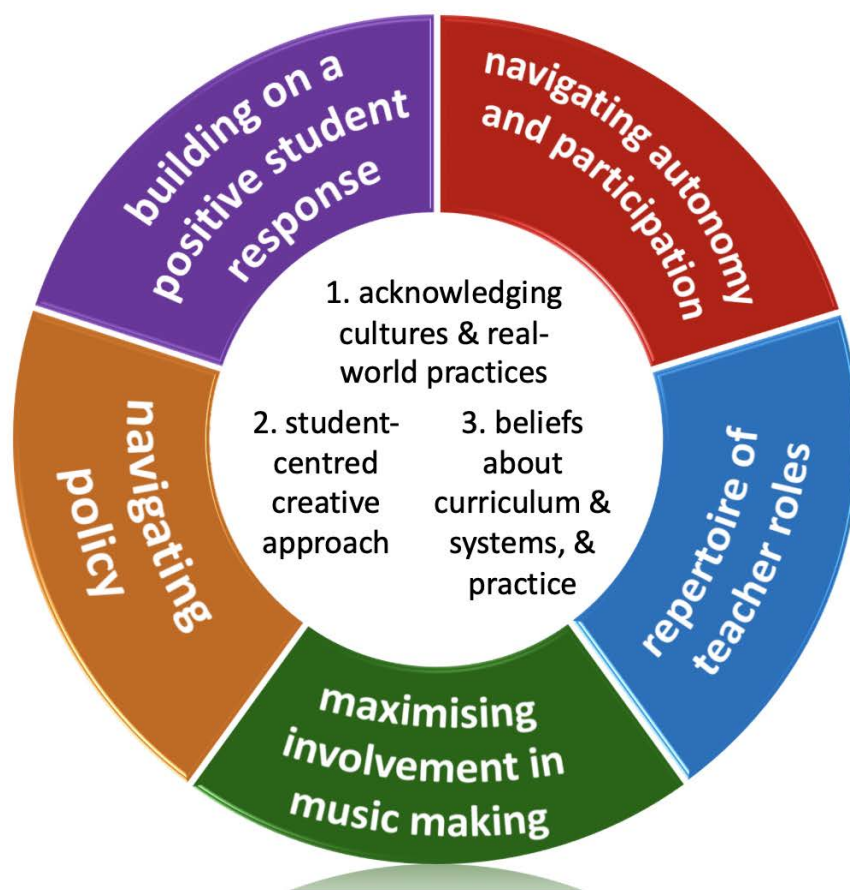


Figure 2. Model of Teaching for Music Engagement (Wilson, 2019).

The three broad themes in the centre came from an historical investigation into the main issues related to classroom music education across the United States, the United Kingdom, Canada, and Australia (Jeanneret & Wilson, 2016b) and formed a starting point for this study of engagement. The five characteristics in the outer circle emerged from the analysis as the key engaging teacher practices in both the primary and secondary contexts. Although the QMEF is grounded in an extensive review of research findings and literature related to effective practice, it has not been subjected to any empirical studies. Our question most recently is what are the

connections between the QMEF and the newly developed TFME model based on teacher practice?

Merging Models

For this paper, the focus is on Chris and two classes of Year 5/6 students (10-11 years old) and setting this data. Below is a classroom snapshot that illustrates the characteristics of the two models.

Each music lesson begins in the same manner, the students walk eagerly into the large open music room and sit on the carpet awaiting instructions. The students enjoy their music lessons, later they tell me: “I enjoyed it [music] a lot because we got to play the drums and learn guitar and piano”, “Loved it a lot, five stars”, and “It was so fun this term because I got to play with this group”.

The students are working on a Four-Chord Songs project (four-chord songs use the chords I vi IV V, although not necessarily in that order). Chris sits casually and explains that they are to continue rehearsing their chosen recent popular song in their groups, the students quickly collect written lead sheets, instruments (acoustic three-quarter guitars, xylophones, djembes, ukuleles) and form into their chosen groups around the room.

One group approaches Chris. Hayley asks, “Can we do ‘Count on Me’?” Finding a way to support this request even though it is outside the parameters of the project, Chris responds, “Count on Me doesn’t have four chords, but we’ll see. I’ll write it out for you”. Melanie suggests another song, “Or ‘Counting Stars’?” Guiding the choice to a more suitable song, Chris responds enthusiastically: “Counting Stars’ is easy, you can do that one”. He immediately

launches into an explanation and demonstration. He plays a simple pattern on the djembe, crotchets on beats 1 and 3 and adds a tambourine on beats 2 and 4 (Figure 3). “So like that and then someone might have a guitar”. Chris begins playing a broken chord pattern that follows the four chords on guitar. He continues playing guitar and brings in the drum part vocally. He explains to Hayley, “you hit this one. 1 2 3 4”. Heide begins playing the pattern backwards with the tambourine on beats 1 and 3 and the djembe on beats 2 and 4. Chris instantly diagnoses and problems solves, “other way round, one more time”. Continuing to play and encouraging Hayley to keep repeating the pattern until she feels it in the correct place, Chris says, “Keep that going, get the idea?” With Hayley playing the djembe and tambourine, Chris adds in the broken chord guitar part and begins to sing, “Lately I’ve been, I’ve been losing sleep. Dreaming about the things that we could be, but...”

The musical score for "Counting Stars" is presented in three systems. Each system includes a guitar line (treble clef), a tambourine line (labeled T, A, B), and a djembe line (labeled II). The guitar line features chords (Am, C, G, F) and a melody. The tambourine line uses a counting system (0, 1, 2, 3) to indicate hits. The djembe line uses a similar counting system to indicate hits. The lyrics are written below the guitar line.

System 1:

- Guitar: Am, C, G
- Tambourine: 2 1 2 2 1 2, 0 1 0 0 1 0, 0 0 0 0 0 0
- Djembe: 0 0, 3 3, 3 3
- Lyrics: (none)

System 2:

- Guitar: F, Am, C
- Tambourine: 3 3 2 3 3 2 3, 2 1 2 2 1 2, 0 1 0 0 1 0
- Djembe: 3 3, 0 0, 3 3
- Lyrics: Late - ly I've been I've been lo-sing sleep

System 3:

- Guitar: G, F
- Tambourine: 0 0 0 0 0 0, 3 3 2 3 3 2 3
- Djembe: 3 3, 3 3
- Lyrics: Dream-ing a - bout the things that we could be but

Figure 3: "Counting Stars" djembe/tambourine, guitar, and vocal line.

"Student-centred" and "Creative" appear in both the QMEF and the TFME model. A student-centred approach supports social justice and equity principles, the personal development

and inclusion of all the students regardless of their abilities or previous musical experiences (Finney, 2010; Spruce, 2015). A priority of a student-centred approach is incorporating student interests and voices, where the teacher acts as a facilitator rather than an instructor (Jacobs et al, 2016). A student-centred, creative approach nurtures creativity, offers a broad range of contemporary music styles, and the inclusion of popular music and intercultural music and collaborative, social, peer-directed music making (Finney, 2010). There is an emphasis on creating rather than recreating through composition and improvisation supporting Green's (2008) views that composition in popular music as an integral and natural part of music making with the integration of composing, performing, and listening, including the creation of cover versions of songs.

In the snapshot, characteristics of student-centred and creative approaches were apparent. The musical cultures and voices of the students were incorporated by providing them with a choice of songs from a selection made by Chris of recent popular songs that use the same chord progression. Student interests were acknowledged, as were contemporary music styles and popular music. The primary students chose the song, worked in friendship groups and selected their instrument to create a cover version. This was an authentic music making experience both in relation to the musical content and through the incorporation of the real-world, out-of-school learning practices reflecting how popular musicians learn articulated by Green (2008).

“Authentic” in the QMEF equates to “acknowledging cultures and real-world practices” in the TFME. The snapshot lesson involved students creating cover versions of songs, which Green (2008) explains involves a certain level of creativity, student responses from all three classes revealed that a variety of music curricular activities was valuable both from the perspective of engagement and creativity.

A “student-centred” approach was also visible through learning that was aural, oral and visual (using lead sheets and visual copying), and this promoted inclusion and involvement. The students were able to start playing straight away without any barriers presented through conventional notation. The teacher role emerged as a facilitator, acting as a musical model and resource. The students were also able to access the music making at a level that was comfortable for them. In previous lessons, the students had the opportunity to play all of the available instruments in teacher-directed whole class workshops. In the snapshot, the students self-selected an instrument to play in friendship groups, supporting inclusion and differentiation. Singing solo and playing chords on the guitar was the most challenging option, with playing a simplified drum part on djembe and tambourine the most accessible.

“Maximising involvement in music making” connects with the QMEF characteristics of “creative and active” and “pedagogy”. When the majority of lesson time involved playing instruments (what generally occurred across all the classes), the students were engaged, one of the students, saying “I wish we had music all the time”. Engagement indicators of enjoyment, participation, concentration, musical progress, and confidence were all observed. The positive student response was associated with playing instruments with friends, which is reflected in a quote from a student: “It’s music and we came to play instruments”.

For these students, working in friendships presented both opportunities and challenges. Participation in music making was a behavioural indicator of on-task engagement, a characteristic of the QMEF and outcome of the TFME. During small-group work, participation was evident by students playing instruments or discussing the music making process. For some groups, deep engagement indicators were observed such as a group of girls sustained

concentration to the point of losing track of time. Participation was also the area of greatest difficulty for some students. Occasionally there were instances of non-engagement and this was connected with group learning challenges. In addition, musical progress varied which was as outcomes of frequently working in small groups that necessitated the concurrent development of musical and group learning skills. When non-engagement occurred, it was not disruptive and was associated with a lack of understanding and an inability to collaboratively solve musical problems. Sitting, looking around and waiting for Chris to help was indicative of this non-engagement. Chris explained in an interview that group learning skills developed slowly to build independence:

That is a lot of the struggle, getting them to stay on task and focussed. It's that they are off-task, they've still got an instrument in their hand. They wait for me to come over because they know I'm coming. But by Term 4, those kids are at a point where they can independently do stuff. And that's the big thing I push, that independent student-led learning.

“Excellence” in the QMEF refers to striving for excellence, and one way this was evident was through progress or progression. “Excellence” and progression connect to the TFME through engagement as a process and an outcome. Engagement was a response of the students (outcome) and it was a process when the students were involved in active music making with musical progress as an outcome. When Chris led whole-class workshops designed to build instrumental skills, musical progress was visible within a single lesson. In contrast, musical progress was slower in student-directed friendship groups because this challenged the students to concurrently make progress in developing independent group learning skills.

The student-directed learning and autonomy over the direction of learning that small group work supports were prioritised by Chris. This promoted independent learning-to-learn skills and successfully engaged many of the students, although it presented some challenges for group learning and thus participation too. Developing group learning skills and students taking on the role of the teacher were crucial in a classroom characterised by frequently working in friendship groups. For groups functioning optimally, students were able to maximise both participation and autonomy and they thrived, making noticeable musical progress in areas such as playing fluently, playing in time, fitting parts together. For students whose groups were having difficulty working productively together, participation in music making was more challenging, and consequently musical progress was slower although enjoyment was still evident.

The facilitation role that Chris adopted involved sensitivity and judgement when deciding when to step back and when to intervene with the overarching goal of building student capacity to be their own teachers. This choice was further complicated by the tendency towards dependence of the age group. Given the option, the students would have Chris play with them all the time. His approach to facilitation was to encourage the students to begin playing in their groups without intervening. He would answer questions and help with resources, such as creating lead sheets, while remaining seated. Chris explained he stood back and allowed wait time to encourage independence.

I see a group like that [who are stuck] and they don't have a sheet of music and they don't have instruments. But I'll give them that wait time and see where they get. It's like asking them a question and giving them three minutes. And go over to them later and go, well guys, what did I ask you to do? And start to prompt then.

Chris would then spend quite a long time, perhaps 10 or 15 minutes with a single group which is a significant portion of a 45 minute lessons. He would give detailed feedback and play alongside the students to help learn, or further refine, their music making. His musical and verbal feedback was directed towards musical progress with a longer term goal of musical excellence implicit. He would usually work with the most musically experienced students first. The intention was that these students then became expert learners and helped others. Chris described the most musically capable students taking on the teacher role with other groups in their class and with junior classes.

I use those kids as experts, so in the end, once they are confident enough, I get them to start teaching other kids. They do their stuff and then they start to disperse and go into the other groups. And they suddenly become the guy to talk to when I need to play the guitar, the guy I need to talk to, to play the drums. The girl I need to talk to for lyrics and to play the song. I also bring kids out of class and into my junior or middle classes. And they get such a kick out of it. They are the authority.

“Pedagogy” in the QMEF is connected with the role of the music teacher and a teaching approach that fosters student engagement through experiential music making. The TFME in its entirety is concerned with pedagogy and we argue that it elaborates on “pedagogy” in the QMEF. In the snapshot, the role of the teacher that Chris adopted involved setting the general trajectory of the lesson, standing back and then acting as a musical model and resource – the role of the teacher that Green (2008) describes – he was a facilitator rather than an instructor with ownership given to the students.

“Curriculum and pathways” and “School leadership and management” were significant to the music lesson. In turn, this connects to policy in the TFME which was influential over day-to-day classroom practice. These students have a weekly 45-minute music lesson and many of these students have been taught by Chris for several years. The amount of consistent curriculum time, the employment of a specialist qualified teacher with an undergraduate music degree, and a well resourced music room, reflects a supportive school leadership who have invested in provision of quality classroom music.

They [school leadership] are very supportive of everything I do. They know that what I'm doing in here is working, so I'm allowed to have the flexibility to do what I want to do. They understand my approach is Musical Futures. I'm showing them what my kids are doing through assemblies and performances. I make time to go and see the principal. I make sure they know what's going on and how we're doing it. [I get] a lot of support and it's amazing how much they push the arts.

The wide range of available instruments and the dedicated, flexible, open space of the music classroom represent a suitable environment and resources. There was a room for classroom music was situated within a larger Performing Arts Centre that also housed practise rooms and a 150 set auditorium shared with the secondary school across the road.

“Co-curricular provision” and community links were challenging for a single music teacher with a full timetable. Without access to any additional funding for instrumental music teachers, individual and small group lessons were out of reach financially for the parents. The

very small amount of planning and preparation time that is typical for primary school teachers made running ensemble rehearsals outside of lesson time difficult. Instead, co-curricular provision was on an ad-hoc basis in preparation for specific events and primarily done in lesson time. There was a whole school annual showcase that was written, composed and arranged by the performing arts and music teacher. “Community links” included involvement an active cluster of primary and secondary schools in the local area who present an annual concert for all the schools, held at the primary school in the research.

Conclusion

The aim of this paper was to examine the connections between the QMEF and the newly developed TFME model based on teacher practice. The discussion highlights that the Teaching for Musical Engagement model is a useful tool for elaborating on the characteristics of the Quality Music Education Framework. The primary school music program used as a case study is clearly delivering a quality music program that can be considered exemplary for a primary school in this context. This case study may be of use to music teachers and principals in similar circumstances to have an example of what a quality music education looks like to prompt reflection on their own program and identify strengths in relation to the characteristics and supporting factors and identify areas for further development.

Discussion points:

1. What aspects of the model of Teaching for Musical Engagement and the Quality Music Education Framework resonate with you and the context in which you work?

2. The primary school in the case study was a well supported music program with a specialist music teacher. What additional support might generalist teachers need to implement the characteristics and support factors of the Quality Music Education Framework?
3. Active participation is a key connection between the two models and evident throughout the literature. Is this the key to musical engagement and learning?

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Musician to Teacher – Crossing the Nexus

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Abstract:

Crossing Over: From musician to teacher investigates the experience of becoming a musician, deciding to teach and becoming a teacher. This research examines the experience of practising instrumental music teachers working in Queensland (Australia) schools.

The Instrumental Program is an optional program which extends students' experience in the comprehensive classroom music program in state schools. Instrumental music students learn woodwind, brass, percussion and strings instruments and engage in large and small ensembles. Instrumental Teachers implement the Department of Education's instrumental music syllabus, through teaching students in group lessons and school ensembles. Unlike private music teachers, Instrumental Music Teachers are required to possess recognised teaching qualifications as well as appropriate musical qualifications.

Instrumental teachers typically come from a background of instrumental performance. Preparation mostly involves training as an instrumental musician, with some later training as a teacher. This study focuses on the transition from performing musician to teacher. Instrumental music teachers commenced tertiary study with a range of career plans. Some planned to become music teachers. Most planned to become musicians in some form. All later chose to become teachers. The development of an identity as a 'teacher' was not concurrent with working as a teacher.

Interviews were conducted with ten practising instrumental music teachers from Queensland schools. Interviewees included teachers in a range of teaching contexts and a range of experience and instrumental specialisation. A grounded theory approach was combined with an emergent themes approach to seek themes in the experiences of teachers working in the field. This research examines the experiences of current teachers who have made this journey, and the impact of teachers' role-identity on their development as music teachers. Ideas about what it meant to be a musician, a performer, a player and a teacher were explored.

The research uncovers attitudes and experiences about what it means for a musician to become a music teacher, how music teachers see themselves as musicians and how they continue to identify as and engage as musicians, and how distinctions may be made between the concept of a performer and a player.

Themes emerging from the interviews included the importance of early musical preparation and engagement in school music programs, the need for development as a musician, identity formation as a musician and as a music teacher, the need for development as teachers and for support for new teachers.

Keywords: Musician, teacher, player, performer, professional identities.

Instrumental music teachers work in Queensland (Australia) State primary and secondary schools delivering the Queensland Department of Education's Instrumental Music Program. Students participating in the Queensland Instrumental Music Program have two lessons per week, one in a large ensemble and one in a small group. Instrumental Teachers teach students in

small groups and direct school ensembles. They implement the Queensland Department of Education's *Instrumental Music Curriculum* (Department of Education, Queensland 2017). The music in these programs is Western classical music (Nettl, 1995). The assumptions about what is to be learned are solidly based in the traditional disciplines (Gaztambide-Fernández, 2013) of music performance and understandings.

Instrumental music teachers must possess formal qualifications in both music and education, and come with a wide variety of backgrounds. The most common pathway is preparation as a musician, and then a transition to music teaching. Given that most instrumental music teachers come with a background in instrumental performance, or music performance degrees, and are then required to become teachers, questions arise about teachers' experience of preparation for their role as instrumental teachers, and their professional identity as musicians and music teachers.

Ten current music teachers were interviewed about their experiences of becoming musicians and teachers. Their names have been replaced in this paper with pseudonyms. The ten included instrumental, classroom music, primary and secondary, teachers, working part time and full time. Of the ten teachers, four planned at the end of their schooling to become music teachers. The other six planned to perform, and made later choices to become teachers at varying career stages.

A grounded theory approach (Strauss & Corbin, 1997) was used as a primary analytic method of analysis of the interview transcripts. Bouij's (1998) idea of role-identity was used as a lens through which to filter interviewees' responses. Using role-identity theory to analyse the interview transcripts, it was possible to identify role-identities for each of the interviewees at various points of their lives. Interviewees were able to identify as performers, musicians,

teachers, players, or combinations of these at various points of their lives. These role-identities were developed in relationship with others and with their working environments, and were shown to change and adapt over time.

Significant commonalities emerged from interviews with teachers. Development occurred in stages. Three identifiable stages seem to be consistent in all teachers interviewed. All became musicians, in some form, at an early age. All decided at some stage to become teachers, and most had a period of preparation to be teachers, either through education or teaching courses or through experience. For most, early teaching was marked by challenges for which they felt unprepared. All identified as musicians. Over time, most also came to see themselves as teachers. Most interviewees saw their choice to become music teachers as positive.

Becoming a Musician

All of our interviewees became proficient musicians. All were immersed in music before they chose to become teachers. Some planned from early in their music experience to teach, others came to teaching later. No one decided to be a teacher then looked for a teaching area. One chose a general teaching course but with the aim in mind of specialising in music teaching. Six of our ten interviewees began their instrumental experience in school programs. This experience of school music programs was influential in later choices to become teachers. Bergee and Domorest (2003) write that students' high school music teachers were influential in their decision to become a teacher. For most interviewees, participation in music was nurtured by engagement with music at school, family and musical ensembles. These groups included school

ensembles, community bands and ensembles and church groups. It would seem that experience making music inspired their respondents to teach.

For most, music was something that overtook them. As Anna related “Music was just an attraction. I was drawn.” She said that there was “never one particular moment to decide to be in music, just a gradual drawing towards it.” Similarly Carl remembered “I used to listen all the time. I would - I remember lying in bed as teenager and having - listening to all sorts of things that I've heard at other places”. The more deeply they connected with music the more involved they became. Each responded in some way to music itself.

So what is a musician? Bennett and Stanberg suggest that for a musician professional identity may not be the same as their job title (2006, p. 4). Being a musician meant different things to different people. A musician could be a performer, a music teacher who plays outside school hours, or even a teacher who makes music in the classroom (Ballantyne & Grootenboer, 2012). It was generally held by teachers in this study that it was necessary to be a competent musician in order to be an effective music teacher. What was not agreed was what a ‘musician’ was. A person making their living from music was clearly a musician. An amateur could be a musician. A musician should have well developed skills in their area, whether this be aural, theoretical, or practical instrumental. A musician should also be engaged in music making, and have a passion for music.

It is not surprising that our interviewees identify as musicians. All of our interviewees were engaged in making music, were developed as musicians, and their choice to become teachers followed, albeit at different stages. All have tertiary qualifications in music performance and/or music education. All are involved in music education as a profession, either full time or part time. Most are still involved an important part of each one’s life.

An important distinction was made by Anna, Maria and Robert about the difference between being a musician and a performer. One could be a musician without being a performer. While interviewees identified as musicians, not all identified as performers.

So all first became musicians before deciding to become teachers. Development as a musician required support from family, schools and community groups, and continued participation in musical activities, all developed of an identity as a musician.

Crossing Over – Deciding to be a teacher

Deciding to teach was an important decision in the life of our interviewees. At some point each made decisions, either consciously or unconsciously, to teach. Each brought a background in music, and skills in music to a career in teaching. Four made this decision early, before the end of their schooling. The other six decided either during their music performance courses, or after working as a performer. Each brought their experience as a musician to their decision to teach.

Although the path for each was different all chose to teach. Three broad reasons emerged for the choice to become a teacher; the realisation that teaching could be fulfilling and enjoyable, the need for stable work, and dissatisfaction with other options.

A common reason was a realisation that teaching could be enjoyable and fulfilling. Anna was fascinated by music, and as she learnt more about it in primary and secondary school, became more entranced. The final step for her was the discovery of a methodology to use to share music with others. Maria was taken also by the possibilities of sharing music. She came to appreciate both the value of a methodology and the importance of community music making.

Carl came to see the possibilities of music teaching as continuing the joy of music making that he had himself experienced.

A stable income was a strong attraction. Compared with orchestral playing or sessional playing work, teaching paid more and provided a stable lifestyle. Carl commented “Well, you've got to earn a living for a start. I mean that's the basic thing”. When asked “why are you teaching today” Magdalena’s answer was simply “Mortgage”. Teaching provided work within music, with stable hours, and the possibility to continue part time performance.

For some people, the discovery that teaching could be fulfilling coincided with the realisation that other options were not as attractive. Few orchestral jobs were available. Freelance performance, for most, would be unstable and erratic. Teaching became more attractive as an option as other options became less attractive. Richard said that he found he enjoyed teaching more than “playing to drunk people in bars”.

It was common for our interviewees to teach others privately during their university studies. For some, the realisation that teaching could be an attractive career came as a result of this experience of private teaching, and the discovery that this teaching was actually enjoyable. Another found that teaching students valuable as it made them analyse their own playing. Gaunt shows that many students had begun to see that teaching could inform their own playing, and contribute to their development as performers (Gaunt, 2008).

So the decision to teach, for these people, was a positive one, to embrace teaching, to see teaching as presenting opportunities for themselves and for the wider community, rather than simply an economic necessity.

Becoming a Teacher

The common process in Australia and overseas for becoming a music teacher involves preparation as a musician with subsequent training as a teacher (Mills, 2006; Woody, 2010; Roberts, 1991). This common experience includes early instrumental lessons, participation in ensembles, and training in tertiary music institutions. Music performance and music education courses studied by music teachers in Queensland tend to be traditional and are based on Western classical music.

All interviewees completed tertiary study in preparation for their teaching careers. All completed degrees in education, music performance, music education, instrumental pedagogy, or a combination. Some common themes emerged regardless of the path taken; teachers believed that it was important for them to gain both a strong grounding in music or music performance as well as preparation for teaching; teachers believed that their performance courses did not equip them for teaching and steered them away from teaching as a career; and there was a wide variety of satisfaction with teacher preparation courses.

Six of the ten interviewees enrolled in music performance courses as their first degree. Another three enrolled in combined music education courses which focused on performance in the first few years. Music performance courses perhaps understandably focus on musical performance. Musicians are socialised into valuing performance over other forms of music engagement (Woodford, 2002). This socialisation was reinforced by students and teachers during their tertiary education. A common comment was that their performance courses directed them away from choosing teaching. Those who chose teaching were seen to have failed, or to have ‘not made it’ as performers. Choosing to teach was a waste, or at best a second option. Clara, who was initially interested in teaching was told at university that ‘she was too good for

teaching'. Pedagogy units within music performance courses were not perceived as useful or relevant to their later teaching careers in schools.

However all interviewees spoke of the importance to them of the experience of making music at a high level. They believed that their experience of high level music making was important for their later careers as music teachers. All but one regularly participate in professional or semi-professional music making today.

The most common pathway to teaching qualifications was a post-graduate diploma in teaching. Courses which focused on music teaching were valued. Other, more general graduate courses were valued less. It seemed important that teachers learnt to connect their musicianship to their future classroom practice. A tension could be apparent between the importance of music content and classroom practice. As Natale-Abramo (2014) suggests the emphasis on music skills and knowledge can favour the musician identity, rather than the emerging music teacher identity. Interviewees highly valued their practicum experience where they felt they could experience real teaching.

Two teachers who went straight from their performance degrees to teaching roles. Unsurprisingly they felt unprepared for teaching roles, and suggested that they 'did not know what they did not know' (Carl). While they believed that their musicianship and enthusiasm would allow them to teach effectively, and to replicate their own school experience, with no experience in schools beyond their own, and no preparation in curriculum, pedagogy or classroom management they struggled at first to be effective teachers.

Music Teacher Identity

The process of becoming a musician, deciding to teach and becoming a teacher involved changes to the individual's perception of identity. Role-identities are constructed in relationship to the individual's context and relationships. They develop in relationship with others and with their working environments, and can change and adapt over time. (Bouij, 1998; Beijgaard, Meijer & Verloop, 2004; Draves, 2014). Multiple identities, or sub-identities may exist, and not all these elements of the role-identity are equally important (Triantafyllaki, 2010). It may be seen that interviewees' role identities had changed and developed, with descriptions of performer, player, teacher, musician/teacher used at different times.

The identity of a 'musician' was important to most. Teachers interviewed had studied music performance at tertiary level. Some maintained a performance schedule while teaching. Some had experience as professional instrumentalists, and see this experience as a positive influence on their later teaching. Most are participating in music making today. The identity of 'musician' for music teachers seems to be fundamental, in a way that is different from teachers of other subjects. As Roberts suggests "Music teachers may be typically much more concerned about 'being a musician' than perhaps a science or history teacher may be concerned about 'being a scientist or historian'"(Roberts, 1991, p. 32).

As performers are trained to see themselves as performers it is sometimes difficult to change their self-perception. Woodford (2002) suggests that as music education majors have been socialised as performers they see themselves as musicians rather than teachers. Abramo suggests that "The social construct of 'musician' was pivotal in the formation of identity. Despite the fact that students were enrolled in music education programs, they identified themselves as

performers, specifically by instrument, before they identified as musicians, much less teachers” (Abramo, 2009, p. 10).

The process for crossing over to teaching involved reorientation. For some, to change expectations from performing to teaching can be very disappointing. Choosing to become a teacher can involve an acceptance that a previously held dream is not sustainable and that alternatives must be found. Schindler (2007) says that she was “one of those people who secretly viewed teaching as the ‘refuge of the failed performer’” (p. 8), and that she had a strong sense of mourning accompanying her move into teaching. For Robert this was the case. Having planned to perform as a chamber musician, and instead finding himself teaching, he found himself disappointed and disillusioned. For him this disappointment dissipated once he made a conscious choice to teach, and discovered that this was a satisfying career choice.

Most, though, saw this crossing to teaching as positive. One (Richard) said that he chose to be a teacher when he realised that he was teaching more than performing, and enjoying it more. Sebastian saw teaching as the next stage in his professional life, and was excited about immersing students in music.

Teacher identity has been associated in music education with multiple ‘musical identities’ – an idea related to musical preferences, teacher skills, and the alternation between the roles of musician and educator (Ballantyne, Kerchner, & Aróstegui, 2012). What was seen in our interviewees was not a loss of identity as a musician, but the discovery of an additional identity as a teacher. Our teachers gradually moved from seeing themselves as a musician who teaches to a musician and a teacher.

Music teachers came with developed identities as musicians. Identity as a teacher took longer to develop. One respondent suggested that, during their early teaching career, he saw

himself as a musician who was teaching. The development of an identity as a teacher grew over time, as he realised that teaching was what he was doing most, and enjoyed most.

Teachers in this study saw themselves as music teachers. Interestingly, this was not at the expense of an identity as a musician which was maintained. Identity as a musician was evident both in interviewees' responses, and in their continuing embrace of making music.

Conclusion

Crossing over from musician/performer to teacher was a complex process. Music teachers in this study maintained their identity as musicians, or as players. Most could see themselves as adding teaching to their identity, as well as their occupation. For some, this involved disappointment. For most, though, this transition was something to be embraced.

Becoming an instrumental music teacher depended on making a choice to teach. The choice depended on becoming a musician first. Their early development as musicians militated against their later decisions to teach. Their performance courses discouraged teaching. However, for our interviewees, their later choice to teach was a positive one.

Teachers should be supported in their journey to teaching. Preparation as a music teacher requires development both as a musician and as a teacher. This support includes early positioning of teaching as an acceptable choice for young musicians, at school, in community groups, and during tertiary study. Development as a competent musician is important for future careers as teachers. Appropriate development as teachers is also necessary. Teachers who feel inadequately prepared as for teaching are likely to be ineffective teachers.

Teachers in this study described their jobs as the best in the world. Making the journey smoother will produce better, happier and more effective teachers.

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Partnerships Broadening Access to and Engagement in Music Education in Non-metropolitan Australia

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Abstract:

Approximately twenty-five percent of Australia's school-aged students are enrolled in schools outside of metropolitan areas, and this significant proportion of young Australians generally have limited access to and engagement with music education. Relying on ethnographic data collected between 2016 and 2019, and framed by the notion of place-based thinking, this paper proposes that in the state of New South Wales, Australia, the network of regional conservatoriums are in a unique position to address issues of equity, provision and status of music education in regional, rural and remote areas through their strong and supportive partnerships with schools and teachers.

Three cases nested within a larger case study highlight specific programs currently operating within or facilitated by the regional conservatoriums. These include the provision of curricular and extra-curricular music in RRR schools by a music specialist teacher employed by a regional conservatorium; the facilitation of professional development for generalist teachers via the National Music Mentoring Program; and the hosting of pre-service teachers for rural practicums by regional conservatoriums.

Study findings indicated that each of the implemented programs resulted in increased access and engagement for students in regional, rural and remote schools, confirming the potential of community and industry partnerships to support the delivery of music education in regional, rural and remote education settings.

A National Review of School Music Education (NRSME) conducted in Australia in 2005 found that “while there are examples of excellent music education in schools, many Australian students miss out on effective music education because of the lack of equity of access; lack of quality of provision; and, the poor status of music in many schools” (Pascoe et al, 2005, p.v). Despite the breadth and depth of the report, little action or improvement has been made in response to its findings (Jeanneret, 2013). The issues noted above are often exacerbated in schools located within Australia’s regional, rural and remote (RRR) areas, where there is usually lower socio-economic status (SES); where students attain lower educational outcomes; and where the recruitment, retention and development of high quality teachers and school leaders is challenging (NSW Department of Education and Communities, 2013).

This paper proposes that in the state of New South Wales, Australia, regional conservatoriums are in a unique position to address issues of equity, provision and status of music education in RRR areas through their strong and supportive partnerships with schools and teachers. Three case studies highlight specific programs currently operating within or facilitated by the regional conservatoriums that broaden access and increase engagement with music education in non-urban areas.

Context

Australia is the third least densely populated country in the world, with only 3.14 people per square kilometre (Population Australia, 2019). Thirty percent of Australians live outside of major cities, and over 4,200 non-metropolitan schools, with sizes ranging from 20 to 1200

students, provide education for RRR students (Australian Bureau of Statistics, 2013).

Categorisation of schools as regional, rural or remote is based upon population size and distance from cities or major regional centres (Jones, 2004). Corresponding areas are shown in Figure 1.

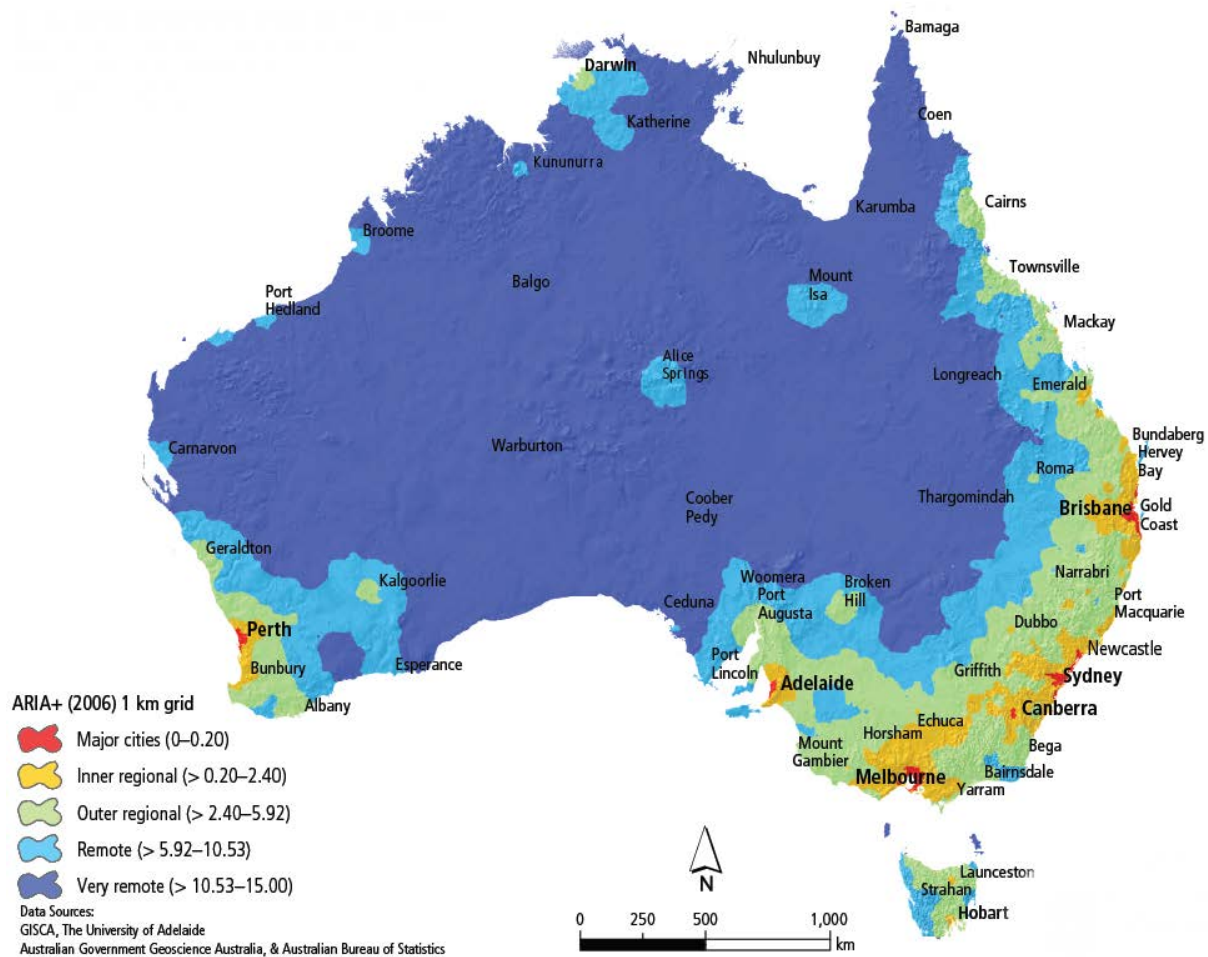


Figure 1: Accessibility Remoteness Index Australia

In the state of New South Wales (NSW), 25 percent of students attend schools in regional, rural and remote areas, reflecting similar distribution to broader Australian statistics.

Over 25,000 of these students receive some music education through NSW's regional conservatorium network.

The Association of New South Wales Regional Conservatoriums (ANSWRC) is the peak body for 17 community-owned and operated conservatoriums, scattered across the state of NSW. Each conservatorium operates autonomously and is usually the principal provider of music education and performance in its respective region. The 17 conservatoriums work within an agreement with the NSW Department of Education whereby they receive partial funding, and increasingly work as third-party providers of school-based music education. Most commonly this is through curriculum support in the alignment of instrument, vocal and ensemble tuition, but can include the provision of classroom music itself (Sattler, 2016). As a network of music education hubs, this is the only model currently operating in Australia. Klopper (2009) highlighted the fundamental aim of regional conservatoriums as: "attempting to provide equity for students in remote areas having the same access to music education opportunities, as do their city counterparts" (p. 36).

Literature Review

Australian educators are challenged to provide high quality education in RRR communities, where it is difficult to attract and retain qualified teachers; where there are less positive attitudes to schooling; where access to education services is limited; where there may be disconnect with the curriculum; and where achievement is notably lower. These issues are considered to contribute to student disadvantage and lower attainment levels for RRR students (Lamb et al., 2015).

Findings from several studies indicate that partnerships between RRR schools and external bodies can impact positively on students' social capital, particularly when building on a sense of place (Bauch, 2001; Kilpatrick, Johns & Mulford, 2002; Watson et al., 2017), and can "provide a strong basis for improving rural student outcomes and contribute to community strengthening" (Department of Education and Early Childhood Development, 2010, p. 9). The Melbourne Declaration on Educational Goals for Young Australians (Barr et al., 2008) contains an expectation that social partnerships be forged among schools and with groups external to their school. The National Review of School Music Education (Pascoe et al, 2005) advocates support for teachers' work through partnerships with music organisations and industry. Anderson and White (2011) note that knowledge about the scale, nature and impact of such partnerships is limited by lack of research.

Negative perceptions associated with teaching in RRR schools include perceived isolation; lack of human and physical resources; working with students from different cultural, SES and language backgrounds; multi-age and multi-grade classrooms; and limited access to ICT (Jenkins, Reitano & Taylor, 2011; Sharplin, 2010). While maintaining a distance between personal and professional lives in RRR communities is sometimes viewed as a concern (Miller, Graham & Paterson, 2006), belonging to these communities is often perceived positively. Hudson and Hudson (2008) recommend that preservice teacher education addresses teaching in rural contexts, including providing opportunities for practicum placements. Successful rural practicum placements require positive collaboration between teacher educators, rural education leaders, and teaching staff to ensure that pre-service teachers are well-prepared for working in rural schools (Kline, White & Locke, 2013). Rural professional experience is considered critical in building confidence to work in regional settings, as well as in increasing positive attitudes

towards appointments in these locations (Boylan, 2004; Hudson & Hudson, 2008). Several authors advocate a focus on place-based teacher education, so that pre-service teachers might experience the place held by teachers in rural communities and their potential impact on rural sustainability (Dubel & Sobel, 2014; White et al., 2011).

Music education in RRR areas is often influenced by geographical and financial factors that may limit access to lessons and resources (Yang & Fetsch, 2007). Music educators in RRR areas can be required to “wear many hats” (Bates, 2011, p.92), serving multiple roles within school and greater communities. Bates also claims that music educators may feel professionally isolated due to the distance from other higher educational institutions, other musicians and teachers and performing opportunities. However, rural music teachers may develop a strong sense of belonging within their communities—a sense of place (Corbett, 2009) - that might sustain them in the face of challenges and professional isolation.

Methodology

This case study is qualitative in nature, and draws on ethnographic data collected through observation, field notes, semi-structured interviews and reflective journals between 2016 and 2019. The primary research question addressed through the study was:

In what ways do the programs offered by regional conservatoriums broaden access to and engagement with music education in RRR schools?

In order to answer this question, three separate programs are described and analysed. Program One is the provision of curricular and extra-curricular music in RRR schools by a music specialist teacher employed by a regional conservatorium. The second program is the facilitation

of professional development for generalist teachers via the National Music Mentoring Program by regional conservatoriums. The third program is the hosting of pre-service teachers for rural practicums by regional conservatoriums.

Purposive sampling was used to invite participation by music specialists employed by regional conservatoriums, pre-service teachers and in-service generalist teachers. The number and type of participants within each program are shown in Figure 2.

Participants	Program 1	Program 2	Program 3
Regional conservatorium staff (music specialists)	3	2	2
Generalist teachers	1	5	
Pre-service teachers	1		5

Figure 2: Study participants.

The study is framed by the notion of “place-based thinking”, which promotes the identification and mobilisation of endogenous potential, and recognises the roles of regional institutions in these processes. In emphasising opportunity rather than disadvantage and a collective governance approach, place-based thinking may also aid in promoting equality and growth and reducing locational polarisation (Tomaney, 2010). These notions parallel the aims of the current study.

Findings

Program One: Provision of curricular and extra-curricular music

Schools located in RRR areas increasingly utilise partnerships with regional conservatoriums for support in delivering classroom music to meet curricular requirements, particularly when the school is small with limited staff resources (Sattler, 2016). Several regional conservatoriums employ qualified music teachers to provide regular classroom lessons in RRR schools.

Semi-structured interviews conducted across two days in July, 2019, inform this section of the paper which describes the work of one such teacher. Carla (pseudonym) graduated with a degree in Music Education in 2008. Having spent a year teaching in London, Carla returned to live in regional NSW with her parents while she sought employment.

I thought I would just do some receptionist work, or work in retail or something, but just by chance a temporary position came up to teach music in two small country schools where the music teacher had an extended illness.

This led to Carla's employment at a regional conservatorium, where she eventually taught music in eight RRR schools each week, as well as tutoring piano students and running ensembles at the conservatorium. Carla described her work in RRR schools as

a combination of classroom stuff, usually with either K-2 or 3-6, but sometimes all of the kids in together from K-6 if it's a really small school, and individual tuition for those who want to start off on an instrument, because it's often too far for them to go into town after school.

A pianist, Carla has taught a range of instruments at beginner level in RRR schools, "just to give them a taste, to see if they like it. Once I had to teach trumpet, and I didn't know how, so I was getting lessons at the con and then heading off to teach it".

Carla spoke warmly of her teaching in the small RRR schools where she was often the only visitor from week to week.

In a small school, you learn all the kids' names and then you're their teacher and you get to know them really well. You can be the only regular visit to the school, week after week. And even when everything else changes, I'm still there for music.... Even if their principal changes, or their teacher changes, I'm still there.

While Carla noted several challenges, including travelling long distances and teaching multi-grade classes, she also highlighted positive aspects.

The travel is tiring but it's also time to yourself and a good time to switch mindset from one school to another... In terms of programming ... you are forced into teaching multiple strands and age groups at the same time...it's good discipline to know every kid well enough to provide what's most basic for one, but still push the older kids. It's made me a better teacher.

Carla described her work as being important in ensuring that students living in RRR areas have access to music education and believed that the regularity of classes facilitated engagement.

One-off music activities, like concerts, are always great, but the real learning happens in the classroom every week, when I can build on what they know, and teach them in ways that I know work in those places, and I can make it relevant for them. If I didn't do it, there would be no music at all in these schools.

Carla also viewed the partnership between the schools and the regional conservatorium as essential in providing opportunities for musically talented students or those who wished to pursue study on an instrument. She stated, "because the cons use video-conferencing, we can

access great teachers, or experts when necessary, to make sure that these country kids don't miss out."

Program Two: Mentoring of generalist teachers

The National Music Teacher Mentoring Program was designed and implemented by Richard Gill, one of Australia's foremost music educators and advocates. The program reiterates a key finding of the National Review of School Music Education (Pascoe et al, 2005), that professional development for generalist teachers is urgently needed. The program aims to improve the access to, and quality of, music education in Australian primary school classrooms, by "reigniting the capacity and passion for primary school teachers to deliver music programs" (Devery, 2019, p. 10). Grounded in vocal-based training with a strong focus on musical literacy and creativity, the program pairs experienced music educators with generalist classroom teachers to improve their skills and confidence in teaching music, thereby improving students' musicality and wellbeing, and enhancing engagement (AYO, 2019).

Three regional conservatoriums facilitate the program, which progresses through lessons modelled by the mentor, to lessons team taught by mentor and mentee, and finally to lessons taught by the mentee and observed by the mentor. The process is framed by collaborative planning and reflection.

Observation and interview data collected across two school terms in 2019 revealed benefits for the generalist teacher and his/her students. Benefits for the students included access to music content and experiences delivered by a specialist music teacher, and engagement with music learning. Children were observed continuing the music activities in the playground after

the class and overheard making comments such as “that was so much fun. I love when Mr H is here”.

Although the participating teachers embarked upon the program “with some trepidation” (teacher 1), involvement in the program resulted in growing confidence. Teacher 2 remarked that “watching (music specialist) teach made me realise I can use the same teaching strategies as I do for other things, but just use music content” and Teacher 3 stated “it felt great to be teaching music alongside (music specialist) and to see my class getting to learn music”.

The breadth and depth of professional development for the generalist teachers was remarked upon by the teachers themselves and by their school principals, one of whom noted that having a music specialist on site was “such a luxury – I wish we could have it all the time.” At the conclusion of the ten-week program, participating teachers shared planned music programs for the following term, indicating a willingness to continue to teach classroom music independently.

Rural Practicums

Rural practicums are facilitated through three-way partnerships between Sydney Conservatorium of Music (SCM), a regional conservatorium and an RRR school. The practicums are enabled by the Richard Pulley Outreach and Regional Engagement Program, which “seeks to redress the imbalance in music resources in rural and more remote areas of New South Wales” (University of Sydney, 2019). Implemented as a means of bridging the gap between city and regional conservatoriums by having SCM students working on short projects or performing in RRR schools, the program has extended to support music education students who wish to undertake non-metropolitan practicum placements.

Informed by interviews with five pre-service teachers, and two regional conservatorium staff, this section highlights the reflections of pre-service teachers following their RRR practicums. Some of the SCM students were surprised at the welcome they received in RRR schools where live instrumental performances on orchestral instruments were rare:

When I played my cello, the students treated me like a rock-star, asking for autographs and asking more and more questions about the cello. . . They were all so excited and engaged in what I was playing. (Student 2)

Often having been schooled in well-resourced, urban, independent schools themselves, the pre-service teachers were surprised that not all students had access to musical instruments, resources or learning opportunities. For example, Student 4 stated:

I gained a much deeper appreciation for the work that musical educators in regional areas do. Seeing what they do day in, day out was a big surprise to me, and to watch how hard they worked with as little as they had was quite inspiring. Noticing this made me realise how important the job they do is in teaching music.

The students all spoke of the sense of community they experienced as part of the program, with Student 3 commenting:

I developed a greater understanding of how valuable music can be to community well-being, highlighted in regional areas by the smaller, closer nature of community, and how essential regional conservatories can be in facilitating this.

Student 5 spoke warmly of the experience of being welcomed into the local music community: “It’s not just that you are there for a job. In the country, you become part of the

town, not just a teacher at the school. And they are very grateful for what you can bring”.

Student 5 was re-interviewed two years after his RRR practicum experience. At this point in time, he was employed within an urban, independent school, but had returned to the town wherein his practicum had taken place for a weekend visit.

I came to see some of the students I taught two years ago perform in a musical. It reminded me that you're not just the music teacher in a town like this, you are part of the community as a whole. And the con and the theatrical society play really important roles in music learning. Even though it's a bit isolated, they do amazing music.

For some students, this RRR experience provoked or confirmed a desire to teach in regional areas. Student 1 remarked “it made me realise that there is a huge market for educators in these areas, and that what they do is extremely valuable and necessary, so in the future I may also consider taking a job here.”

A corresponding statement made by the Director of a regional conservatorium attested to the reciprocal benefits of hosting pre-services teachers in creating and growing understandings about the nature of music education and experiences in regional areas.

It provides. . . opportunities for the student to see that there are career opportunities and career possibilities in rural areas, so that information and perspectives on the environment as much as possible is beneficial and genuinely reciprocal.

Conclusion

In the words of a pre-service teacher study participant, “bringing music education to regional areas is crucial, but also incredibly difficult as it requires massive investment of time and resources” (Student 2). The potential for partnerships with music organisations and industry

to enable this important work was proposed in findings from the National Review of School Music Education (Pascoe et al, 2005). In describing three programs facilitated by NSW regional conservatoriums, this paper has outlined ways that such partnerships are being realised, thereby improving access and engagement for RRR students.

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Student Perceptions of Competency Development in a Project-Based Music Classroom

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Abstract:

Project-based learning is gaining popularity in the 21st-century classroom due to its ability to develop highly sort after 21st-century competencies. While many music teachers do incorporate projects into their classes, there is little literature that provides accounts of projects that include the “defining characteristics of project-based learning” (Tobias et al. 2015, 40). This paper draws on data from an 8-week long case study to explore students’ perceptions of their 21st century-competency development following their participation in a project-based music course. A framework for grouping and assessing 21st-century competencies is provided, along with a detailed description, and examples, of the various stages of the project. Self-assessment, which played an important role in competency development in this study, is also discussed. In the students’ eyes, this project-based endeavor allowed them to develop numerous 21st-century competencies while learning about musical instruments. This paper aims to provide music teachers with a framework for incorporating project-based learning into their own classrooms.

Keywords: Project-Based Learning, 21st-Century Competencies, Music Education, Classroom-Based Research, Pedagogy.

Project-Based Learning

Project-based learning is a teaching method that is gaining popularity in 21st-century classrooms. Although John Dewey advocated for “learning by doing” in the early 1900s, project-based learning’s ability to develop highly sort-after 21st Century competencies such as critical thinking, collaboration, communication, negotiation, reasoning, planning, synthesis, and resilience has increased its popularity over the last two decades (Boss 2011, Barron & Darling-Hammond 2008, Bell 2010, Vega 2012). Bell (2010) comments that “by implementing PBL, we are preparing our students to meet the twenty-first century with preparedness and a repertoire of skills they can use successfully” (p. 43).

In Project-Based Learning, students, with guidance from their teachers, generate a driving question around a topic they are interested in. This forms the basis of an inquiry. Students use various media to research their topic and create a project that demonstrates their findings. The project is presented to an audience of classmates, parents and other members of the community for questions and feedback (Larmer and Mergendoller 2012, Vega 2012, Krajcik and Blumenfeld 2006, Bell 2010).

Project-based learning can be incorporated into any subject, but lends itself to interdisciplinary work (Boss 2011, Pinto 2019, Hynek 2017, Bell 2010, my.pblworks.org). Tobias, et al. (2015) comment that although a large number of articles about music projects have been published over the last century, “only a handful of articles that provide historical and/or theoretical frameworks used to design projects that include th defining characteristics of project-based learning” (p. 40) are available. Campbell (1995) suggests that “Doing a project in the music classroom is an effective instructional method that stimulates student learning and

energizes teaching and teachers” (p. 38). This paper aims to contribute to the literature on project-based learning in the music classroom with specific reference to students’ perceptions of their 21st Century competency development following their participation in a project-based music course.

21st-Century Competencies

The notion of ‘competent’ has a very different meanings in the educational sphere from the one it has in most music performance cultures, where it means simply ‘adequate’. The OECD’s DeSeCo Executive Summary states that “a competency is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context” (2005, 4). Numerous 21st Century competency frameworks have been published, each offering different insights into the subject (DeSeCo Executive Summary 2005, www.P21.org, Pellegrino and Hilton 2012, Finegold and Notabartolo 2010, Tsacoumis and Willison 2010). In my classroom and, by extension my research, I use the five broad competency areas identified by Finegold & Notabartolo (2010) in an interdisciplinary literature review conducted on behalf of the Hewlett Foundation. I find that grouping the common competencies found in multiple 21st-century competency frameworks under these headings provide a comprehensive and nuanced framework that is still accessible to and user-friendly for middle school students (Figure 1).

ANALYTICAL SKILLS	INTERPERSONAL SKILLS	ABILITY TO EXECUTE	CAPACITY FOR CHANGE	INFORMATION PROCESSING
Critical Thinking Problem Solving Decision Making Research & Inquiry Analysis Reasoning & Argumentation Interpretation	Communication Collaboration Empathy Negotiation Self-Presentation	Self-Regulation Responsibility Perseverance Productivity Initiative Grit Self-Direction	Curiosity Metacognition Adaptability Innovation Creativity Flexibility	ICT Operations & Concepts Digital Citizenship Information Literacy Media Literacy

Figure 1. 21st Century competency framework.



These competencies were made overt to the students throughout their music course. They were displayed in the classroom (Figure 2) and often referred to when discussing expectations and work strategies.



Figure 2. Bulletin board in music classroom displaying 21st Century competencies and definitions.

Musical Knowledge and Content

The South African Department of Basic Education's Curriculum and Assessment Policy Statement (CAPS) for Senior Phase Creative Arts states that students should be able to identify different musical instruments and understand how they produce sound. The CAPS document also suggests that self-made instruments be used in the absence of other musical resources (2011, 13-14). While this study was conducted in a well-resourced school that did offer students access to various orchestral and band instruments, the suggestion of self-made instruments provided an interesting stimulus for a project-based investigation.

Methodology

In order to collect data for this study, I conducted classroom-based research which took the form of a case study. I acted as both teacher and researcher and conducted close observations of each lesson (which were filmed) as well as focus groups. As this paper will focus on the students' perceptions of their competency development, most of the data in this paper will be drawn from the focus groups. Each student is referred to by an alias in this paper in order to protect their anonymity.

The study participants were 23 Grade 7 students who were 12 or 13 years old. These students had elected to take this music course as part of their studies at an independent school based in Johannesburg, South Africa. Students had a variety of different musical backgrounds ranging from completely inexperienced on any musical instrument, to highly competent on more than one instrument. Each student was given the opportunity to learn to play an instrument during the year-long Grade 7 Music Course, but at the time of this study, several students had only just begun instrumental tuition.

Students were divided into groups of three or four students of mixed musical abilities. Each group contained at least one student who had more than three years of instrumental tuition under their belt, as well as at least one student who had never had the opportunity to play a musical instrument before embarking on the course.

This project was originally allotted 12 55-minute sessions in the curriculum, but 15 sessions were eventually used to complete the project. The first session was used to provide students with some background on the topic.

Students were provided with several flashcards containing pictures of the instruments of the orchestra and asked to place these instruments into their families. After a discussion about the families of the orchestra, which most students were familiar with from their preparatory school class music training, students were taught about the Hornbostel Sachs Classification Method and asked to rearrange their flashcards into these groups. Following this activity, students were asked to think of as many additional instruments for each group as possible. Students were able to add popular musical instruments as well as traditional world music instruments to each of their categories. In the final introductory exercise, students were played video clips of various unusual instruments and asked to classify them. After observing and discussing the theremin and stylophone, students were able to arrive at the classification of “electrophone”.

During their second session, students were introduced to their project topic: Produce a Creative and Innovative Electrophone. After reading through the information page provided (Figure 3), students were introduced to the assessment criteria and asked to discuss and define these criteria, guided by a series of questions (Figure 4). Students seemed to thoroughly enjoy their involvement in defining their assessment criteria and engaged in heated debates about what each competency entailed and how it should be demonstrated in the project. After each group

had answered their questions, the class as a whole contributed to the assessment criteria (Figure 5) which were eventually converted into self-assessment rubrics (Figure 6).

Produce a Creative and Innovative

Electrophone

What is an electrophone?
An electrophone is a musical instrument that produces sound through the use of electrical current.

What makes something creative and innovative?
For something to be creative, it needs to stem from a new and original idea where ordinary things may be put together in new and exciting ways. This creative idea should then be realized to make an innovative object that can make a tangible and useful contribution.


What materials will be available to me in class?

- Wire
- Paint
- Glue
- Scissors
- Tape
- Tin Foil
- Recycled boxes etc.
- Makey Makey Board
- Crocodile clips
- Mac Laptop


What will I need to do to complete this project?

- Design a creative and innovative electrophone
- Have your design critiqued by your teacher and class
- Revise your design after receiving feedback
- Create a plan of action, which assigns different tasks to different group members
- Construct your instrument out of the available materials
- Program your sounds using Scratch
- Attach the Makey Makey board to your instrument and computer and troubleshoot any problems you may encounter
- Complete regular self-assessments
- Present your Makey Makey to your class mates and a panel of teachers

What is Scratch?
Scratch is a block-based visual programming language. With Scratch, you can program your own sounds. Scratch helps you to think creatively, reason systematically and work collaboratively.



What is a MAKEY MAKEY?
A Makey Makey is a circuit board that allows you to turn any object that conducts electricity into a key on a computer.



What skills will I develop by doing this project?
Analytical Skills, Interpersonal Skills, Ability to Execute, Information Processing Skills and Capacity for Change

What does it mean to be creative?	What does it mean to be a good communicator?
What does it mean to be a critical thinker?	What does it mean to self-regulate?
What does it mean to be productive?	What does it mean to be a good collaborator?
What does it mean to be empathetic?	What does it mean to be innovative?
What does it mean to be a problem solver?	What does it mean to be responsible?

Figure 3. Project information sheet & Figure 4. Assessment standards definitions.

the assigned task until I asked them to conduct a Google search to see if someone had not already come up with this idea. Here they found thousands of examples of electric xylophones that had already been created, and discovered that their idea was not that creative or innovative. Their second attempt at a creative and innovative design was a combination of two pre-existing instruments – a shaker and an electric guitar (Figure 7 – lower right corner). They planned to use an egg box: one side would be sealed off and contain rice, while the other side would house strings that would be connected to the Makey Makey. After discussions about the creativity of simply combining two instruments, and the practicality of shaking an instrument while trying to pluck specific strings, this design was also abandoned. The students finally settled on a much more unique design which took the form of two joystick mechanisms that allowed the musician to create soundscapes with natural and man-made sounds (Figure 8).

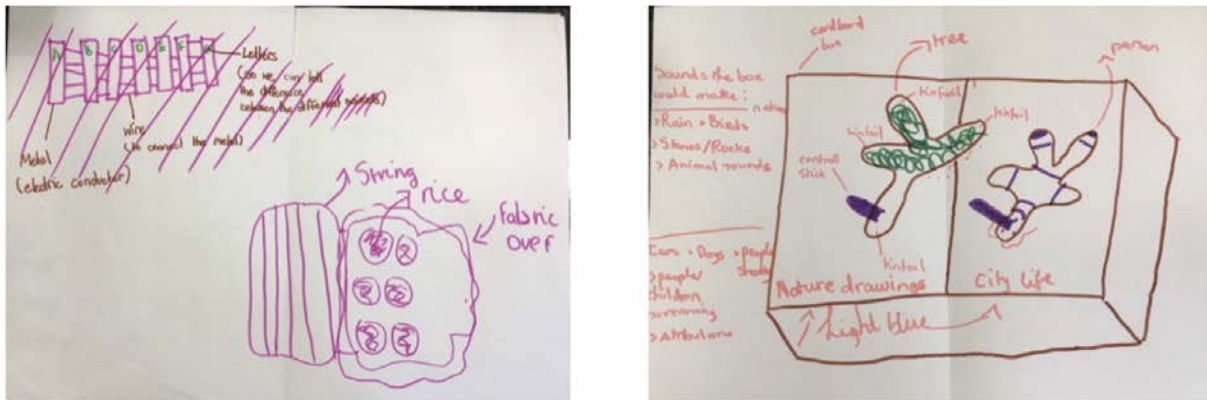


Figure 7. Initial instrument designs & Figure 8. Final instrument design

Once each group had settled on a design, they presented their ideas to the class. The other students in the class were asked to assess each group using the criteria that they had defined and ask questions and offer suggestions. Originally, just one session was allocated to this activity, but

the students were offering such rich and detailed feedback, and embarking in such deep critical thinking, that I allowed the presentation and feedback sessions to continue over three sessions. Students were given the opportunity to revise and incorporate the feedback they had received into their design in the following lesson. At this point they were also asked to make a list of additional materials and tools they may need.

Five lessons were allocated to constructing and decorating the instrument, recording and editing the sounds for the instrument, writing code to trigger the sounds, wiring the Makey Makey to the instrument and troubleshooting the problems they encountered. Once again, students were presented with self-assessment rubrics at the beginning of each lesson so that they had a clear idea of the expectations for the lesson.

Once the instruments were complete, students presented them to their peers over two lessons. The class was given the opportunity to ask questions, provide feedback and assess their peers. Students also completed another self-assessment and reflection on the whole project.



*Figure 9. Complete instrument - soundscape
& Figure 10. Complete instrument - the wearable electroflute*

Students were invited to participate in small focus groups once they had completed their project. Students were able to book slots with me in groups of 3 to 5 students, but were not

allowed to attend a focus group session with one of the students they had worked with on the project. I did this in order to allow students to share their unique experiences within their groups without another member of the group present.

Findings

Students were quick to recognize that this project had developed more than just their understanding of musical instruments. One student commented that “I think, this year in music, we were learning more than just music”. She went on to say that “for me, I learned how to collaborate with different people, ‘cause usually in class we get to choose our groups, but I like how you put us into groups so that we can collaborate with different people that we wouldn’t go to as our first choice” (Khumo, Term 1 Focus Group, 29 March 2019).

Many students felt that their interpersonal skills had improved through the process of this project. While students do work in groups in a number of subjects, they seemed to find value in working with preassigned groups, over an extended period of time, with clearly defined parameters of what constitutes ‘good interpersonal skills’ (that they had had a hand in outlining), and with consistent self-assessment and feedback. (Term 1 Focus Group, 29 March 2019; Term 2 Focus Group, 1 August 2019; Term 3 Focus Group, 24 October 2019). One student who had found it particularly difficult to interact with the students in his group at the beginning of the project noted that

at the beginning of the year, I couldn’t really work in groups. But then in music, basically every [lesson] we had to work in groups, and I’ve learnt to work better in groups. Like... in the beginning I didn’t really know what to do, and then I started getting used to

working in groups, now... I'm learning to basically be with different types of people

(Mike, Term 2 Focus Group, 1 August 2019).

Students also found the challenge of producing a creative and innovative instrument beneficial. Students do take a general PBL (project-based learning) class at school, but felt that these classes did not demand the same levels of creativity and innovation as their music project:

Thato: When we were making our instruments. We had to think of things ourselves. We couldn't make a different version or combine two versions together. We had to make it on our own.

Ben: And there's no just like, make a recorder or make a... It's make something brand new and you'll be marked on its originality.

Kevin: Yes, and even in like PBL, where you're supposed to be making things, what we're doing now is making something that is made. Like we're making a hammock and like, that's already a thing. So, this is like a chance to make something new.

Ben: I think like in PBL you're not graded on your project's originality. Like if you make a... um... a bird that flies upside down... or something... you won't get marked on that originality. You just get marked on, does it function, does it work. Right? (Term 3 Focus Group, 24 October 2019).

While it did take several revisions and many probing questions about the origin of ideas, each group did manage to produce a truly unique and original instrument. The students exhibited a wonderful sense of ownership and pride in their instruments, seemingly understanding the value of creating something entirely new.

The process of developing something unique and innovative demanded a development of the students' analytical skills. Students were required to think critically not only about their own instrument's design and functionality, but also analyze other groups' instruments and provide constructive feedback during the presentations that took place after the design phase and again after the construction phase.

The presentation... I found it very constructive because the whole class is giving you critical advice and saying like, this design won't work, but maybe what you could do is try this or this, and things like that (Ben, Term 1 Focus Group, 29 March 2019).

The students also demonstrated an improvement in their problem-solving skills, particularly in the coding and wiring of their instruments. A tiny error in a single line of code could render the entire instrument useless. In the earlier stages of the projects, students were quick to become frustrated and delete all of their code and begin again. It was encouraging to see the students engaging their analytical skills and working through problems rather than giving up on their work. The improvement in their ICT skills and concepts was most notable, with students going beyond the scope of what I, as the teacher, thought was even possible with the software and hardware we were using.

Students also noted an improvement in their ability to execute skills. Nthabiseng commented that:

I think that helped with, you know... also, trying to be kind of independent when you're working and not always relying on you [teacher] to give us the answers, or you [teacher] to like guide us on every single path we take (Term 1 Focus Group, 28 March 2019).

The freedom that is given within a project demands a certain level of responsibility, self-direction and self-regulation from the students, and even those students with behavioral and concentration issues noted an improvement in their ability to execute skills:

Jack: I think, like, I've learnt to focus a bit more, 'cause like I have ADD, which makes it hard to concentrate, but I think I'm like getting better at concentrating

Teacher: Great. And what is making you get better?

Jack: I'd say... when there's like... a bit of... or like quite a lot of pressure... on me. It's weird 'cause it seems like... if I'm given a hard task... I'll like... complete it better than like an easier thing, 'cause...like with an easier thing... like you'll say I can do it later... and then later... I figure out... like I don't have time. But if its something that's a lot harder... then I'll say... I absolutely, one hundred percent need to stay focused all the time and complete this as soon as possible

Teacher: Okay, so you're say that the pressure has been a good pressure?

Jack: yes, 'cause we learn to deal with problems better (Term 2 Focus Group, 1 August 2019).

While the students did enjoy the freedom that was afforded to them, some noted how different this type of teaching was to what they were accustomed to:

It's like, if there is an answer and it could be correct, then like, you get a mark. Other subjects, it's wrong, it's wrong (Kevin, Term 1 Focus Group, 28 March 2019).

Kevin went on to note the difficulty of this style of teaching and learning. The freedom to be creative does put a greater demand on the students:

I think, for me, for ability to execute, since music's like your own thing, technically. I don't do as well as if I'm like, told what to do. 'Cause if I'm told what to do, I can do it better than if I have to think of it myself and then try to execute it (Term 1 Focus Group, 28 March 2019).

At first, students' preoccupation with marks did seem to be a hindering factor in their competency development. The lack of a right or wrong answer seemed daunting to them, but as they began noting improvements on their self-assessment rubrics, and understood that their 'mark' would be based on process rather than product, they became less concerned with finding the 'right' way to build their instrument.

Conclusion

Through this project, students were able to develop 21st-century competencies from each of the 5 broad competency areas identified by Finegold and Notabartolo (2010). By making these competencies overt to the students and asking them to regularly assess their development of these skills through detailed self-assessment rubrics, students developed a vocabulary to talk about their skill acquisition and development. Students also noted that the competencies that they developed through the music project were transferable to other subjects:

Simpiwe: I used to battle to concentrate before. It's helped me to concentrate a lot better. In English I struggled to concentrate and was struggling to understand things, but after you taught us, like... self-regulation, I was like, I'm better now (Term 3 Focus Group, 24 October 2019).

Mike: In English I've got much better at communicating with people. And in Afrikaans dialogues, it's much easier to get my opinion across (Term 2 Focus Group, 1 August 2019).

Thato: With maths... I've been reading the questions more carefully. Getting less silly mistakes (Term 3 Focus Group, 24 October 2019).

In the students' eyes, this project-based endeavour allowed them to develop numerous 21st century competencies while learning about musical instruments. Not only was this project worthwhile in its outcomes, but also provided students with an enjoyable musical experience:

Well I think in music there's more of a fun aspect, it's like, let's go have fun making our lovely project. In music we just have so much fun designing and thinking of everything (Ben, Term 2 Focus Group, 1 August 2019).

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The Connection of the Verbal and Bodily Mind as an educational Challenge from Musical Learning

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Abstract:

This project draws on the already two decades of studies about formal and informal music education in different contexts (Folkestad, 1998, 2006; Green, 2002, 2008) to further understanding of the basis of musical learning. Cognitive psychology has traditionally focused on the analysis of scores, as external representations, and on the internal aspect of representations; where some researchers have highlighted audio, visual and proprioceptive issues (Corbalán, 2010; Ginsborg & Sloboda, 2007). Nowadays, we are aware that the body plays a crucial role in learning and in the elaboration of any kind of knowledge (Gritten & King, 2006; Keebler, Wiltshire, Smith, Fiore, & Bedwell, 2014). The objective is to explore how a group of musicians from different cultures of learning music describe teaching, learning and evaluating, and to compare these explanations with their musical practice and associated gestures. This report describes a multiple case study based on the naturalistic observation of learners playing their instruments. We observed private rehearsals by six young adult guitarists from different music cultures (classical, flamenco and jazz) who had different approaches to learning (traditional and constructivist). The learners have received an accompaniment during the entire learning process of a musical piece, being able to observe their practice and analyze their discourse in the interviews we did after each session (post-practice interviews). The analysis covers three essential components of every learning act: the results, processes and conditions

(Pozo, 2008), we have applied the System for Analysing the Practice of Instrumental Lessons (SAPIL) to the video practices and participant discourse for constant comparative analysis across all categories and participants. Popular cultures of learning, such as jazz and flamenco, are characterised by a greater use of orality in the transmission of knowledge and likely are more embodied than classical learners. However, the coherence between verbal and corporal discourse may depend more on the conceptions of learning than on the culture itself.

Keywords: embodied cognition, instrumental learning, informal education, cultures of learning, learning conceptions, practice.

Previous studies have shown that the body and emotions we feel during learning processes play a central role to integrate knowledge and in our subsequent memory. Gone are these pedagogical principles that postponed the learning of the expressive components of music to advanced stages of learning (Laukka, 2004; Tait, 1992; Woody, 2000). We can assume that music performance involves not only technical aspects but also bodily and expressive ones (Gabrielsson, 1999; Sloboda, 1996). Even if we already know that those aspects are important in the 21st Century, it is clear that they are not so easily taught in formal education.

Within the formal educational spheres, it has been observed that positive emotions are expressed verbally more frequently in constructive teaching and learning approaches (López-Íñiguez & Pozo, 2016). But not appearing verbally does not mean that they do not happen in a bodily way. However, in informal spheres of learning music, differences in lexicon have been established among three different cultures: jazz, flamenco and

classical music (Casas-Mas, Pozo & Scheuer, 2015). In this paper we are interested in analyzing how emotions and cognition are expressed both in the discursive content of the learners and in their bodily manifestations and how influence the type of musical learning practices that lead out.

Pérez Echeverría and Scheuer (2009) present an organizing map with four main kinds of external representations. First, they distinguish between displays over a temporary dimension or on a two-dimensional space. The temporal dimension can include from oral language; with a more structural definition, to bodily and gestural representations, with a less structural definition or a greater margin of ambiguity. The bidimensional representations can also have a more structural definition, in the case of notations with strict combination rules, as the written language or, on the contrary, notations less structured or based on analogical processes.

The other concept necessary to understand the perspective of this work is the culture, defined as a system of public representations with public meanings, based on Sperber (2005). In our case, cultures have been identified on an axis where at the poles we have located aspects related on the one hand with the oral transmission of knowledge and, on the other end, cultural environments where an explicit explanation of knowledge (written music) is used for transmission. In this sense, as representatives of the culture of learning of written tradition are the learners of the scope of the conservatory, while those who would represent the culture of learning of oral tradition would be musicians who learned flamenco in the informal sphere.

Moreover, we can place another learning culture halfway between the use of written representations and oral transmission. This is the culture of learning in jazz, where currently in Spain although musicians have a musical academic background, they also use the chart (as a musical outline) and also participate in non-formal learning sessions, for instance, the jam sessions. The three defined cultures form a continuum where each participant is closer to a culture depending on their previous learning experiences. From this framework, we propose to explore how a group of musicians from the different musical learning cultures describe their processes of learning, and to compare these explanations with their musical practice in order to analyse the coherence in between.

Method

Participants

The sample is set from a multiple cases study with 6 guitar students in a high level of practice (almost professional) from 3 cultures: classical, Flamenco and Jazz. By establishing this learning stage across participants we aimed to ensure a high level of enculturation in their learning community. Previous structured interviews and lexicometry analysis categorized the discourse of these students in a continuum from traditional to constructive approaches inside each culture of learning. Then, we selected the students situated in the extremes of each culture, in terms of the approach to learning, to find nuances and diversity and not fall into the unification of each culture.

Material and procedure

Hereafter, we proceed to observe their learning practices through the preparation of a musical piece, from the beginning to the previous days of performing it, agreeing an expert reliability of the intermediate level of difficulty of the pieces for all participants. The initial, intermediate and final practice sessions of all participants were video recorded. Pre interviews were conducted to know their previous goals and decisions, and throughout the process, post-practice interviews were conducted where we watched their videos with them, and clarified the doubts of their perceived intentions and emotions. The researcher stayed in all practice sessions in the rehearsal room, but informed the participants that she would be working on other things and did not interfere in any case during the session. This allowed more private singing and speech to emerge in the participants.

Analysis

We applied the System for Analysing the Practice of Instrumental Lessons (SAPIL) (Pozo et al., 2020) to the practices and the related discourse of the participant for constant comparative analysis across all categories. This meant to do a microanalysis of their Practices and Pre-Post Practice interviews. Learning sessions were analyzed through categorical analysis and triangulating with their own pre-post interviews and reflection on their practice, to explore differences and similarities inter-groups (music cultures).

The analysis covered three essential components of every learning act: the results, processes and conditions (Pozo, 2008). The results refer to what is intended to be learned,

whether they are conceptual, procedural or attitudinal content. The processes refer to what is mobilized within the learner to develop that learning; for example, their motives, their emotions, their attributions, their memory, their attention and their metacognition. Finally, the conditions refer to all those circumstances that surround and configure the learning situation, facilitating it or not.

Results

The main finding was the peculiarity of flamenco culture with a very traditional profile in the participants' discourse about teaching and learning, but coherence between discourse, gestures and procedures within their practices. Academic learners establish a gap between their words and their actions as we have detected inconsistencies in the discourse of jazz and classical participants. We express these results in more detail below.

Discourse analysis

During the interviews, flamenco learners kept the guitar in their hands at all times, and it was common for them to overlap musical discourse with the interviewer's questions or their own answers. It was possible to observe several moments where the verbal discourse is initiated, emphasized, or ended by guitar playing. The guitar was often played, without any purpose of exemplifying what they expressed verbally, it was simply a constant practice and parallel to the interview. In addition, some gestural rhythmic gestures were also integrated into verbal discourse, such as stomps.

At an intermediate point we could observe that during the interviews, jazz participants kept the guitar by their side, next to them and as soon as they commented on a specific musical element, they picked it up and exemplified playing what they told us.

What was most surprising to us is that the participants from classical learning culture had the guitar stored in their case next to their feet, but at no time did they even intend to take it out, not even to exemplify what they were telling us.

In short, we have seen the evolution from a completely fused verbal and musical discourse, in the case of flamenco culture participants; going through jazz participants who managed the musical discourse as support the verbal one; and ending with the classical participants who omitted the musical discourse and elaborated the verbal discourse in a manner. Next, we wanted to see if the content of the interviews and what was observed through their gestures had some kind of relationship with what was observed in their instrumental practice sessions.

Comparison between discourse content and practice

In relation to the comparison of verbal content with their actions in practice, we organize the presentation of results based on the similarities we have found in the participants due to the use of a more traditional or more constructive approach to learning. In this way, we found cross-cultural similarities that were in relation to the initial classification by the approach of learning expressed by the participants.

Traditional Learners

The main finding is that traditional learners established a gap between their words and their actions. They have deficiencies in planning and inconsistencies in applying what they have previously planned. A discrepancy existed between what they evaluate from themselves and what we could observe in their own practice-videos.

The jazz participant has planned to start practicing with a harmonic and melodic

analysis of the piece, but he finally started playing note by note. After some minutes of practicing he needed to take a break and he did what he originally planned. He did not think just before playing, but we founded that he thought some times in the middle of improvised sections, that broke his musical flow.

The classical participant insisted a lot on planning a visualization with closed eyes of his hands movements and fingering, in order to learn by heart before starting playing. Finally, he decided not to do his previous decision because of the fear for not succeeding with his practice. Not only on this occasion did fear of error appear as an inhibitor of their behavior. Flamenco participant expressed a discrepancy by evaluating his performance in a positive way, and he was totally convinced. Then, the researcher showed him his own recorded performance where he had some difficulties.

Constructive Learners

Constructive learners were characterized by use extra-linguistic tools as embodied building processes in a coherent practice, compared to the traditional learners of their own culture. They usually reflected on their own actions while practicing and they did not punish errors during the evaluation episodes. This also coincided with their samples of intrinsic motivation and searching attitude. The jazz participant used embodied breathing synchronized with his musical phrasing. He had a pattern of three repetitions when facing difficulties, understood as three phases: searching-supervising-evaluating the section before going on. He explained emotional flows in his practice, both positive and negative, without punishing it.

In the same way, classical participant crossed his legs involuntary when faced difficulties, but he reflected during practice and replaced his posture. Another example

was the times that he let his left hand rest as a prevention of physical tension. Like the jazz guitarist, he regularly used breaks during practicing. A similar strategy widely used was that of the constructive flamenco guitarist, who introduced several digressions, during practicing: when memory did not work faithfully, for instance, he introduced new different musical material that fit with what he had been playing. Other examples of introducing musical digressions were when solving hesitations of rhythm, in which he prevailed not to lose the beat, as strategy of intrinsic motivation, to encourage himself.

Discussion

From the incipient results presented here with a small sample of 6 case studies in which we observe that certain types of learning processes and strategies appear intrinsically linked to bodily issues, we propose a research approach that might analyze these phenomena in a bigger sample of population. In different domains to the musical one, researchers have found that the gesture is an embodied representation that facilitates integration between perception and action (see Agostinho et al, 2015; López-Manjón & Postigo, 2009; Macken & Ginns, 2014). In addition, in certain situations the gesture can reduce the cognitive load in processing (Ping and Goldin-Meadow, 2010).

Musical domain is exceptional to observe the gesture and the use of the body, just like the study on Private Singing have initially bring to light in self-regulation on instrumental learning (Casas-Mas, López-Íñiguez, Pozo, & Montero, 2018). Mental imagery in learning music could be essential (Gregg & Clark, 2007), but it might include other learning regulation strategies such as the body. Therefore, the key would be to pay more attention to the mediation of the body, not only to achieve mechanical results, but

fostering self-regulation scaffolding. The new paradigm peaks to an EEEE mind; embodied, enactive, embedded and extended (Pozo, 2017; Rowlands, 2010).

Nevertheless, besides self-regulation, the coherence between action and verbal discourse seems to point out to traditional and constructive approaches of learning. It is interesting that these first results bring out consistencies of practice and use of the body according to regulation. The conceptions of learning (traditional and constructive) are related to lower and higher degrees of autonomy and regulation of the learner respectively. The main differences for traditional and constructive approaches are explained in the table and configure learning processes and results, just like the role that learner assumes. The body eases the meaning-making process of learning music from early childhood (Nijs, & Bremmer, 2019), and that process is the result of the limits that the body imposes on it, as well as the body is configured through its use.

	TRADITIONAL APPROACH TO LEARNING	CONSTRUCTIVE APPROACH TO LEARNING
Learning Processes	<ul style="list-style-type: none"> -The teachers. -Repetitive-rehearsal. -Extrinsic motivation. -Modelling. 	<ul style="list-style-type: none"> -Collaborative assessment. -Reflection-on-action. -Intrinsic motivation. -Inner listening. -Attention management/ Focusing. -Memory with transfer
Learning Results	<ul style="list-style-type: none"> -Quantity of practice -Perfect exam/performance -Exact reproduction of the symbolical material of the score. 	<ul style="list-style-type: none"> -Quality of practice. -Inner listening to tune. -Learning how to practice/study. -Understanding of why we do things.
Student's Role	<ul style="list-style-type: none"> -Non autonomous. -Follows what and how to do it. -Doer. 	<ul style="list-style-type: none"> -Autonomous. -Reflects on how to do. -Thinker-Knower.

*Figure 1. Differences between traditional and constructive approaches of learning.
Adapted from Casas-Mas (2013).*

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Workshops

Real World Assessment of Student Music Compositions with Triangulated Open-Construct Rubrics

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Abstract:

Music educators who endeavor to teach composition face many challenges. Many do not self-identify as composers and have had very little preparation to ready them for work with students. Time, resources, performance demands, and the expectations of various stakeholders may hinder the best of intentions. Assessment, however, is perhaps the most daunting of tasks that educators wrestle with as they envision how they might best present composition study to their students. While teachers increasingly can access resources offering sample lessons and pedagogical models, clear guidelines for how compositions should be assessed are still quite difficult to find. Moreover, existing models too often have a “one-size-fits-all” set of criteria designed to evaluate how composers have used the elements of music and if originality or creativity is present. These criteria are falsely objective and misleading in that originality and creativity are not necessarily required for meaningful composition and musical elements can be used in any number of ways which are difficult to score on a scale ranging from “correct use” to “incorrect use”. What our profession needs is an assessment tool that draws upon the processes composers, auditors and audiences enact when they engage with compositions.

This session will introduce an innovative approach to assessing student compositional work modeled on processes enacted in the real world. The assessment methods which will be described are directly linked to pedagogies focused on the development of students’ compositional capacities as well as their understanding of connections between feelingful intention, musical expressivity, and artistic craftsmanship. The process of assessment will feature multiple assessors, open-construct rubrics, and the triangulation of data from student processes and finished products to provide insight into student learning. General guidelines will be offered for designing projects that allow all students to access experiences which foster artistic autonomy, the development of compositional capacities, musical ownership, and self- and peer-assessment skills.

Fun Music Theory Activities which Include Combining Music, Coding and Computer Science Unplugged

Judith Bell - Chisnallwood Intermediate School (New Zealand)

Abstract:

As STEM becomes more visible in some learning spaces, there is a risk that music becomes less visible. This workshop provides practical ways to address this. Computational thinking, which often includes a large element on programming, is appearing in international school curricula, sometimes under the title of “computing”, “computer science” or “digital technologies”. Although students might not automatically associate this subject with the creative arts, it introduces students to new tools that provide novel opportunities to explore other disciplines in a meaningful and dynamic way, and music is no exception. Here we give examples of how key ideas in music can be taught using computational thinking as a medium using elements from computational thinking that are accessible to music teachers yet exercise concepts that are central to the ideas appearing in computing curricula. Most of these have been used in the context of a “theory club”, a popular after-school session for students aged 11 to 13 years old, who learn music theory through games, conventional instruction, but also by writing computer programs and exploring related ideas in computational thinking. In this workshop we will experience our favourite games and learning activities that engage students with both music and computational thinking. Although students might not automatically associate computational thinking with the creative arts, it introduces students to new tools that provide novel opportunities to explore other disciplines in a meaningful and dynamic way, and music is no exception. In this workshop we will have hands on examples of how key ideas in music can be taught using computational thinking as a medium using elements from computational thinking that are accessible to music teachers yet exercise concepts that are central to the ideas appearing in computing curricula. Most of these have been used in the context of a “theory club”, a popular after-school session for students aged 11 to 13 years old, who learn music theory through games, conventional instruction, but also by writing computer programs and exploring related ideas in computational thinking. This includes using the kinaesthetic and social activity of a sorting network, where running through a structure chalked out in the playground gives them experience with music notation and aural skills. Computer programming includes using simple turtle-based systems to solve notation challenges, but also allows them to explore scales and arpeggios by writing programs that embody the rules around the intervals used in these musical structures. These activities have led to high engagement from students, not only giving them a different view of music theory, but also enabling them to explore ideas from the computing curriculum in the context of their passion for music.

Samba for Educators - A Workshop on Embodied Learning and Cultural Diversity in the Classroom

Pepe Luiz Barcellos - Georgia State University (USA)

Abstract:

The purpose of this workshop is to shed light into the growing 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. In order to successfully integrate body movement into teaching practices, participants will explore the movement, singing, drumming, and culture of Brazil through hands-on activities. By taking part in a different kind of music scenario, participants may develop their knowledge of the cultural aspects of music making. Through locomotor movement, participants will incorporate a new set of behaviors. The sequential movement instruction will naturally spiral throughout the session and lead participants towards the universe of samba culture. Participants may apply the pedagogy introduced in the workshop into their own teaching practices, in any genre or style. It will strengthen their rhythm skills as well as their pupils', making way for students' self-expression, and eventually realizing that "the study of the 'other' taught us something about ourselves" (Nettl, 2005, p. 189). Samba for Beginners use the body as a connecting bridge to Brazilian culture. Among all the references related to kinesthetic involvement in music education, there is a relevant contribution on informal learning in the context of the samba schools in Rio de Janeiro, where most of the conductors have no formal musical training and the percussionists' learning process is built orally (Prass, 2004).

On the last 10-15 minutes of the workshop, participants will use traditional Brazilian instruments: surdos, tamborims and shakers to experience a moment of true Brazilian batucada. The presenter will use a wireless microphone and an acoustic guitar to direct and engage the participants, using his own body as a source for sound, movement and singing, encouraging participants to take chances and express themselves. The combination of body movement instruction and multicultural study supplies for a known absence (Schippers, 1996) of multicultural teaching methods in general music classrooms. In addition, by sharing multicultural music teaching practices we may manage to break loose from meaningless prejudiced constraints, such as the label "world music," and eventually just call all music as music. (Schippers, 1996) With Samba for Beginners, the presenter intends to get participants and make them move to an action, fun-based multicultural workshop. As a result, participants may broaden their views and perception of other cultures, and develop a deeper understanding of their own culture.

Posters

Effects of Group Learning in Elementary School: Expression in Singing at Choral Activity

Yoko Ogawa - Okayama University (Japan)

Yuko Odahara - Hyogo University of Teacher Education (Japan)

Abstract:

While it is known that expressive performance is more preferred to mechanical performance, very little is known about the students' consciousness for expression. The purpose of this study was to examine the effect of group learning on 6th-grade elementary school students and university students for choral singing in Japan. Two research questions informed this study: (1) How do students respond to choral lessons? And (2), How do we cultivate the students' expression in choral music at school?

The elementary school subjects were comprised of 28 males and 30 females from 2 different schools, between the ages of 11 to 12 years (6th grades). The university subjects were from Okayama-University comprising of 10 males and 18 females between the ages of 19 to 22 years, 15 of which were music-majors. All participants in elementary school had 1 or 2 music lessons per week, with some female students having private music lessons. Meanwhile, university students had 1 choral lesson and 1 instrumental lesson per week, with some music-major students and a few male students having private lessons. The choral lessons were conducted between September 2016 to July 2017 and 4 choral lessons were induced. The data was gathered through a choral questionnaire (6 items, 5-point Likert-type scales), semi-structured interviews (10 questions) and video observation. Six items and 10 questions regarding expression, accuracy, and confidence were asked.

The data of the choral questionnaire was analyzed using SPSS Standard Version 22.0, and one factor analysis of variance (ANOVA) was conducted. The results indicated that the elementary school students' scores increased through all choral lessons ($p < .001$). Notably, they got their highest expression score during the final lesson. Statistical analysis suggested the importance of the questionnaire in which students reflect and evaluate themselves. On the other hand, no significant differences were found during choral lesson period for university students. They kept higher scores on all items throughout the 4 lessons regardless of their major. There was a big difference between responses for elementary school students and university students, in other words.

Furthermore, results of the interviews indicated that significant differences existed regarding the expressive performance between elementary school students and university students. Many of the elementary school students mentioned about musical sign, whereas university music major students explained consonance, harmony and artistic skill. Especially,

some music major students performed some notes during explanation for expressive performance. These findings were discussed in terms of the choral teaching strategy.

Keywords: expressive performance, choral activity, choral questionnaire, group learning, elementary school

Passionate, resilient and committed: a case study of an Australian early-career secondary school music teacher.

Jennifer Robinson - University of Sydney/Sydney Conservatorium (Australia)

Abstract:

Early-career secondary school music teachers have to navigate many challenges as they settle into the profession. These challenges include consolidating their knowledge of subject content, gaining classroom confidence and honing skills in classroom management. In addition, their sense of belonging can be enhanced by working at collegial relationships within their faculty, across the school and feeling a part of the wider school community. These factors can elicit a 'make or break' response for continuing in the profession.

This paper reports on a case study of an Australian early-career secondary school music teacher, in her fifth year of the profession. The case study, as a part of a larger qualitative study, allows insight into her working life and enables the researcher to understand factors that impact daily practice. Themes explored in the study include motivation, perception of value and the difficulties of securing permanent employment. The music teacher presented a positive approach to her work through her development of resilience and shared her future goals and dreams.

This research offers suggestions on how schools and professional bodies can best support early-career secondary school music teachers to enable them to become resilient, confident and valued practitioners for the future.

An Investigation of Parents' and Children's Perceptions of Applying "Orff-Schulwerk" Approaches to Children's Private Piano Lessons

Wendy Christie - Christchurch School of Music (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 has 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.

Keywords: Orff-Schulwerk, Parents, Perceptions, Children, Piano

Issues on Equity in Music Assessment at Higher Education

Rebecca Kan - NAFA Singapore (Singapore)

Abstract:

This study explores the basic nature of assessment in music education through the lens of educational equity. The purpose of this study is to highlight some tensions that exist in fair assessment practices of performance exams as these questions are considered:

1. What knowledge is assessed and equated with achievement?
2. In what ways has the tertiary institution made the content and mode of assessment appropriate for different groups and individuals?
3. How do we modify the forms of assessments to embrace cultural responsiveness?

I begin by approaching three perspectives of equity. The first notion, which foregrounds achievement of equal opportunities, relates equity to assessments as:

“practice and interpretation of results [that] are fair and just for all groups. Our focus ... considers, therefore, not only the practices of assessment, but also the definition of achievement, whilst at the same time recognising that other factors, e.g. pupil motivation and esteem, teacher behaviour and expectation also come into play in determining achievement.” (Gipps, 1995, p. 273)

Gipps (1995) continues with a second definition of equity for equality of access:

“This means that all courses, subjects studied, examinations, etc. are actually equally available to all groups and are presented in such a way that all groups feel able to participate fully.” (Gipps, 1995, p. 280)

The third perspective explores the cultural integrity that speaks to various forms of equity:

“racism, poverty and underperformance; positive recognition of Indigenous culture; culturally inclusive and supportive teaching; alternative schooling models that take a more ‘holistic’ view to helping Indigenous students overcome barriers that impede their educational success.” (Keddie, 2011, p. 1004)

The root of equity for cultural pluralism lies in the concept of cultural inclusivity, which Fraser (2007) explains in three dimensions (Klenowski, 2015, p. 82):

1. Redistribution: how much access and accessibility do we presently have to a socially just education?
2. Recognition: what do students recognise as unfair playing fields in schools, and how do teachers play a part in helping students overcome the ‘identity’ divide?

3. Representation: how can policy makers help in judicious decision-making processes with stakeholders?

In the study, I present issues on equitable assessment through the epistemic notions of injustice vs integrity, authority vs autonomy, dominance vs democratization, hegemony vs heterogeneity. Collectively, these tensions lend clarity to what needs to be done for improvement of assessment practices and learning, to maintain fairness, equity and impartiality in the face of diversity.

Keywords: Music Assessment, Performance, Conservatoire, Higher Education, Equity

“I think everybody is just left to their own devices.”

Sue Lane - University of Technology Sydney (Australia)

Abstract:

This research contributes to the investigation of the place of Arts education in Australian primary schools, considering the perspectives of educators in public primary schools across three different regional areas. A mixed method approach, including descriptive quantitative and qualitative data from questionnaires and follow-up interviews, was undertaken, with educators discussing their implementation of each of the Arts education areas, Music, Dance, Drama, Visual Arts and Media Arts, in their teaching spaces. Participants reflected on their valuing of each Arts area in the primary school and their confidence to teach in each area. Although participants indicated their appreciation of Arts education, many described their lack of confidence and a high level of uncertainty in the Arts education space, particularly in the teaching of Music. In busy classrooms, priority and time was allocated to the teaching of Literacy and Numeracy, leading to considerable neglect of Arts education implementation in several teaching spaces. The inadequacy of pre-service training offerings and the need for ongoing professional development and support within schools and communities, were particularly emphasised. The value of understanding the particular context for research participants was seen as paramount in the research design and all aspects of data collection, analysis and interpretation. Spatial themes emerged within the data, with participants reflecting on their own personal space to teach the Arts, and the challenges faced in different teaching contexts, where priority and appropriate spaces and resources for Arts learning experiences were considered to be limited. Further interpretation and analysis, through a spatial lens, was inspired by the work of Michel Foucault. The problematisation of participant concerns regarding their training concerns, reflecting on the apparent network of power relations in different contexts, and examples of navigation of these challenges, led to the consideration of emerging patterns akin to the turning of the spatial lens within a kaleidoscope. The complex interplay of contextual influences interpreted within this research, and in particular participants' observations regarding their training and professional development needs in the Arts, are considered in this paper, through micro, meso and macro lenses. This supports understanding of challenges and strategies for broadening access to and engagement with Music and other Arts education areas in different teaching spaces.

Remixing Music Technology Learning for High School Teachers. How Much Time Do They Actually Need?

**Martin Emo - Te Herenga Waka-Victoria University of Wellington
(New Zealand)**

Abstract:

Ableton Live is the most widely used Digital Audio Workstation (DAW) software worldwide. Whilst sharing many attributes with other DAWs, it is unique in its approach to creating music. The emergence of students as Digital Musicians, for whom a computer and DAW is their primary instrument for composing and performing, generates considerable challenges for high school music teachers who may not have the skills and knowledge to meet these students' needs. How long it takes for teachers to upskill in Ableton Live or other DAWs is currently unknown. Additionally, some current music education programs in schools do not value Digital Musicians or seem them as authentic or real musicians. This echoes the worldwide issue of the disconnect between classroom music pedagogy and how music is being created outside of the classroom. This paper presents two in-depth findings from new empirical research in New Zealand of a 20-week Professional Learning Development (PLD) that investigated: "What are the factors that enable and/or inhibit the high school music teachers in learning new music technology in a blended learning environment?" It sought to support the professional learning of experienced high school music teachers who wished to cater to the Digital Musicians in their classroom but did not have a background to do so. A review of professional learning literature informed the Blended Learning Design (BLD) approach of the study for five teachers geographically spread throughout New Zealand. The analysis used a six-phase inductive approach for interpretive analysis of the themes. In this paper, the major findings of time and video are discussed. The implication for future PLD, is that increasing the time allocated to learn Ableton Live could increase its' effectiveness. Additionally, preparing teachers to use videos prior to the PLD commencing is also advisable. This paper will conclude with future suggestions for high school music teachers and those involved in pre/post training of Music teachers.

Reflections from Learning Through and From Aboriginal and Torres Strait Islander Music.

**Thomas Fienberg - Evans High School & Sydney Conservatorium of Music
(Australia)**

Abstract:

Inspired by a desire to explore ways in which non-Indigenous Australians can meaningfully connect with Aboriginal and Torres Strait Islander peoples, this poster reflects on the presenter's doctoral studies and the role educators can have in making space for Aboriginal and Torres Strait Islander peoples to directly contribute towards the creation of mutually rewarding teaching and learning experiences. It specifically evaluates the processes involved in establishing a project centred on the teacher-researcher's own 2013-14 Senior Secondary Music Class as they physically immersed themselves in the collaborative reworking of two songs that had been shared by Ngiyampaa composer and dancer, Peter Williams. The poster is intentionally reflexive as it interrogates the journey and motivations behind conducting the study. Here the non-Indigenous teacher-researcher tables three foundational pillars behind his personal growth in understanding of Aboriginal and Torres Strait Islander histories and culture: the music, the academic literature and most importantly, the local community. By setting out in narrative form the experience of implementing a considered, decolonial and ethical approach to learning from and through Aboriginal and Torres Strait Islander music, the presenter hopes to encourage educators to imagine themselves in a narrative of their own, one that includes their students and members of their local community, leading to rich and rewarding musical collaborations and ongoing fruitful relationships.

Broadening access to and engagement with Music Education for primary school teachers and their students.

Linda Webb - University of Canterbury (New Zealand)

Abstract:

The need to improve student's access to, and engagement with quality music education (Forrest & Watson, 2012; Hardcastle, 2009; Webb, 2012 & 2016), led to a focus in this qualitative study (Denzin & Lincoln, 2000), on the professional learning and development (PLD) of the participating teachers. The aim of this research was to investigate and develop teacher capability, and musical experiences that supported student's musical and academic learning, well-being and development in low socioeconomic school communities (Burns, 2000; Gordon, 2015). The research questions provided a guide to examine what musical knowledges and practices were currently happening both within and outside these primary school classrooms, and how to use these as a basis for further developing both teacher and student musical capabilities and learning through music.

Data was gathered from three school sites in 2018 over a period of nine months and involved a three stage process. Analysing transcripts from semi-formal interviews, student discussion groups and videoed classroom teaching sessions, involved an eclectic and complex combination of descriptive data and associated artefacts. This poster presentation explores the relationship between the three key research questions, the music education participatory action research (PAR) professional learning and development (PLD) inquiry model that unfolded, and the data analysis themes and categories. As critical reflective practitioners (Schon, 1987 cited in Delaney, 2011), the inquiry was based on social constructivism as a sociological theory of knowledge (Gergen, 2015; Lock, 2010; McPhail, 2016; von Glaserfeld, 1989, & Vygotsky, 1978 cited in Delaney, 2011) for the teacher participants, with their knowledge making actively constructed from experience and interaction with others.

The data analysis of the first stage of this research in one school, revealed a focus on 'experiences' as the first theme, with categories of 'teacher agency', and 'conversational exchanges between participants as learners'. Subcategories included 'acts of musical participation and engagement', 'the practice of exchanging musical experiences and knowledge' including growth through modelling and mentoring, and 'negotiating options and actions'. The second theme focused on 'factors' aligned with the categories of 'alliances' through collaborative relationships, 'trust', and 'potential affordances and constraints', with

subcategories of ‘space functionality’ including wider community learning and classroom teaching spaces, ‘organisational structures’, and ‘resources’. The interrelationships between these analysis themes and categories, highlighted multiple causalities, perspectives and effects that generated ‘complex activity within and between....systems and subsystems’ (Opfer & Pedder, 2011, p. 396). Although this teaching and learning context ‘is inherently political and shaped by multiple ethical and political positions’ (p.7), Schmidt (2010) adds that ‘qualitative studies are well suited to uncovering such uniquely contextualised relationships’ (p. 143).

Keywords: music education; access & engagement; generalist classrooms; professional learning & development (PLD)

Emerging stories: The impact of singing infused general primary classrooms

Margaret Hoey - University of Queensland (Australia)

[Link to video](#)

Abstract:

Singing has impacted humanity throughout history (Norton, 2015; Trehub, Becker & Morely, 2015; Mithen, 2007) and its power has been harnessed in classrooms for generations (State of Qld 1875; Barrett et al, 2018; Wicks, 2015). Some forums note that singing and the arts education have been diminished of late (Lum, & Wagner, 2019; Rabkin et al, 2011; Pascoe et al, 2005) despite growing evidence that it is a significant contributor to healthy student development (Clift, Manship & Stephens, 2017; Hurst, 2014; Welch et al, 2011; Pascale & Powell 2002; Temmerman, 1993). The crowded curriculum (Fautley, 2017) and teacher singing confidence (Heyning, 2011; Wicks 2015; Pascoe et al, 2005; Thorn, & Brasche, 2015; Munday, 2010), have been cited as possible causes for this decline. Recent research has shown that student engagement in general classroom learning is low (Grattan Institute, 2017). Singing has the potential to enhance classroom climate (Rucinski, Brown & Downer, 2018; Matthews, 2012), and learning (Williams et al, 2015; Bannan, 1999; Bintz, 2010).

This action research project, endeavors to rediscover singing in the primary classroom through involving teacher participants in a supported program where singing was gradually introduced and infused into their classroom over a fifteen week period. Throughout this time the participant teachers collected observations about classroom climate, learning and other emerging areas, as well as engaging in professional conversations around teacher identity, barriers to singing and repertoire sourcing and usage. The data (observations, journaling, conversations) were collated and analyzed through the lens of complexity theory (Luttenberg, Meijer & Oolbekkink-Marchand, 2017), and initial findings indicate that singing enhances classroom climate and impacts learning for some students. Teacher wellbeing and satisfaction have also emerged as being positively affected by singing in the general classroom. It also demonstrated how an individual teacher's practice can contribute to the new learning (Hadar & Brody, 2010; Patton & Parker, 2017; Tannehill et al, 2015), for their colleagues. The significance of this study lies in the cost effective, culturally significant way of enhancing classrooms for both students and teachers and its contribution to the community of practice.

Keywords: singing, classroom climate, wellbeing, action research, community of practice

What might a music curriculum look like for music teachers of the future?

Jennifer Carter - Sydney Conservatorium (Australia)

[Link to video](#)

Abstract:

This study aims to investigate existing opportunities and challenges for the future music teachers of New South Wales, Australia (NSW), through interviews with Pre-service music teachers (PSMTs), identifying plans for their future music classrooms based on their experience in school music, school practicums and in tertiary music education study. The research is in its early stages and the PSMTs will be tracked over the years of their study. This builds on previous research providing an Australian perspective and will inform music teacher training globally. One research question relates to significance a music teacher training and early influences have in the formation of a teaching style and specific classroom practice. This poster presents results of the first PSMT's interviews in their second year of music education degree and prior to their first professional experience.

The methodology chosen is qualitative research, in which the data collected concerns the viewpoints of the participants, and where the investigator is the primary instrument, building a collection of 'thick' description to find out how things work (Locke, Silverman, & Spirduso, 2004). Thirty-minute audio interviews with the PSMTs will occur approximately three times over the period of the research and take place at the Sydney Conservatorium of Music. The data from the interviews will be examined and interpreted in order to elicit meaning, gain understanding, and develop empirical knowledge (Corbin & Strauss 2008). Through comparing data collected from two different sources, document analysis and interviews with participants, the researcher will be able to triangulate the data and attempt to provide a "confluence of evidence that breeds credibility" (Eisner, 1991).

The world has changed dramatically in the past forty years and with it, education and educational thinking, bringing direct consequences for classroom practice in all schools. For example, shifts in technology have changed teachers' approaches in delivery of musical knowledge. Most music teachers believe that a function of music education is to preserve the best of our musical past and diverse musical cultures by passing these traditions to the next generation (Kratus, 2007). The challenge for a modern curriculum is to achieve that aim and to embrace the future as well (Kratus, 2007). This research will have significance for music teachers across Australia and internationally by capturing the viewpoints and levels of experience of the cohort of teachers in the study (Argote & Ingram, 2000; Collins & Allender, 2013).

Keywords: Curriculum, pedagogy, pre-service music teacher training, school music education, musical knowledge.

Examining students' perceptions of free-choice learning at music venues

Julie Ballantyne - University of Queensland (Australia)

Abstract:

Prominent concert venues often publish lofty visions regarding the impact of their engagement on the audience – claiming that they create “life-enriching”, “unforgettable” or even “transformative” experiences for everyone (Royal Albert Hall, Carnegie Hall websites). Despite this, little is known about the multifaceted nature of these engagements, across particular sites and types of engagement (Ballantyne, Ballantyne & Packer, 2014). Current research is largely evaluative or site-specific.

Music education similarly aims to be “life-enriching” and “transformative” for “everyone”. Indeed, part of ISME’s mission is to “promoting music education for people of all ages in all relevant situations throughout the world” (ISME Mission Statement). Why is this important for us as music teachers and music teacher educators? The argument made in this poster is that the learning that occurs at music venues by visitors to these venues (free-choice learning) is mostly unknown. And yet, particularly in tourist spots around the world, many people make it a point to visit music venues to watch a concert when visiting, say, London (West End); New York (Broadway, The Met); Sydney (Opera at the Opera House); or Yogyakarta (Ramanyana Ballet at Prambanan Temple).

This paper examines the reported perceptions of 40 students who visited London as tourists. As part of their experience, the students were all sent to various venues (Albert Hall, Barbican Hall, St Martin in the Fields, Union Chapel, West End, Wigmore Hall) to experience music. They were asked to report on the multifaceted (physical, sensory, emotional, restorative, relational, introspective, spiritual, transformative, cognitive and hedonistic) aspects of their experience at each of the sites. Analysis of multiple sites, using the same measure, but as experienced by the same group of students, enables a unique comparative and comprehensive picture of the experience of visitors both at specific sites and across sites. This analysis can be utilised to facilitate recommendations aimed at encouraging repeat ‘free-choice’ engagement and learning at these sites. By conceptualising tourist visits to music venues as learning opportunities, we can move beyond experience design that is based on largely ‘evaluative’ data at each site and towards ‘bespoke’ learning experiences: meeting visitors where they are. In this way, we are able to design free-choice learning in tourist music venues in a way that reflects the visions articulated by the venues and by ISME; creating music learning for all.

No more preaching to the choir: Subaltern theory and the diverse youth choral ensemble

**Narelle Yeo and Natalie Gooneratne - Sydney Conservatorium
(Australia)**

Abstract:

This research reports the results of an autoethnographic study into the conductor dynamic when running a choral program in an under-privileged socio-economic area in South-Western Sydney. Fairfield is arguably one of the most multi-cultural cities in Australia, boasting a diverse community of refugees and immigrants belonging to many faiths and cultural backgrounds.

Subaltern theory holds that lived experience of “othered” communities must be first valued rather than merely observed from a position of power (De Quadros, 2019; Spivak, 1993). Conducting a choir of mainly refugee and migrant youth in this underprivileged area of Sydney enabled the researchers to conduct an autoethnographic study of the role of the conductor. The research flips the qualitative model to analyse how the conductor is forced to change their paradigm from repetitive rehearsal methods using the Western choral tradition, to a technique based on a position of relative agency for all participants. The findings of this study are instructive for choral conductors seeking “blend” in their choirs.

Music Education to Enhance Language Acquisition: A Correlational Exploration through Language and Pedagogy

Alissa Settembrino - Bergenfield (New Jersey) Public Schools (USA)

Abstract:

The intimate relationship between music and language is a cognitive phenomenon that has sparked intellectual curiosity for decades. Several recent research papers and case studies have examined the neurological connections between comprehending/analyzing musical qualities (rhythm, meter, tone, etc.) and linguistic study, as well as how relationships between building pitch perception in music settings align with the tonal processing of a language. Linguistic stress and musical meter can contribute to a stronger understanding of maintaining a rhythmic pulse and lyric comprehension in songs. As student demographics change in our public schools, our methods and approaches to teaching certain material need to reflect this shift in a more creative and powerful way; our strong passion and knowledge as music educators can help assist in this effort. By correlationally examining a compilation of academic research and applying personal exploration in language teaching through music, this paper will offer various pedagogical techniques that can be practically transferred to the general music, choral and instrumental settings to heighten second language acquisition for our growing English Language Learning and bilingual student populations. By applying our music education skills to reach this growing demographic, we can utilize aspects of such to improve students' fluency, comprehension, oral and listening skills in the English language.

Keywords: autonomy, bilingual learning, cross-curricular teaching, multicultural learning, pedagogy

Music Education in Brazil: Understanding the Status Quo

Marilia Kamil - University of Miami (USA)

Abstract:

Music education has been present in the Brazilian educational system since colonial times shifting its status according to the cultural, political, and historical contexts. This paper briefly explores the trajectory of music education in Brazil and examines its major influences and influencers, including the political situation, teacher training, funding, and educational systems. Those factors come together to determine the kind, quality, and quantity of music instruction Brazilian children receive in different parts of the country. Although the legal status of music education in Brazil has been unstable, different forms of music instruction had emerged creating a rich, resourceful, and creative musical environment that offers new perspectives to the international music education community. Learning about how music education operates in other countries can inform music educators on how to navigate new situations. In addition, it can also inspire music educators on finding creative ways to achieve the ultimate goal: bringing music education to all the children.

Keywords: Music-education, Brazil, schools, History, Legislation

I hear therefore I feel? Music appreciation and secondary school students.

Zara Pierre-Vaillancourt & Valerie Peters - University of Laval, Quebec (Canada)

Abstract:

Music appreciation is an essential competency that needs to be developed in music education. The goal of this study that employed a collaborative approach (Desgagné, 2007) was to help teachers and students to reflect on their practices concerning music appreciation. The combined analysis of qualitative data (observations, individual interviews with the teachers and group interviews with students) and quantitative data (questionnaires) revealed that teachers and students share similar conceptions regarding music appreciation. The teachers who took part in the study often adopted pedagogical practices based on the teaching paradigm (Durand & Chouinard, 2012). For the most part, they created their own teaching materials and the musical selections were chosen from diverse styles and periods. As for the students, they found their teachers' music appreciation activities interesting, but they did not get emotionally involved during music listening in a classroom setting. They identified factors that have the potential to facilitate the teaching and learning of music appreciation in addition to fostering their motivation.

Motivation and engagement behind music learning in a digital environment

Sunny Choi - New York University (USA)

Abstract:

Learning to play the piano has been historically considered a process that calls for longevity in practice. With instant, on-demand access to music as content that virtually lives within our personal devices, learning to play the piano - even with little to no formal music training - has become a possibility in today's digital era that is experienced by millions of so-called non-musicians everyday. Personalized learning in a digital music education environment has created a broader access to music education, but simultaneously poses new challenges as educators continue to strive toward a more democratic approach to seeking music teaching and learning. This paper aims to suggest a framework for creating an effective digital music education environment, and expresses the need of collaborative work between the music educators, learning scientists and designers as a crucial step in order to construct a pedagogically sound digital music education environment.

Music Technology: Online Resources for Teaching Dance

Malachi Fortune Apudo-Achola - Maseno University (Kenya)

Emily Akuno - The Technical University of Kenya (Kenya)

Abstract:

In multicultural countries such as Kenya, it may not be feasible for educators to familiarize themselves with all of the dance styles needed to fairly represent their diversity. Video- documented dances on YouTube are a valuable resource for educators to expand their knowledge and practice of dance. Teaching movement and dance in a music classroom can be enhanced by digital technology. For example, it is challenging to teach a foreign dance style to a group of learners without having performed it, but with access to YouTube, it is easier to learn through emulation. Our activity is based on this pedagogical framework.

Keywords: Music technology, YouTube, dance choreography, multiculturalism and pedagogical framework

Can we really train teachers to teach music in schools?

Fernando Segui - University of Lyon (France)

Abstract:

Teaching music in schools is a question of practice, knowledge and of representation of how we have to teach (scholar representations) and what we have to teach (personal representation). How can we prepare the teachers to understand what is possible to teach and make them more confident in order to have a real musical practice with their pupils? How can the teachers can really work with musicians, concerned by the musical proposition? These are the questions we want to address from the example of the French situation. Thanks to different kinds of experimentations, we will develop an analyses of them in order to think differently the teacher training for music at schools.

Keywords: Representation/Conception, references based on a social practice, teach music, primary schools.

The Project Based Learning (PBL) in music teacher training: Using diversity to implement a certain equity in learning?

Claire Haranger - Cefedem Auvergne Rhône-Alpes (France)

Abstract:

Problem-based learning implements a certain equity in learning. By allowing students' mental representations to emerge, this pedagogy gives the teacher the opportunity to rely on the diversity of audiences. However, it is not widely used in music education in France. Is it possible to train French music teachers in its implementation? Experience in training music teachers allows us to grasp the influence of their performances on the way they view their practice as musicians. But also the way they conceive the knowledge associated with it, and therefore its transmission. The experiment makes it possible to measure the importance of social interactions in the implementation of a pedagogy in which the student is active. It also shows the importance of naming the musical context for learning.

From “What and When” to “Who, Why, and How”: Student Involvement in Repertoire Selection

Matthew Rotjan - Scarsdale (New York) Public Schools (USA)

Abstract:

When music educators discuss repertoire, they often discuss *what* pieces to perform and *when* in the year to perform them. Yet, questions often missing are “*Who* should choose the music for ensemble study? and “*how* should it be chosen?” I share a rationale for why music educators might include students in ensemble repertoire selection and several ways they might open selection so their students can contribute to the process. Based on my interest in how teacher-student dialogue can occur in this process, I draw from conversations I had with six orchestra teachers and 27 of their students. The approaches presented here come from my interviews with these six teachers, from others with whom I have since collaborated, and from my own experience as an educator. Music educators of all performing ensembles and music teacher educators may find these approaches (and their variations) useful for discussion, study, and implementation for more inclusive practice.

Dissemination of Music Education Research: The Chilean Case of a Teacher Education Programme

Rolando Angel-Alvarado - Alberto Hurtado University (Chile)

Abstract:

This study aims to set in motion two scientific events for broadening the access to and engagement with music education research in teacher education programmes. Practice-based experience is utilised because it promotes the acquisition and development of research competencies in student teachers, making it possible to encourage their interest in music education research. The results show that our student teachers are interested both in continuing their postgraduate studies and in publishing their thesis in scientific journals. Therefore, the findings allow us to conclude that scientific events are useful for broadening the access to and engagement with music education research. Some implications are presented.

Building a String Quartet: Pedagogical and Socio-psychological Insights

Tereza Privratska - Charles University (Czech Republic)

Abstract:

This presentation is part of a larger project titled Field Pedagogical Research on String Quartet Training in Selected European Countries, supported by The Charles University Grant Agency, Prague (GA UK). It covers part of the study addressing results from the research undertaken in the United Kingdom and the Czech Republic, and covering various aspects that are foundational to a string quartet such as music pedagogical and socio-psychological factors. The study will specify educational principles, defining criteria and qualities a string quartet must possess – both as four distinctive personalities and as a highly integrated unit –to succeed at international level.

The present study took place at selected music specialised secondary education institutions in 2019: Conservatoire České Budějovice, Conservatoire Pardubice (Czech Republic), The Yehudi Menuhin School, Purcell School (United Kingdom). This investigation centred on newly founded or pre-existing string quartets that are aiming at reaching the highest standards, involving its members, the schools' pupils, and the educators invested in their formation.

Field research was shaped in the form of a comparative investigation in music education, aimed at secondary schools across the United Kingdom and the Czech Republic, and more precisely into educational practices and preparation for the students on string quartet playing: to what extent were students encouraged, guided and effectively prepared towards the medium, and what goals the curriculum and/or educators set.

Qualitative research was done in the form of a comprehensive questionnaire given to both pupils and educators. This questionnaire was tailored to find the students' views on string quartet playing and the educators' self-reflections on their contribution to their pupils' development. In regards of the students, their responses highlighted, among others, whether they observed their guidance and preparation on this subject as appropriate; what the teaching and learning methods were; what they found compelling or discouraging in this genre; what they expected from their quartet peers and how they thought they could contribute to the ensemble; what their inner motivation was; and what their goals were. In regards of the music educators, responses brought forward their teaching methods; enumerated aims and aspirations, obstacles and signposts, as well as pivotal points in the students' development as groups and individuals.

The results of the research supported the hypothesis that overall, and to varying degrees current curricula and pedagogues both fail to sufficiently motivate and fittingly provide for the students, in order for them to become string quartet players of international reputation.

Keywords: String quartet development, music education, secondary schools, qualitative investigation, pedagogical approach.

“Let’s play at school” Supporting inclusive, praxis-based music education in Poland

Adam Świtala - University of Iceland (Iceland)

Abstract:

The program “Let’s play at school” started as a social media campaign launched in January 2017 by an unprecedented coalition of educational and art institutions as well as NGO’s active in the field of music education, united under the flag of the Polish Music Council. Initially triggered by the launch of new nationwide educational policies that reduced the number of music classes in compulsory schools, it soon went viral gaining interest and support from music teachers, educators, and celebrity musicians. The campaign turned out to be a strong voice demanding a more inclusive, diverse and praxis-based music education. As a direct outcome, a preliminary program of support for music bands in schools was formulated. The main principles of the program were:

- Enhancing diversity – in terms of music genre and formula
- Supporting teachers’ initiatives
- Providing funding for music instruments and teaching materials
- Providing constant, long-term professional development opportunities for teachers
- Empowering local collaborations – strengthening bonds between schools, local communities, other arts and educational institutions
- Supporting research and developing new strategies for educational policies and teacher training

The pilot-program was launched in September 2019 and provided funding for 35 school bands. The participants met in Warsaw during a final event, performing for an enthusiastic audience. However, after a spectacular start-up, the program appears to struggle with issues such, as lack of sustainable funding and apparent lack of agreement between stakeholders upon the basic principles and goals of general music education.

Creating vocal warm-up stories for songs: An innovative method for primary school children

Gabriele Schellberg - University of Passau (Germany)

Introduction and issues

To keep the voice healthy, vocal warm-up is essential. During speaking and singing muscles are involved which have to be warmed up and prepared before singing like in sports. Unfortunately, for lack of time many teachers are doing without warm-up when teaching a song. How can primary school teachers and even non-specialist teachers (who are in the majority in Germany) be motivated to incorporate vocal warm-up into their teaching routine?

Aims

Therefore a method should be developed which combines the important warming up with teaching a song. Primary school teacher students in Bavaria tested methods as a part of a music methods course.

Method

First, teacher students learned the basics of vocal training. Then they looked for age-appropriate and playful exercises for children for every section of the vocal training (relaxing the body, breathing, resonance, vocal exploration and tone production).

The starting point for the next step was to take advantage of children's love of hearing stories and of their need for physical activities. Therefore teacher students created secondly in teamwork stories which introduced the topic, contained elements of the new song and included playful exercises for every section of the vocal training accordingly to the song. Children are encouraged to participate by acting out the movement and the sound, respectively.

Results

The poster will provide a specific example of the consecutive steps of creating an appropriate story:

- Analyzing the song
- Creating the context
- Finding context-relating exercises for every part of the warm-up
- Creating a story in which warming-up elements are included
- Reflecting, and
- Practicing the story by indicating the children to echo the teacher.

Discussion and benefits

Teacher students (specialists and non-specialists) think positive about this method. By introducing the song content by means of a story with integrated warm-up exercises children already know the context and also important or difficult parts of the song. After this preparation the teaching of the song will take less time! Testing it in schools proves that for Kindergarteners to primary school children warm-up stories are a great way to immerse into the topic of the song, prepare new musical concepts (intervals, melodic patterns, etc.) and support vocal development. Children have fun and are not aware that they just did a vocal warm-up. Furthermore, physical activities help children to be more attentive in class.

Keywords: voice training, singing, teacher education, primary school, story creating

Variations in the initial and middle phase of song-leading in pre-service teachers

Gabriella Cavasino - Académie de Musique MCA (Switzerland)

Abstract:

Music and song singing is a widely used means of expression and of cultural transmission between adults and children. In many Swiss Counties, this practice is led mainly by generalist teachers as one of the different parts of the children's school routine. In the framework of the Swiss National Fund research project (2018-2020), *The song leading capacity: developing professionalism in teacher education*, conducted between PH Schwyz, UZH and HEP-BEJUNE, we observe and characterize the development of 16 pre-service teachers through video analysis of lessons taught once a year during their internship, interviews done while viewing the filmed lessons, and field notes. We have organized the data already collected using the grid model created by the team project, which visualizes the most important actions in a music lesson's sequencing. As already observed by Campbell and Scott-Kassner (2009, cit. in Liao & Campbell, 2016) in general, a music lesson can be subdivided into units such as initial, middle and ending phase. We focused mainly on the initial and middle phase. We can also observe what are the recurrent explicit and/or implicit themes and patterns in each pre-service teacher journey. Repetition is often used as a means of learning by heart or perfecting skills. We observed that the use of repetition is not always successful. We tried then to characterize different repetition processes leading to different conclusive actions by the children and observed different redundancy processes, i.e. a process where different features are repeated in order to generate meaning.

Exploring The Creative Process as a Framework for Songwriting Pedagogy

**Josh Emanuel - Nanuet (NY) Public Schools & New York University
(USA)**

Abstract:

Creative processes are tools used to teach students how to approach the complex activity of creation. The process breaks the activity down into manageable steps with concrete tasks to complete. All creative processes begin with identifying a purpose or need and end with reflection on the success of the design. The author argues that the songwriting process is a parallel of these creative processes and by following the steps therein, students can experience greater success in songwriting and composition.

The proposed process includes the following stages: Imagine, Plan, Improvise, Write, Listen, Revise, and Reflect. During the Imagine stage, students think about the emotional component of music. They reflect on the emotions they want their listeners to feel while listening to the finished song. During the Plan stage, students listen to and analyze an existing song that makes them feel the way they want their future listeners to feel. Analysis allows students to examine compositional techniques that can be adapted to their own work. Students also use this time to plan the form and possible instrumentation of their song. The Improvise stage allows students to begin experimenting and exploring sounds and lyrics. If using acoustic instruments, students can explore melodies, chords, and rhythms. If using electronic instruments and digital audio workstations (DAWs), students can explore electronic sounds and pre-recorded loops. The Write stage is when students record their ideas either into notation or a DAW. Students also structure their lyrics into a rhyme scheme and form that suits their goal. The Listen, Revise, and Reflect stages happen both sequentially and simultaneously. As students are recording, they listen to what they are creating and make revisions based on what they hear. They also present their work to peers for feedback. Upon receiving feedback, students decide how to incorporate suggestions. Finally, students Reflect on the process, determining what they are learning about music, songwriting, and themselves.

The process outlined is not intended to be the one “correct” way to teach songwriting to students. Every teacher and student will have their own interpretation of this process and possibly their own approach to songwriting and teaching that works for their context. This approach is one of many ways to teach songwriting and composition that allows students to explore their own musical identity.

Keywords: Creative process, songwriting, popular music, creativity, teaching practice

Music Education in Post-genocide Rwanda

Amy Spears - Nebraska Wesleyan University (USA)

Abstract:

The 1994 genocide in Rwanda between the Hutus and Tutsis attracted the attention of the world. After years of tension between the groups, over 800,000 primarily Tutsi men, women, and children were systematically massacred within the span of one hundred days. Since the genocide, the Rwandan government has placed a strong emphasis on all children being enrolled in school, demonstrating their belief that education is crucial to healing and reconciliation. However, music has not played a major role in public or private schools during this moment. Public schools have no music classes. While some private schools offer music, it is relegated as an after-school activity, often in the form of a choir. A handful of elite private schools have music programs, but they resemble the United States' focus on large ensembles, like band or choir. If the majority of Rwandan students receive any musical education, it is provided by after school programs run by governmental or non-government organizations. Due to the absence of a nation-wide systematic music education program, most children do not have access to consistent, quality music education. Therefore, incredible inconsistencies remain regarding who received music education and how it is delivered.

Some research has examined the importance and effectiveness of music therapy in helping survivors heal from the trauma of the genocide (d'Ardenne & Kiyendeye, 2015; Gallimore, 2019). However, little research exists on music education in Rwanda. This post-genocide moment in Rwanda presents the possibility for connecting the work of music educators and music therapists. For example, though some organizations offer music therapy, music learning is likely occurring simultaneously. Does music education in Rwanda exist largely within the realm of music therapy? To what extent do music teachers in all of these realms think of music teaching as music therapy? This poster will connect music therapy research in Rwanda with the current state of music education there. I will present a case study and content analysis of music education providers in Rwanda to examine the teachers, students, venues where music is taught, pedagogical techniques employed, philosophical underpinnings for the programs, and to what extent music education is connected to music therapy. Informed by my co-leading of a one-month study-abroad program to Rwanda in June 2019, my preliminary research provides the groundwork for a trajectory of future research on music education in Rwanda complemented by subsequent study abroad trips to the country.

Keywords: Africa, Rwanda, genocide, music therapy, music education

Source the ultimate music literacy resource

Ronella van Rensburg - University of Pretoria (South Africa)

[Link to video](#)

Abstract:

An almost unsolvable conundrum exists between the successful execution of prescribed music syllabi, the school education system, and the individual variable circumstances of learners and teachers. In the extremely fluid and ever-changing environment of scholarly institutions this seems to be one of the greatest challenges faced by music educators. Critical reflection, the lifeblood of any progressive educator, is needed to solve this problem. This reflection is the critical observation of the relationship between what you intend to do (goals / aims), what you do (activities), and the outcome of what you do (results).

The aim of this poster is to provide a platform for music literacy teachers to be able to develop customized, pliable and digitally available music literacy worksheets. In essence these worksheets should be purposeful, detailed and effective, with the core planning done according to relevant and applicable curriculum guidelines.

The learning objectives in the proposed worksheets reflect Blooms taxonomy and the learning experiences are based on Habermas' three domains of knowledge. The exercises in the worksheets could include aural tests, sight-singing, and assessments, according to the needs of the teacher, studio, learners and / or school. It could also imply having each individual scholar's learning material within the covers of a single workbook, and also provides ready-to-teach material, with impressive results. No more misplaced pages, filing problems, or insufficient informal and formal assessments.

The purpose of this poster presentation is to broaden the access and engagement of music educationists with their area of speciality through the addition of custom-made worksheets building the music literacy of each individual student.

Keywords: Music Literacy, Worksheets, Creative Arts, Custom-made Worksheets, Innovative Music Theory Classes

More Than a Job: A Vocational Seminar for Freshmen Music Education Majors

Michele L. Henry, Michael L. Alexander, Kelly Jo Hollingsworth, David W. Montgomery - Baylor University (USA)

[Link to video](#)

Abstract:

The first year of college offers many challenges. In addition to demands of university study and realities of life as an adult, choices that may impact career options and trajectory can be overwhelming. First-year seminars have become a popular means to help entering college students navigate a new level of independence and decision-making (National Resource Center, 2012). These courses typically include a primer on study skills, scheduling, social interactions, health and hygiene, and financial responsibility. They have been shown to increase student commitment to life-long learning and the development of complex learning skills (Padgett, Keup, & Pascarella, 2013). In addition to student success, universities are motivated to enhance first-year experiences, as it leads to higher retention, increased graduation rates, and continuing affiliation with the institution (Astin, 1975; Bean, 1980; Tinto, 1975).

In addition to exploring avenues for a successful college experience, it is important for first-year students to begin to discern their vocational calling—the purpose that will guide their professional pursuits and decision-making throughout college and beyond. Identification of vocational calling can help define one’s professional identity and can be a powerful motivator for undertaking education passionately and with the highest commitment level. (Upcraft, Gardner, & Barefoot, 2005). For Music Education majors, this includes vocational calling into the music classroom.

In the most recent ranking of U.S. News and World Report (2019), our university was ranked in the “Top 10 Schools for First-Year Experiences.” In addition to seminars intended for the general population, we have been encouraged to create discipline-specific first-year seminar courses (Fuller, 2014). Designed and first implemented in 2015, the “Freshman Music Seminar” is an award-winning New Student Experience (NSE) course (recognized from among approximately 150 similar NSE courses across the university). We offer two sections of this course for music education majors—one for instrumentalists and one for vocalists and keyboard players. In addition to the previously-stated goals of many first-year courses, Freshman Music Seminar explores themes crucial to the development of identity and vocational calling as a music educator. Within small group settings (typically between 10-30 students), we help first-year students explore and articulate their vocational calling in the context of music education.

The goals of this poster are to introduce innovative approaches for engaging first-year music students in the college experience and within their chosen vocational path of music education, as well as to highlight pedagogical resources, reading, and principles relevant to discipline-based first-year student experiences.

Keywords: First-Year Experience, Vocation, Freshman, Music Teacher Education, Course Development

Music Teacher Education P-12 Assessment Preparation to Promote Learning and Broaden Access to Curricular Understandings

Elise S. Sobol - New York University (USA)

Jennifer S. Miceli - Long Island University, C. W. Post Campus (USA)

[Link to video](#)

Inclusive music teaching takes into account the learning styles of individuals with and without designating disability categories to fully meet grade level expectations. Knowing how to align the learning objectives with the individual strengths and abilities of the P-12 learner requires a growth mindset for the pre-service teacher education candidate. Enduring questions driving our practice are: What are the many ways that teachers can assess student learning? How can we facilitate transfer of knowledge to new situations? What are appropriate teacher assessments for neuro-diverse learners? How do we prepare teachers to use assessments to improve learner outcomes to meet and exceed grade level expectations? Core collegiate P-12 music teacher preparation classes include: teaching music in elementary and secondary schools; enhancing literacy through music in special education; music for exceptional children; instrumental and choral methods, techniques, and conducting; elementary and secondary general music methods; plus instrumental and choral practicum classes. In each case, music teacher candidates are guided to *embed* inclusive practices into their lesson planning to reach grade level expectations for widely diverse student populations in urban, suburban, and rural settings. The teacher education preparation process promotes student learning a number of ways: one, music assisted learning can strengthen successful generalization of information in language arts, science, social studies, mathematics, movement education and creative cultural and performing arts; two, the process builds student assurance, esteem, interaction, opportunity, and understanding- the AEIOU's of teaching exceptional learners, foundations for lifelong joy in learning and enduring understandings (Sobol, 2017, 3, 127) and three, the process gives educational practice to the teacher candidate in preparation for differentiating instruction and evaluating learning.

Suitable for administrators, educators, and support staff, this poster session builds upon co-presenters' previous published research, texts, and P-12 teaching experience in general and special education. Featured in the poster session, as an example, is the three-part Skill Building Sequence for enhancing music literacy through a literature-based approach developed by Miceli (2015). The sequence includes rhythm patterns and related rhythm reading, tonal patterns, and related tonal reading, and music reading exercises that reflect the rhythm and tonal content of a musical phrase extrapolated from a particular choral octavo. Culminating the sequence are continuous rating scale assessment instruments that ensure that a student's competency, confidence and love of subject are developing holistically. Generalized for classroom, instrumental and choral programs, through selected literature, the teacher education candidate

broadens access to diverse cultural and curricular understandings across the disciplines. The music teacher candidate is then able to solidly adapt this process to their own current or future school setting. For further information, please contact presenters: elise.sobol@nyu.edu and Jennifer.miceli@liu.edu.

Keywords: Access, P-12 Assessment, Continuous Rating, Holistic, Inclusive, Music Teacher Preparation, Curricular Understandings, Literature-based Music Literacy Approach, Music Engagement.

Exploring Student Identities Using Creative Processes

Lisa Crawford - Geffen Academy at UCLA (USA)

Tamara Thies - California State University Long Beach (USA)

Abstract:

This poster presents a research-based introduction that focuses on the intersection of identity and creativity. As part of collaborative compositional work in secondary music education classrooms, student identities appear through the learning process of composition and songwriting, technology and music production. These processes can be implemented across all genres, styles, and mediums of music teaching and learning.

When intentionally implemented, creativity can support the development of the self and formation of identity in adolescence (Barbot & Heuser, 2017) and is critical for late adolescent identity formation (Sica, 2017). To that end, music educators are infusing musical opportunities that include composing where personal identities can be explored and emphasized (Barbot & Webster, 2018; Burnard, 2018; Hess, 2018; Kaschub, 2018, 2009; Montuori, 2006). of music making and become even more critical as students continue in their education.

While music education majors in higher education are considered innately collaborative, often collaboration means performing normative expectations outlined by others in a master-apprentice approach as opposed to exploring creative alternatives or personal identities. This social identity training suggests that creative behaviors are informed by normative contexts, and innovation will respect normative boundaries while operating as a group member (Yorno, et al, 2009). In order for pre-service music educators to expand their pedagogies beyond their own experiences, intentional interventions to develop individual teacher-musician identities using creative processes can guide these students to rediscover themselves.

Individuals who seek information and emphasize their personal identities have the greatest potential for creativity and creative accomplishments (Dollinger, et al., 2009; Dollinger, 2017; Sica, et al., 2017). Yet, many music educators continue to focus on creativity within music—the process of generating and having knowledge of music—that offers little infusion of the students' backgrounds or interests. The purpose of this poster is to share ways in which music educators can infuse students' individual and social identities using creative processes at the secondary and university levels.

Often students in higher education have adapted solely to the large ensemble musical mentality to the point that they no longer know who they are as individuals. By intentionally infusing creative activities that scaffold and focus on each student's interests, students can rediscover their own voices and become empowered to use their identities in creative and more meaningful ways. One strategy that assists in developing the individual is an Adapted Cypher.

Grounded in the practices of Toni Blackman, the Cypher is used as a space for community, liberation, and transformation. Cyphers are often associated with rap battles; however, Blackman's approach creates an open space for individuals to master their crafts, battle themselves to grow, and ultimately share and influence others. The Adapted Cypher is a process by which students use their community to build themselves as individuals and ultimately, their own identities.

Adapted Cypher –

1. *Adjectives* - In a circle, students think of a one-minute story about themselves they would like to share with their neighbors. After sharing the story, the listeners write down three adjectives that describe the storyteller, and the storyteller also writes down three adjectives that describes themselves. All adjectives are shared with the storyteller, and the story teller composes a short melody based on the adjectives.
2. *Melody* – After all students create their own melodies, students perform the melody and share their reasonings for how they composed their own melodies.
3. *Duet* – Once everyone has performed and described their composed melodies, students are guided to listen for a melody from another student that would fit with their own melody. Students then collaborate, revise, and perform their duets based from their original melodies.

When we are working with an introductory composition project, students work in collaboration with inclusion of personal interests during the process of composing. Each group may choose from one of two projects, 1) a box composition handout, and 2) a melody that can be used as an example or completed through provided staves. Students present their compositions giving an overview of what they noticed about how their personal identity affected their composing as well as compositional process. Process to open students to developing product.

Appropriation of musical concepts through percussion performance in Brazilian rhythms

Luis Bourscheidt - Instituto Federal do Paraná (Brazil)

[Link to video](#)

Abstract:

This poster is a best practice report of a methodological practice for music teaching, that presents possible processes of appropriation of musical concepts from the musical practice with percussion instruments, mainly from Brazilian rhythms. These appropriation processes are discussed based on 3 fundamental aspects: a) the musical performance with percussion instruments used in the classroom, b) the specifics of rhythm teaching and the characteristic rhythms of Brazil and, c) the appropriation of different musical contents through this rhythmic practice. This best practice, based on diverse mediation experiences, seeks to present didactic possibilities for the teaching of music. Therefore, some questions are presented so that the music mediator can work with the different musical concepts, in addition to rhythm-related content, through exploration and musical performance. The activities presented were reported by observing the practice of three Brazilian rhythms, chosen because of their relevance and scope in the Brazilian territory. The rhythms are: 1) the Samba, 2) the Maracatu and 3) the Baião. Results were determined by active classroom observations that demonstrated that different aspects of music can be understood from musical rhythmic practice. Through this practice it was possible to conclude that the Brazilian rhythm can be, besides a final musical content, a very significant tool for the teaching and learning of different music contents. We understand that these contents can be part of any area of music, beyond the study of rhythm. According to the active analysis of the classes, object of study of this best practice, many other situations of musical teaching and learning can be worked from the Brazilian rhythms mentioned above, such as the musical form, the formal elements of music, musical texture and timbre, analysis, arrangement and composition of music. Beside, it is important to emphasize that many of these musical elements are understood and internalized through performance and through all the aspects involved in the action of interacting with a musical instrument. Also, the figure of the mediator teacher stands out. In this sense, it is clear from the analysis of the proposed rhythmic activities that the teacher's role, in this case, is to “boost” students' creativity. Thus, the various contents described above are presented in a natural, organic way and from the students' own rhythmic experience. Therefore, it is reported that the proposed rhythmic activities serve as a guiding thread for certain content, having the teacher as an interlocutor between abstract knowledge in music and musical practice.

A Review of Music Curriculum Standard for Senior High School (2017 Edition) in China

Yu Hao - Capital Normal University (China)

Abstract:

The Ministry of Education of the People's Republic of China officially promulgated the Ordinary High School Music Curriculum Standard (2017 Edition) in January 2018, which will be implemented in the fall of 2018. On the basis of consolidating and developing the achievements and experiences of the practice of Chinese high school curriculum reform for more than ten years, and inspired by international comparative research, the curriculum standard has revised the curriculum nature and basic concepts, curriculum objectives and curriculum content and so on according to the revised guidelines and basic principles. New parts of curriculum structure and academic quality have been added. Through the analysis of the content of the curriculum standard, it is found that its outstanding features are: condensing the key competence of music subject, repositioning the teaching objectives; adjusting the curriculum structure and the way of students selecting courses, optimizing the curriculum content; making clear the level of academic quality and the content of examination evaluation.