

ISME North American Regional Seminar

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ABSTRACTS

Elementary general music: The specialist in a community of practice.

L. Luebcke

Music education leadership in public schools has often been the responsibility of a K-12 music department chair or a district music supervisor. In recent years, budget constraints have forced districts to consolidate supervisory positions, frequently eliminating district chairs in music and the arts among other curricular areas. As school districts struggle with shrinking budgets, it seems unlikely that this situation will be reversed.

Where is leadership in elementary music education situated? The models of the past seem inadequate to the current situation, yet what model shall we use? How do we educate our future music teachers for leadership if we are not sure what form that leadership takes? In contrast to traditional views of leadership in music education, contemporary theories of leadership suggest that one can lead from a position without formal power or authority. In addition, educational leadership theorists have posited views of teachers working in learning communities with leadership distributed among professionals rather than top-down models of leadership exercised by the leader in a position of authority. In view of the structural changes that have occurred in public schools and the current research in teacher leadership, music education might consider alternative models that are more congruent with the situation of elementary schools in the current post-No Child Left Behind era.

In the past, the conception of leadership in music education relied primarily on a traditional perspective of leadership as traits theory or skills theory associated with early work in leadership (Northouse, 2004). The traditional concept relies on identifying a particular set of characteristics present in those who are deemed effective leaders then identifying potential leaders who possess those traits, or replicating those characteristics in some form of training. Traits theory presents at least two problems. The first is that no consensus exists as to desirable traits, and a second is that there is no evidence that any particular pattern of traits works in different situations (Wren, 1995). What appears to be missing in discussions of music education leadership is consideration of the context of that leadership activity across the K-12 spectrum.

Music teachers in moderate to large-sized middle or high schools are typically part of a department, specialists among specialists. Elementary general music teachers are specialists among generalists and this makes a difference. In a setting where everyone specializes, the music teacher's role is akin to that of other single subject teachers within the structure of the school. In an elementary school, however, the largest part of the structure is comprised of classroom teachers, with music teachers in a much smaller group of specialists. When these specialists are also itinerant, the sense of being outside the mainstream can be magnified, and their ability to lead constrained (Roulston, 2004; Stake, Bresler, & Mabry, 1991). The kind of leadership required in an elementary setting is quite different from that exerted by department heads in secondary schools, yet elementary general music leadership as a topic appears to be absent from the literature.

Leading within a collaborative learning community requires a different orientation, one that is open to a process of mutual growth through shared practice. Because of the current emphasis on school improvement, elementary schools are increasingly organized around collaborative work groups such as professional learning communities (PLCs) and communities of practice that are

focused on the development of effective instructional strategies for the improvement of literacy and numeracy. Communities of practice (Lave and Wenger, 1991; Wenger, 1998) are grounded in the belief that people learn in social situations through co-participation. Rather than viewing learning as an individual accumulation of knowledge and information, it is seen as essentially social in nature. In this process of mutual engagement, we evolve and in turn influence those with whom we engage (Wenger, 1998).

Emphasizing the specialist nature of music teaching may set us on the margins, removed from shared practice and the primary mission of the elementary school. It may be possible to draw new models for engagement through an understanding of the collaborative structure of the elementary school, finding points of intersection in teaching and curriculum without sacrificing the integrity of music as a distinct curricular area. This seminar presents some of the current models of collaborative work, and examines new possibilities for elementary general music leadership through a relational orientation that engages in mutual practice with generalist colleagues.

***Advancing Interdisciplinary Research in Singing (AIRS): A model for international leadership, networking and collaboration in music education research
Leadership Development and Networking in Research
Panel : L. Chen-Hafteck, A. Cohen & A. Rose***

The Social Sciences and Humanities Research Council (SSHRC) of Canada awarded funding to a large international collaborative research program on singing, through its Major Collaborative Research Initiative (MCRI) program. This seven-year project, under the direction of Annabel J. Cohen of the University of Prince Edward Island (UPEI), Canada, aims to Advance Interdisciplinary Research in Singing (AIRS) through the cooperation of over 70 researchers representing every province in Canada and 15 other countries across 6 continents. With the objective of understanding individual, cultural, and universal influences on singing and the influences of singing on individuals and societies, the AIRS project is focusing on three themes: (1) development of singing ability (2) singing and learning, and (3) enhancement of health and well-being through singing. Each of these topics is further broken down into sub- themes. Of specific interest to music education, the theme of learning is being examined from three perspectives: the natural acquisition of singing by children, the formal teaching of singing, and how singing can be used to teach other curricula. (See Figure 1). Author, for example, is leading a group of researchers who are exploring how singing can benefit learning of music but also aspects of language, such as vocabulary, pronunciation, and grammar, as well as other content areas.

The researchers are sharing knowledge and expertise from numerous disciplinary perspectives, including education, psychology, musicology, music therapy, sociology, anthropology, folklore, medicine, and audio and computer engineering. They will present and develop their work audio-visually using a digital library and virtual research environment (VRE), the foundations of which are already established at UPEI. Several research projects draw upon and contribute to all three themes. For example, studies with the AIRS test battery of singing skills acquire baseline data on children's singing skills such as the ability to make up a song, complete the ending of song, and learn a new song. Such information obviously contributes to the understanding of how singing develops (Theme 1), but also informs and is informed by music educators who are developing the best methods for teaching music through singing (Theme 2), and it is critical to programs that employ music to improve well-being, such as intergenerational singing programs, or programs that foster cross-cultural understanding through singing (Theme 3). With regard to this last aspect, a study of classroom learning of non-native songs, led by Author is being conducted for its potential to reduce prejudice and improve well-being. The study receives information from the

education theme on curriculum development and teaching practice, as well as information from the development theme which identifies critical periods for teaching and expectations of what can be learned at certain ages.

The research results will be disseminated through traditional academic means (articles in refereed journals, books, and conferences) as well as through real world activities and settings (school curricula, homes for seniors, medical interventions, performances). Such dissemination will provide a foundation for decision making within education, health, and culture.

Teams also support the AIRS network with respect to the Digital Library, Global Issues (focusing on optimizing research communications across cultures and countries), Ethics- Statistics- Intellectual property, Research Students, Partners, and Stakeholders. There are in total 15 separate team constituencies, each of which finds representation to the Policy and Planning Committee which meets bimonthly electronically (currently teleconference). A smaller Steering Committee, representing the three Research themes, meetings more regularly to develop policy and address day to day issues. In the present context, we emphasize the potential transferability of the AIRS model of governance and operational structure to other large-scale endeavours in other arts such as dance, drama, writing, painting, learning musical instruments, etc., which could similarly take on research goals that focus on development, education, and well-being.

In this presentation, we will therefore provide a model of international leadership, networking and collaboration by describing the structure and organization of the AIRS project (see Figure 2). The project was launched officially in June 2009 at its start-up meeting and first annual conference at UPEI. It was attended by approximately 60 AIRS researchers (co- investigators, collaborators), students, partners and stakeholders from Canada, England, France, Germany, Iceland, Japan, Poland, South Africa, Switzerland, and USA. The meeting was organized to foster networking of all participants through opportunities to present their recent research, discussions of process, performance, and socializing, and this led to plans for collaborative research projects and co-operation across disciplines and geography. We will also discuss some of the challenges to collaboration and suggest ways of overcoming them, such as the engagement of those researchers who have prior multicultural experience and openness to different theoretical approaches.

Desarrollo, implementación y evaluación de un curso híbrido, presencial-en línea, de enseñanza-aprendizaje para la iniciación en la interpretación de la guitarra clásica.

J. Navarro & Gilles Lavigne

Este trabajo corresponde a un estudio de tipo investigación-desarrollo pues básicamente consistió en probar una herramienta tecno-pedagógica en un ambiente educativo natural.

A grosso modo, el ejercicio consistió en la elaboración, aplicación y evaluación de un blog por medio del cual los estudiantes pudieron aprender los principios básicos para la iniciación a la guitarra clásica. Es por ello que para desarrollar el producto se exploraron aspectos referentes a tres grandes áreas: las tecnologías de la información y comunicación, la música que emerge de las sonoridades de la guitarra y la pedagogía inmersa en estas dimensiones.

La parte correspondiente a la evaluación, se repartió entre los enfoques cualitativo y cuantitativo. Para ello se desarrollaron varios instrumentos de medición en los cuales el objetivo principal fue conocer la opinión de los participantes. Pero también, demostrar la efectividad del blog a través del aprendizaje alcanzado por los estudiantes. Con ello, se pudo demostrar un hecho hasta hoy no probado de manera contundente científicamente hablando “La posibilidad de la enseñanza de la

música través de la educación a distancia”. Se abre entonces la posibilidad de un nuevo paradigma que acorte las distancias entre el arte y la ciencia.

---This article help to show a curse on line constructed with blogs; this tool was developed thanks to a research project titled “Develop, Implementation and evaluation of a Hybrid Course Face to face-On Line for Teaching the Beginning to Play the Classical Guitar” this research was developed in three steps in wish it was finished, applied and valued the on line course to prepare the students to learn the basic principles to start in classical music with the guitar. With this study a new proposal is fortified on the feasibility of the education of music outside the traditional method. The possibility of a new paradigm is open then by means of which new contexts are generated in the field of the education of the musical instruments: “the education of music at a distance”.

Conceptualizing Collaborative Leadership in Jazz: Three Settings of Pedagogical Promise ***L. Custodero & J. Hepner***

In this presentation we explore three settings for jazz education, from the cross-generational venue of jazz classes for young children, to the jazz combo as a site where experts and novices collaborate, to the development of a national organization for jazz in Canada, where educators, performing artists, and policy makers work together to define and address the needs of the community. In each we explore the fluidity of leadership – and examine responses to perceived need for direction and guidance.

1. Resourcing Leadership: Contrapuntal Collaborations between Jazz Musicians and Children

Jazz is a practiced art form in which players respond to moments of musical suggestion that are facilitated by the setting -- the fellow players and audience influencing the direction, intensity, and vitality of the music. Two characteristics that speak to the concept of collaboration which are associated with this genre are *swing* and *improvisation*. The first refers to the goodness of fit within the performing group. *Improvisation*, as the emergent unfolding of musical ideas based on the simultaneous influences of past experience, immediate surroundings, and the anticipated future, offers a complementary model for considering what leadership means.

This presentation traces the responsiveness to children in 8 jazz performers becoming educators. Pre-conceptions shift, as the professional roles of “music teacher” and “co-performer” are called forth in response to either perceived needs or explicit invitations from the young children; these identities seem to be newly constructed or refined in new ways, providing a positive dimension to the adult’s musical world.

2. Collaborative Combos: The Roots of Leadership in Community

Historical perspective provides clear evidence that jazz musicians have not learned as isolated individuals, but rather as collaborative members of learning communities. As members of these communities, they developed their skills through distinct informal methods and forums, such as musical study sessions, jam sessions, and mentorships between younger aspiring musicians and older, more experienced musicians. These communities are jazz education’s historical antecedent and served as the central educational system until jazz education became a part of the formal world of higher education.

Contemporary pedagogical trends in jazz education, however, are not modeled around this historic educational model, which embodied concepts of collaboration, social interaction, and

communication as a way of enriching the growth of the aspiring improviser. My investigation explores how this model can be used to create and sustain a community of four jazz musicians with varied amounts of musical experience, ranging from novice to professional.

3. Jazz Canada: Leadership through Organizational Structures

Leadership in jazz has many meanings. On the bandstand, the leader is the soloist who is directing the musical narrative with improvisation that is supported by the members of the ensemble. While the harmony is agreed upon, the direction of the music and the flow of ideas are passed around the ensemble as they respond to what they hear from the leader. This concept of cooperation and creativity allow for music that is of the moment and created from the input of all musicians.

Researchers in Organizational Theory have turned to jazz improvisation as a metaphor for good leadership. Organizational theory looks at how associations coordinate their parts to work together for the good of the membership. There are three structural categories: tactical, operational, and strategic. The tactical level looks at methods and curriculum available to music teachers, the operational looks at the development of new methods and curriculum, and the strategic looks at the needs of the organization in the long term. By studying how the three levels of organization work together through the lens of jazz one gains cooperative understanding for a way more personal expression can be supported within organizational goals. A new Canadian association for jazz education is proposed that draws on the theories of organization mixed with the metaphor of jazz improvisation ultimately returning to the music that binds such ideas together.

We aim to provoke discussion around these models of collaborative music making as they might inform leadership models which aim for collaboration between and within constituencies, in ways that are reciprocal, communicative, and musical. The definitions of communities of practice in the field need to be addressed and the following generative questions might serve as a starting place for further conversation:

- Can children lead adults? What can we learn about leadership from them?
- How do the roots of musical practice inform leadership practices?
- How do we establish new leadership of existing communities?

Leadership and Advocacy for School Music Education in Traditionally Underserved Settings ***C. Frierson-Campbell***

Our presentation will outline the path followed by a state Music Education Association in the United States as we developed a state-level effort to support music teachers and students from underserved settings. Our panel, which includes the President of the organization, the Chair of the Urban Issues Committee, and a committee member who is a high school music director, will share with the audience the process through which this committee has evolved and our hopes for the future. We will allow time for questions and discussion by members of the audience. By addressing the problem of equity from a number of different angles, we hope to make a difference in the quality of music education available to all students in our state. By sharing our trials and triumphs, we hope to inspire others beyond our borders.

While music is among the disciplines considered “core” in U.S. educational policy initiatives at the national and state level since passage of the Goals 2000 Legislation in 1994, the quality and

equity of music instruction available in U.S. schools varies greatly depending on geography and community demographics. Since 1907, MENC: The National Association for Music Education has existed to support music educators at a national level in their efforts to advocate for an equitable music education for all students. State-level “Music Education Associations” or “MEA’s” carry the work of the national organization to the state level.

These state-level MEA’s play a number of important roles in the music education community: Among other things, they develop leaders who advocate for music at the state level, host yearly professional development conferences that provide training and networking for music teachers across each state, and provide high-level performance opportunities for the best student musicians in each state. These performance ensembles often serve as a launching point for serious high school musicians to recognize that they have the talent needed to become professional musicians, whether as performers, educators, or in the business world.

In our small north-eastern state, which is highly diverse in terms of ethnicity and of socio-economic status, the tendency has been that teachers and students from more prosperous schools and school districts participate in state-level music activities, while students and teachers from less prosperous schools do not participate. In 2003, the Board of Directors of the state Music Educators Association recognized a lack of participation by teachers and students from traditionally underserved urban communities. To explore this issue, they created a preliminary “Urban Issues” position on the board to service the needs of music educators and students from the state’s urban areas. After two years, they made the position a permanent part of the Board of Directors.

Since its inception, the Urban Issues Committee has striven to improve music education in the state’s urban schools by providing professional development and networking opportunities specifically for urban teachers. The committee also serves as an incubator to develop leadership among teachers from urban centers in the state. In 2004 we started an Urban Issues Conference Day; our February 2010 conference was our 6th such conference. Attended by at least 50 music educators each year, this event offers strategies for dealing with issues common to music teachers from urban settings—advocacy, grant opportunities, and multiculturalism. In addition, we provide specialized workshops for choral, instrumental, and general music teachers.

We are just starting to address the low level of participation of students from traditionally underserved settings in our regional and all-state performing ensembles. This past year the committee partnered with a regional performing arts center to sponsor a day of specialized training, featuring highly successful musician-mentors, to help vocal students prepare for and become familiar with the audition experience. We hope this event will expand the participation of students from urban settings in the state-level performance ensembles. We plan to expand this model in future years to reach orchestra and band students.

IT SPEAKS VOLUMES: Social-Historical Comment in Contemporary North American Indian Music

B. Burton and K. Edwards

Diverse populations of First Nations peoples inhabit North America as the only truly indigenous peoples of the continent. In the United States alone, there are 564 federally recognized tribes along with many more “unrecognized” groups plus hundreds more Nations in Mexico and Canada. Prior to European colonization, Native Peoples travelled freely throughout North America. Even today, there are Yaqui, Tarahumara, Ysleta, and Kickapoo who live in both the U.S. and Mexico; there are Iroquois, Cree, Blackfeet, and Gros Ventres who live in the U.S. and Canada.

In 1963, John F. Kennedy characterized Native Americans as the least understood and most misunderstood Americans. All Native peoples face similar issues of marginalization and stereotyping not only in the United States, but in Canada and Mexico as well (Paul Chaat Smith, 2009). Stereotypical images of Native peoples abound in the American mainstream media in everything from food (Land o' Lakes butter), sports team mascots (Washington Redskins), cartoons, movies, books, cars and elsewhere. Within music education, the music of North American Indian cultures remains marginalized within both K-12 and university curricula. If, as David McAllester stated at the 1990 MENC Symposium on Teaching With a Multicultural Perspective, "It is our job as teachers to combat stereotypes" (1991, p. 28), we must provide authentic musical experiences, alternative views of historical events, and respectful depictions of Native Peoples in all music learning experiences.

Native peoples express their culture and history through music. Contemporary Native American popular music includes songs about Columbus, Custer, Washington, John Wayne, poverty on the reservation, environmental issues, and land rights. The proliferation of Native vocal music into such styles as hip-hop, rap, reggae, folk, rock, and even cartoon theme music is an example of this phenomenon. This evolving musical phenomenon maintains the Native practice of teaching and preserving history through music.

Our proposal addresses this topic for the ISME North American Regional Seminar by examining contemporary popular music of North America Native people in search of common themes to utilize in teaching practice, particularly those crossing international borders. Sadly, themes of marginalization, stereotypes, poverty, land rights, sovereignty, and other problems are common for Native peoples throughout the continent. Yet, other common themes include a reverence for Mother Earth, Nature, and the connectedness of all things.

We propose a presentation of contemporary native music and its implicit or explicit social/historical comment. We invite music educators from Canada and Mexico who have similar interests to join the conversation in a roundtable format as a "follow-up" to our/their presentation(s). Together we will discuss ideas or collaborative propositions for Policy and Advocacy to include the following actions:

- work with national, regional, and local museums to make sure that access to age-appropriate contemporary native music is provided in educational materials for teachers;
- work with policy makers and Native rights groups (such as the Native American Rights Fund) to support efforts to diminish the use of negative images of Indian peoples;
- work with local school districts to eliminate Indian mascots;
- work with other local and national organizations to eliminate negative Indian stereotypes (Indian Princesses, etc.).

Together, we seek to identify Best Practices in K-12 general education, music education, and community partnerships, such as:

- a potential high school general music course on contemporary native music and the social and historical contexts and meanings, utilizing iMix Playlists;
- cross-disciplinary projects in elementary and middle-school settings that combine language arts, visual art, music, social studies/geography, history, and dance, with an emphasis on local tribes past and present, and contemporary as well as traditional music;

- cross-generational volunteerism/community service efforts to support Native peoples, especially with regard to current problems in health care, education, and poverty;
- new approaches to national observances such as Columbus Day and Thanksgiving (in the U.S.) along with appropriate Canadian or Mexican observances that more accurately represent Native peoples.

We welcome new research findings or agendas that add to the body of work identifying the reduction of commonly-held stereotypes of First Nations peoples through experiences with Native guest artists, authentic instruments, and contemporary Native musical styles.

We envision collaborative leadership between music educators beyond borders to dispel stereotypes, promote accuracy, and raise awareness of contemporary issues facing Native peoples, by utilizing the contemporary music of the past three decades as a foundational experience for high school students, music education majors, prospective classroom teachers, and tomorrow's general population (children aged 5-18). In addition to the ideas we propose, we welcome ideas that may arise as a result of our proposed presentation.

Moving Beyond Theoretical Papers to Sophisticated Research: Building the Music Education Profession's Capacity for Influential Policy Research
P. Jones, S. Horsley, C. Aguilar, R. Kos.

The educational enterprise is highly regulated through a web of policies; many (if not most) of which are developed by official agencies with little or no input from music educators. The effects of those policies on music education are rarely researched in order to inform future policy development. This is partly the case because the music education profession has never developed the capacity to conduct and disseminate such research. Given the increasing influence of professional institutes and centers on education, such as the Fraser Institute in Canada and Brookings Institution in the USA, it is time to develop the profession's capacity for policy research in order to give music educators a voice in educational policy debates.

Policy scholarship in music education has mostly been theoretical and philosophical. Influential policy research, however, can employ a variety of research paradigms, methodologies, and techniques. The music education profession must produce similarly sophisticated, varied, and comprehensive research in order to influence and inform policy makers.

There is a small cadre of young music education policy researchers developing. In this session, three of them will discuss the various research paradigms, methodologies, and techniques they are currently employing. The purpose of this panel will be to inform the attendees of some of the types of research being produced, to raise awareness of this type of rigorous policy research, and to propose ways forward for developing a North American community of music education policy researchers.

This panel will address the following two seminar strands:

- Leadership Development and Networking in Policy
- Leadership Development and Networking in Research

Developing Leadership Networks in Music Assessment

Panel: E. Asmus, T. Brophy, T. Saunders & S. Shuler

The assessment of music learning to inform teachers, students, parents, and others has become important throughout the world as teachers desire to improve instruction and educational institutions seek accountability as to what students actually learn. The reality of our music-teaching world is that it is exceptionally diverse with tremendously varied content, methods, and emphases. It has become obvious to those working in the music assessment arena that teachers will not be able to develop the necessary variety of assessment tools on their own. Even if teachers possess the necessary skills to do so, they simply lack the time. Further adding to the assessment challenge are recent calls for on-going formative assessments beyond those that capture students' learning after a period of instruction. Providing teachers with the necessary assessment devices, methodology, and instruction will require solid leadership from those who are able to work on these difficult issues: administrators, researchers, and teacher educators. This panel discussion will address how this need can be met.

The panel discussion will focus upon three questions. (1) What are the profession's leadership needs in music assessment? (2) What are the broad needs of music assessment? (3) How can the leadership successfully meet the identified needs? Most music education professionals continue to focus on the actual teaching of music in classroom settings and public performance, with little concern to integrate formalized assessment into their daily activities. Despite recent demands for improved classroom assessments, few are interested in incorporating assessments because they rarely have had a music teacher in their past that modeled such practices. This limits the potential pool of leadership. How to approach this problem will be the initial focus of discussion.

The diversity of tools that will be required to assess the huge variety of music instruction that is carried out every day poses an extreme challenge to the profession. For-profit organizations have entered this arena in a very limited way and so it appears that most of the work to provide these resources must be done by professional organizations, individuals, government or a combination of these entities. Identifying what is actually needed, developing the tools, and creating a distribution system are significant challenges that must be met so that high quality assessment becomes embedded into the on-going activity of teachers.

The final focus of the panel will center on establishing a system to foster and encourage collaboration toward meeting the profession's assessment needs. To date, individuals working alone have led most assessment efforts. Only in rare instances has there been collaboration. It becomes obvious when the breadth and depth of current assessment needs are considered that we must work together for our profession to move forward in any significant way. It is the ultimate goal of this panel discussion to initiate this effort.

Formation of a North American Regional Alliance for Music Education

V. Fung

North America contains three main nations (Canada, Mexico, and the United States) and numerous smaller nations and territories, such as Aruba, Bahamas, Barbados, the British Virgin Islands, Costa Rica, Cuba, Dominican Republic, El Salvador, Guatemala, Haiti, Honduras, Jamaica, Panama, Puerto Rico, Trinidad and Tobago, and the U.S. Virgin Islands. Aspects of music education in some of these nations and territories are world-class models. Music education practices within North America are extremely rich and diverse, yet there is no established infrastructure for music educators to communicate across nations. Regardless, music education in any given regime continues to move forward. There are certainly topics to be learned,

perspectives to be debated, and issues to be clarified. There is a need for music educators in North America to do just these: (1) learn from each other, (2) debate about the various perspectives, and (3) help to clarify music education issues that are common across and within regimes.

ISME has taken a lead to achieve these ends in an international capacity. It holds frequent world forums on music education since 1953. It provides multiple communication channels and networking infrastructures for music educators. It offers forums for music educators to learn from each other and to discuss issues. It also represents music educators' voices on international platforms.

Within some North American nations, such as Canada and the United States, there are elaborated mechanisms to achieve these ends since the 1950s. In these two countries, there are many established national professional organizations for music educators, such as the Canadian Music Educators Association, the College Music Society, and Music Educators National Conference — The National Association for Music Education. There are also numerous organizations of special interests, such as the American Choral Directors Association, American Orff Schulwerk Association, Association for Technology in Music Instruction, Canadian Band Association, Canadian New Music Network, Kodaly Society of Canada, and Society for Ethnomusicology. Each state or province also has its own professional organizations for music educators, and many local districts have established professional groups. The network of music educators within these countries is massive and sophisticated.

In contrast, some of the regimes in North America, such as Mexico, may not have an elaborated mechanism as those in Canada and the United States, but it may be emerging. In some other regimes, music education practices may be highly developed or struggling. We simply do not have the information. There has been little communication or awareness in the literature.

It is an imperative for music educators in North America to unite and share information. We need a forum to identify, discuss, debate, clarify, and help resolve issues in music education. There is no known music education infrastructure to achieve these ends as a region. Music education practices are rich and diverse within any given nation. There are limited avenues for awareness and exchange across nations and territories within the region. To build avenues for music educators in North America to identify, communicate, learn about, discuss, debate, clarify, and help resolve issues in music education, I suggest that we construct a framework to facilitate the advancement of music education in North America. In such a framework, we may:

- Synergize various music education professional organizations in North America.
- Build communities of music educators in North America.
- Facilitate various music education forums in North America.
- Unite music educators in North America such that there is a voice representing North American music educators.

We may call this framework North American Regional Alliance for Music Education (NARAME). To construct this framework, I propose the following stages:

1. Formation: Leaders of relevant organizations may bring this NARAME proposal to their next board meetings for discussion. Organizations participating in this alliance should agree on a mission statement and declare the founding of NARAME. Representatives of these participating organizations should plan for regular meetings and determine its operating procedures.

2. Growth: NARAME may carry out its mission led by a representative of participating organizations. It may continue to extend invitations to organizations which mission is relevant to

that of NARAME. It may help to develop and build structures for member organizations as needed.

3. Autonomy: NARAME may become a sustaining structure characterized by shared leadership and a flexibility to adapt to changes and needs.

The first stage may last for about a year. The second stage may take another year and continuing. The third stage should lead NARAME into an everlasting path of regional growth and understanding in music education.

Sustaining Collaborative School Partnerships ***J. Barrett & A. Becker***

A key principle of educational leadership and change theory is sustainability (Fullan, 2007; Hargreaves & Fink, 2006). Innovative school practices must not only be created and developed, they must be maintained if they are to bring about the lasting change that drives professional growth for teachers and meaningful learning for students (Eisner, 1998). Yet sustainability is in itself a challenge, requiring participants in collaborative ventures to adapt, modify, and revisit goals of the project in progress while holding fast to the initial visions and principles that inspired the initiative in the first place.

This presentation will describe a five-year partnership that involves three overlapping collaborative groups: 1) a performing arts team of three intermediate music, drama, and dance teachers who plan and implement an annual school-wide project for fifth-grade students; 2) community musicians (from Indonesia and West Africa) who serve as cultural informants and artists in residence; and 3) preservice teachers from a local university who observe and facilitate instruction in small group settings, accompanied by their university professor/researcher. Although the complex components of teacher knowledge, culturally relevant and student-centered pedagogy, and creative thinking in music are located at the heart of this project, the presenters (the public school general music teacher and university researcher) will speak to the factors that have contributed to the sustainability of the project, and the interactions of the collaborative groups that participate in it.

At the school site, the performing arts team combines forces to offer approximately 240 fifth grade students an integrated arts experience, enabling the students to elect to participate in the project as a musician, dancer, or actor. Committed to progressive educational philosophies and beliefs about student-centered learning, the music, dance, and drama teachers have used storytelling as a bridge for the creative generation of musical compositions, choreography, and scripts based on cultural folktales. Their longstanding commitment to the project has prompted ongoing conversations about the characteristic processes of teaching these art forms to children, and the role of the arts within the context of the school community.

Early in the seven-week process, specialists in music and dance from community performing arts organizations are brought into the school to perform for the students and provide hands-on workshops in which students learn the basic skills and techniques to work with instruments authentic to the culture (West Africa in some years; Indonesia in others). The teaching artists also teach a traditional piece of music, which serves as a model of the stylistic practices and elements of the cultural music for students to draw upon as they compose music for the dance and dramatic action. The music teacher, in her role as organizational architect for the project, facilitates this exchange of musical and cultural practices, and acts as a liaison between the school and

community to make this alliance possible, securing resources, instruments, personnel, and expertise.

The school project, and particularly the imaginative work of the music composition groups and the principled practices of the music teacher, serves as the focal point of a seven-week field placement for preservice music teachers from a nearby university. These undergraduate and graduate students seeking certification observe small group and whole group instruction, and gradually take responsibility as facilitators for the fifth-grade composition groups. Over a five-year period, this field placement has functioned as a site for inquiry for the preservice teachers concurrently enrolled in a middle school general music methods class, allowing them to study the interactions of teachers, learners, subject matters, and milieu in vivid and concrete form. The school project has also functioned as the site for research conducted by a team consisting of the university methods professor, a graduate student, and an undergraduate student in music education. In the five-year history of this partnership, the school/university collaboration has enabled preservice teachers to see models of teacher/leadership in action, and to examine the complex processes “behind the scenes” that foster sophisticated, integrated, and creative work.

We will address the benefits and complexities of these interlocking collaborations that have accrued over the course of the partnership. For the presentation, we will articulate the dimensions of collaborative work that have strengthened these relationships, and ways that multiple goals have been realized, accommodated, and modified accordingly. Finally, the implications for generating sustainable school/university partnerships will be addressed.

Widening the Borders of Music education ***L. Wanzel***

This presentation will focus on the shared experiences of five independent music teachers (IMTs) within a collaborative action research project. A team approach was employed to explore how IMTs work collaboratively; enhanced their knowledge and understandings; changed individual perspectives; achieved commitment to outcomes for professional practice.

Five years ago the Nova Scotia Registered Music Teachers' Association (NSRMTA) a provincial organization that falls under the umbrella of the Canadian Federations of Music Teachers' Associations (CFMTA), organized the Independent Music Teachers' Research Group (IMTRG), the first of its kind in Canada. The purpose of this group was to give IMTs the opportunity to work collaboratively, conduct research and organize its own learning along self-determined interests by studying an issue from different professional perspectives and sharing existing knowledge, while working together toward a common goal of generating new knowledge.

Being part of the IMTRG gave these teacher/researchers the opportunity to reflect upon their experiences as a teacher more and be critical about what they do. The group's first project was 'motivation and retention of students in the private music studio'. IMTs do not see the role of researcher as being a part of our professional practice. The formation of the IMTRG helped to change this.

I will argue that official discourses in the field position private studio music teachers as technicians who ensure the transmission of discourses from the centre, for example national conservatories, to the periphery which would be our students. I will argue that IMTs are large stakeholders in the field of private music teaching but we do not exercise the control or power that stakeholders may hold in other fields. In spite of our numbers and influence in our

communities, an IMT's power is very limited when it comes to knowledge creation and power relations in the field of music education. In the field of independent music teaching in Canada there has not been any attempt to problematize the standpoint of the expert. I will highlight the value of IMTs thinking critically, theoretically and reflectively since, without such an analysis, the tendency is to accept one's position in the field as natural.

The goal of collaborative action research in education is to bring about change in existing theories of learning and teaching. The IMTRG research process focused on their practice and enhanced the teacher/researchers' professional development. Even though it was not an easy process, it was an instrument for teacher education, reform and change and there is increased recognition within the registered music teachers associations for this new collective form of knowing.

Conspicuous by their absence from much of the literature on teaching, and independent music teaching in particular, are the voices of the teachers themselves. Collaboration is not about losing power but about finding ways to generate it to help each other to feel powerful in ways that lead to deeper shared understandings.

While conducting research may not be for everyone, it is certainly within the capabilities of studio music teachers. IMTs have many attributes that are an advantage to researchers. However, expanding the numbers of music teacher/researchers will not be without challenge. We need to raise the general profile of teacher research among colleagues. Research can help progress this goal in the future by addressing questions such as: what are the most effective ways of building awareness of research amongst IMTs? What opportunities do IMTs need in order to conduct their own research? What are the most effective strategies for forming research groups? How could such activities be funded? One of the strategies that assisted the IMTRG to develop research skills was having a mentor. Some of the questions that still need to be addressed are: What forms of research training would be useful to IMTs? What resources could be provided to encourage more practitioner research in this field?

Introducing the concept of research to IMTs needs to be coupled with the removal of certain ideas that research is only conducted by experts in universities and that it is not something 'ordinary' IMTs should do. Future directions could include research projects in collaboration with university researchers but also other music educators. It would be of great benefit if research methodology courses were taught to undergraduate students studying music pedagogy. The CFMTA would welcome more collaborations and this appears to reflect the desire of a growing number of practitioner researchers in education.

Connecting Students, Teachers, and Cultures through Video-Conferenced Musical Interactions

P. Riley

This seminar presentation will combine three research papers, integrating ideas of music, culture, social justice and communication through video-conferencing. It addresses the Leadership Development and Networking in Practice strand through sharing best practice examples, and reflecting on their outcomes. Through this presentation, the researcher seeks to encourage further communication and collaboration through the video-conferenced medium.

First, "Video-Conferenced Music Teaching: Challenges and Progress," a paper recently published in *Music Education Research*, explores general classroom music teaching and learning via video-conferencing between pre-service music teachers in the United States, and students at an elementary school for underprivileged children in Puebla, Mexico. The study examines the

challenges, progress, and lessons learned as interactions within this developing medium are refined. Data includes researcher narrative, teacher reflections, and student writings collected over a two-year period. Results indicate that there are benefits and drawbacks to teaching and learning in the video-conferenced environment. The implication for music education is that video-conferencing is a feasible way of facilitating music teaching and learning between teachers and students in distant locations anywhere in the world, and music educators should consider this opportunity for increased musical exchange and cultural interaction.

Second, the unpublished paper, "Video-Conferenced Classes: American Pre-Service Music Educators Teach Composing to Students in Japan," reports on a collaborative project between pre-service music teachers in the United States and students at an international school in Yokohama, Japan. Participants in this school/university partnership were undergraduate college music education majors (n=3) enrolled in their general music methods course, and seventh-grade students in their general music class (n=10). Together, the teachers developed lesson plans, taught, and reflected on two beginning melody-writing music composition classes. Lessons occurred in real time via the Internet using video-conferencing technology. Students worked two-to-a-computer station, each equipped with a keyboard and an on-line music notation application. Each lesson was 45-minutes in length, and was facilitated by the researcher/music education professor in the United States, and the classroom music/technology teacher in Japan. Following the video-conferenced classes, each teacher and student reflected on his/her teaching and mentoring or learning experiences, answering the following questions: What was it like to teach students/learn from teachers in Japan/the United States using video-conferencing technology? What were the challenges that you encountered and how did you respond to them? What do you feel the benefits and drawbacks are to teaching/learning in this environment? What did you like best and least about this experience? What would you do differently if you were to teach/learn through video-conferencing again? The research took place during the spring of 2009. Data included the teacher and student reflections, videotapes of the classes, lesson plans, student compositions, and mentoring documents.

Third, the unpublished paper, "Cross-Cultural Music Composition: Process and Products of a Chinese and American Children's Collaborative Project," explores the process and products of a collaborative cross-cultural music composition project between Chinese and American children. It provides insight into the use of video-conferencing technology to foster increased collaboration among students, teachers, and cultures; and contributes a new dimension, cross-cultural composition, to research regarding student music composition processes and products. Subjects were two ten-year old-children enrolled at a primary school in Xi'an, China, and two ten-year-old children enrolled at an elementary school in Vermont, USA. Data were gathered in April 2008 during five 90-minute sessions, and included videotaped footage of the sessions, all writings and/or music notation generated by the children, and videotaped interviews during which the children at both sites answered questions regarding the process and products of their collaborative music composition project. The researcher functioned as the facilitator of the music composition activity, and was the research site-coordinator in China. Interview questions included: How did you work together with the American/Chinese children to create the music composition? How did you decide which ideas to use and not use? How did you decide how to put the ideas together? What did you need to do so that the music composition included both your ideas and the American/Chinese children's ideas, and still sounded like you wanted it to? What did you like best/least about working with the American/Chinese children on this project?

The three research projects described in these papers serve as models for future projects, and articulate a vision for further collaborations. The closing segment of this presentation will consist of an opportunity for session participants to brainstorm ideas for future projects and networking.

Leadership Development and Networking in Research

M. McCarthy

The North American Region is about to build a structure and collective identity within ISME. Historically, Canada, Mexico, and the United States have participated primarily as individual units within the Society, with a relatively weak regional identity when compared to other regions of the world. A primary question in developing a regional identity will be how Mexico will participate with two dominant countries in the foundation and development of ISME, Canada and the U.S.. Furthermore, Mexico is aligned to the Latin-American region within ISME and its music educators participate in that region's seminars and conferences; linguistically, culturally and economically it is closer to Central and South America. Geographically and historically, however, it is close to the U.S. At this point, I regard its role as a pivotal one in linking the North American region and the Latin-American region.

Now as the idea of North America as a region takes hold, we look for ways in which these partners can collaborate, establish networks with other regions, and provide a model for international music education. Of all the ways in which such collaborations can take root and develop into effective structures to facilitate regional unity, I propose to focus on leadership and networking in research. The discussion on regional development will be framed in the context of ISME—the uniqueness of North America as a region with research structures, resources and traditions; ways in which research initiatives align with the already established research bodies of the Society; potential impact of regional research collaborations and networks on the broader global community of ISME; and, barriers and challenges to developing research networks within the region. Finally, I summarize the ideas proposed and place them in an action-oriented proposal for a dynamic research community in the North American region.

I. Traditions of Research in the North American Region

Traditions of research vary in the individual countries that comprise this region. While the U.S. and Canada have well established resources and professional groups that focus on advancing research in music education, Mexico is placed differently in its research history and trajectory. One task will be to create collaborative groups from each of the three nations/ISME Affiliates to survey the status of research in each country—from the major structures such as the Music Education Research Council of the MENC and the Canadian Music Research Council to centers of music research in Mexico and affiliations in the U.S. and Canada (e.g. centers of Latin-American music in universities and cultural centers). Identifying groups (e.g. the MayDay Group, Pan-Canadian Think Tank), resource centers (ISME Archives, University of Maryland) and scholars who have already collaborated on projects between at least two of the countries (B. Aguilar) will be essential in order to establish dialogue leading to partnership. Specific strategies for inter-national collaboration in research will be identified in the presentation.

II. Aligning Research with the Mission of ISME

Considering the three dimensions of ISME's mission statement (building and maintaining a worldwide community of music educators characterized by mutual respect and support; fostering global intercultural understanding and cooperation among the world's music educators; and promoting music education for people of all ages in all relevant situations throughout the world), how can the North American region exemplify them in research initiatives? What structures and projects will allow for the development and maintenance of "mutual respect and support" among the participating countries? What kinds of comparative studies will deepen understanding of inter-cultural music teaching and learning? How will each partner benefit from participating in

inter-national research studies? These questions will be addressed in this section of the presentation.

III. Regional research initiatives and the global community of ISME

In this part of the presentation, I will address questions such as: Given the geographical and cultural profiles of Mexico, the U.S. and Canada, what kinds of research initiatives make sense for the region in order to draw on the strengths and traditions of each nation? Which inter-national political and cultural institutions (e.g. departments of education, national research foundations, Smithsonian Folkways, Inter-American Indian Institute, Organization of American States) will facilitate communication and support the development of research projects through grants, residencies, and fellowships? How can these efforts be extended to include other countries and regions? The ISME Research Commission and the Society's regional and biennial conferences would provide forums for dissemination of research, as would a regional site within the ISME website.

IV. Toward a dynamic research community in the North American region

What would be the hallmarks of a dynamic research community in the North American region? Each nation would contribute from its wealth of traditions and resources. Effective communication networks would reach out and include all constituencies of the region. Leadership would be found at the school, community, and university, with teacher research projects linking music educators in various parts of the region, inter-institutional research projects addressing larger issues such as advocacy, access, and teacher education, and community musicians illuminating the scope of music education beyond primary, secondary and tertiary educational levels.

Bringing New Technology and a Learning Community into the Professional Development for Music Educators

J. Moore & M. Faulkner

As music educators continue to expand their knowledge and skills in practice, they are finding new means for becoming more effective while contributing to the research and broad professional community. Collaborations are being formed to develop and promote applied research and new strategies in emerging areas of technology for more effective teaching and long-term success in music education. These collaborations are building the leadership and networking capacity among the practitioners in the schools and various communities of consultants and researchers outside of the schools. Such communities are becoming increasingly necessary parts for effective professional development of in-service teachers in the US.

Professional development has been defined to include the impact of both the internal and external forces involved in increasing and changing a teacher's knowledge base and actions. Characteristics of "high quality" professional development include active learning opportunities relating directly to classroom teaching, in-depth experiences with links to high standards for learning outcomes, and opportunities for teachers to engage in leadership roles within the profession as they contribute to the research. The concept of a professional development framework for music education outlines a broader view that includes institutional and personal professional responsibility for the enhancement and growth of the music teacher's knowledge base and actions towards professional maturity. This framework allows practitioners to have greater ownership of their professional development and the knowledge creation in their field. It essentially reverses the typical approach wherein the university-based researcher sets the question

and the practitioner finds the answer. The professional development framework allows the practitioner to set the questions and the university researcher to help find the answers.

A professional development program for music educators was designed and administered to include institutional and personal professional strategies for the enhancement and growth of music teachers' knowledge base and actions. Supervisors and targeted practitioners in a large public school system built an innovative program, applying current strategies from the music education literature of successful practices to develop a music curriculum for kindergarten through twelfth grades that would introduce new music technology into more classrooms. Innovative strategies and technological tools and materials were adapted to the curriculum to enhance teaching music literacy and composition techniques and assist in the assessment of teaching and learning in the classroom. Additional strategies employed technology for a varied approach to reflective practice, establishing the standard for personal professional evaluation and responsibility as an important part of the program. Other staff development models involved mentors and peer-coach music practitioners as resources for teachers across the school system.

A successful program strategy that was initiated to offer music teachers more professional and personal contacts as resources for their professional development was the establishment of a Learning Community. This was a virtual community of consultants, clinicians and experts who interacted with the practicing music teachers through workshops, in-service training, and other professional development events throughout the four years of the project. The Learning Community became a resource pool of key people and contact information made available to the music teachers for professional development purposes on many levels. The distributive capacities of the internet made emails, listservs and online communication with peers, mentors, university professors, researchers and leaders in the profession possible, opening opportunities for formal and informal collaboration and support in and beyond the usual boundaries. Online communications and study groups were established to increase reflective practice and informal communication with other practitioners and specialists following more formal contacts made earlier through professional development sessions and workshops. Peer coaching teams were identified and trained to provide feedback for improving the teaching and learning strategies with other practitioners in study groups. New teaching materials and model lessons were created and made available online as a system-wide music resource to all music teachers within this large district of hundreds of schools with music teachers. Opportunities for networking and passing on best practices for music teaching were enhanced, encouraging practitioners' communication and reflections on music teaching and ideas about the profession in general. Institutional and personal experiences in professional development became more significant to individual practitioners through these connections with the larger community.

Quantitative and qualitative assessments indicated evidence of enhancements and increases in teachers' knowledge base, teaching skills, and overall professional development as music educators. Teachers indicated that they had developed new connections, networks and access to more current information and resources, leading to their discovery of personal and professional leadership skills. Productive practices in use of the internet, online communications and networking may assist other music practitioners and researchers of continuing teacher education to develop their own learning communities.

Sharing the Responsibility: Keeping our Musical Culture Alive through Collaborative Leadership.
L. Pascale

I recently spent two months in Afghanistan, working on a project I created in response to the eradication of music from Afghan culture, due to decades of war and the Taliban's ban of music. It's called the Afghan Children's Songbook Project. The project involves preserving and distributing a collection of children's songs I originally compiled while in the Peace Corps in the late '60's. To date 14,000 songbooks are in elementary schools and orphanages across Afghanistan and the Afghans are truly grateful to be singing these familiar songs once again. As one Afghan so poignantly stated, "It is not about the loss of roads and buildings or even that the Taliban destroyed our homes. When they took our music, they took our souls." So how does this connect to music education in the United States?

While in Afghanistan, I visited schools, met with teachers and administrators and learned they value this project because the songs connect and honor different ethnic groups, the songbook provides children with a basic reading book, something sorely lacking, and most importantly, it honors, celebrates and reconnects Afghan children to their musical culture.

I am reminded how easily we, in the U.S., eliminate music programs at the drop of a hat, with the excuse it's not essential, or too expensive. How dare we consider depriving our children of something as crucial as their musical heritage. Now that I've witnessed the profound effects losing music has to a culture, I realize how imperative it is to create models for music education that ensure its prominent place in education.

Essential to accomplishing this goal is to reconsider our perception of what it means to be "musical" or to be a "singer." It's time to broaden our reach and expand music education beyond the music classroom's doors. Music is for everyone and everyone is musical. A narrow perception and practice of music education lends itself to exclusiveness and vulnerable of being misunderstood and thus dismissed as an "extra."

For over fifteen years, I have taught in Lesley University's national M.Ed program, teaching teachers ways to integrate music (and other arts) into their basic curriculum. Over the years, I have noticed an interesting and unexplained phenomenon. Every time I suggest to a group of teachers that we sing together, I hear gasps, a brief moment of silence and then a series of unrelenting reasons why they can't or don't sing. "I'm not a singer," they say. "I can't carry a tune in a bucket." This bantering continues until they are convinced that I am convinced they are truly "non-singers."

Leaving music education solely to the music teachers is the most common solution. But if music education is going to continue to flourish and be valued, everyone in the school must participate and be part of the music making. We cannot afford to have classroom teachers announcing loud and clear that they can't sing. They must be included. We must collaborate. We must create strategies that make music making more inclusive and embrace the idea that everyone is a singer; everyone is music maker.

It is time to open doors and transform the places where and with whom music is created and experienced. Music education is a construct growing out of our particular society and history and now it is time to view it through a wider, more critical lens. It is in everyone's benefit to include as many people as possible in experiencing and contributing to the joys of making music and we are foolish not to do so. Does this approach suggest we no longer need music specialists? Absolutely not. In fact, the reverse is true. Once everyone is part of the music making process,

everyone, not just a few, will understand its value. This does not suggest that everyone become a music specialist. It does suggest that everyone has a role in supporting music education.

Our children need to be aware and embrace their musical culture. It is a gift that should not be treated lightly. The entire education community needs to share in the responsibility of keeping it alive. We each can contribute to building a musical education that is rich and vibrant and one that will live on for future generations.

"In the long history of humankind those who learned to collaborate and improvise most effectively have prevailed." - Charles Darwin

Creating, Fostering and Maintaining Partnerships Among Junior Researchers Panel: P. Gonzalez, C.A. Paluck, A. Legutki, M Breaux, & T. Smith

Collaborative work is beneficial to developing solid research. Wiggins (1999/2000) posits that when a group exhibits *shared understanding* or *intersubjectivity*, members of the group “learn from more skilled members of society” (p. 68). In a classroom setting, one can easily imagine situations where students with different strengths assist their classmates in learning tasks. Similar experiences can occur within a collaborative research venture where one scholar can employ his or her strengths to educate colleagues and provide leadership on certain aspects of the project. In an ideal situation, each member of the research team would offer a unique strength that complements the entire group, leading to an experience in which “the combined expertise of the group often exceeds that of the individuals within the group” (p. 71). Put more simply, “Collaboration - or the right type of collaboration with people you know and trust - almost always works and produces something much richer and better” (G. E. McPherson, personal communication, February 26, 2009).

Although collaborative work is standard in the sciences, it is much less common in music education. Graduate schools in music education, as organizations within the larger research community, can provide one means for creating and fostering partnerships among students and junior researchers. Initial partnerships may transform into future research teams where the different backgrounds of the members contribute to a richer whole.

Within the graduate-level music education cohort at the University of Illinois at Urbana-Champaign, opportunities for collaborative research developed as a natural outgrowth of the camaraderie shared by graduate students. Through individual efforts to create collective cohesion within the cohort, each individual contributed unique skills that enhanced the productivity and insight of the group as a whole. Collaborative research projects began as graduate students attended classes together and simultaneously worked on research projects. Debriefing sessions developed spontaneously and occurred often. These sessions naturally led to discussion regarding the development of collaborative future research projects.

Purpose of the Panel and Selected Examples

This panel will present several examples of research partnerships initiated by the music education graduate students at the University of Illinois. These examples address three main issues: (a) collaborative work in graduate education, that is, how graduate schools as organizations within the larger community develop cooperative partnerships; (b) cross-cultural; and (c) how collaborative work helps advance research in music education through interaction and creativity amongst different academic institutions.

Graduate Students as Mentors and Mentees

Students entering doctoral programs have highly varied degrees of research experience. Collaboration with doctoral students who are further along in a program can allow new students to participate in research in a safe environment in which they can develop understanding of the research process without yet being fully responsible for its outcomes while serving in an important, yet secondary, role. This process is essential and assumes that the mentor/mentee model will come full-circle to benefit future students.

Collaborating During the Dissertation Process

Doctoral students can also collaborate in dissertation research, thereby enriching research findings by offering diverse perspectives based on varied backgrounds and experiences. The panel presents a dissertation study where the principal researcher enlisted nine other doctoral students to assist with subject interviews, observations, and collection of surveys over the course of a three-day performance festival. Members of the graduate student team advised the principal researcher in later stages of the dissertation, including data analysis (quantitative and qualitative), deriving practical implications, and presentation of findings. The team presented information as a panel and co-authored a professional article based on their festival experiences, acknowledging the different perspectives of the participant researchers.

Teaming to Foster Cross-Cultural Communication

Collaboration within an intercultural case study is a valuable tool for seeking validation and is a way we can avoid the stumbling blocks of cross-cultural communication. In a study of the social motivators that encourage or discourage membership and continued participation in an African-American chorus compared to a non-racially identified chorus, researchers benefitted immeasurably from the multiple perspectives of the team members. This racially diverse two-member team attempted cultural border-crossing using their diversity in an *emic-etic approach* of analysis and interpretation. Furthermore, validation was sought through *investigator triangulation* and consequently *theory triangulation*.

Cross-Institutional Research Ventures

Research ventures between academic institutions also contribute to the quality of experience in music education research. This presentation includes examples of current cross-institutional, international collaborative efforts that promote a more holistic perspective toward research and that may prove beneficial as junior researchers begin networking in the worldwide music education community.

Bands as Music Education ***R. Mantie***

The concert band has become a ubiquitous institution in North American music education. The presence of bands in schools, however, has been largely accepted as unproblematic in the narrative of music education. Mark and Gary (2007) for example, portray the expansion of concert bands in North American schools as part of a concerted advocacy effort on behalf of music educators to bring music education to the masses. A closer examination, however, suggests that this narrative may be overly simplistic, belying both the contestation surrounding the introduction of band programs in schools, and the ramifications this process has had for music education in North America today.

In “The Problems of Band,” Allsup and Benedict (2008) discuss many troubling issues, particularly instructional ones, endemic to today’s “band world.” It is important to remember, however, that school concert bands were not originally conceived as mediums of “music education” in the sense that many use the term today; rather, bands were appropriated by schools and by the music products industry. Originally emulating the town or community band, early bands were conceptualized as forms of entertainment, not education (see Goldman, 1961, 7). As Green and Vogan point out, the “flowering of interest” in including bands in schools was often due “to the efforts of enthusiastic principals or teachers who were amateur musicians prepared to sponsor these clubs and activities...These ensembles enjoyed support from principals and boards because of their utilitarian rather than their educational value” (1991, 167). As bands were institutionalized, the band world attempted to adapt to the needs/expectations of schools and universities. One finds the American Bandmasters Association, for example, claiming (c. 1987): “music, as performed by school bands, must have an artistic function. As such, it graces the participants with ideals and sensitivities that are crucial to continuing human existence and progress ... The band program is, therefore, an academic fundamental within the school curriculum” (*Canadian Band Journal* 13:3, 2).

There are at least two distinct conceptualizations of “music education” operating in North America today: that of those who conceive of it in broad, multifaceted terms, and that of those who conceive of it from the perspective of an ensemble conductor/director. In the former, music education is, generally speaking, concerned with how music and one’s participation in music, fosters personal and social development regardless of medium. In the latter, the emphasis is on the teaching of music-as-music through large ensemble performance (see, for example, the *Teaching Music Through Performance* series). One need only peruse the advertisements for university music education positions (e.g., the College Music Society weekly job listing) for confirmation of this dichotomy in perspectives. As another example, consider “Canadian Band Week,” a 1987 initiative of the Canadian Band Association, a group representing school and university band directors—which is to say, the lion’s share of music educators—across Canada. The goals of this program were: (a) To increase public awareness of the value of Canadian bands and band music in the community and the benefits derived from them; (b) To provide short and long term educational benefits to band students and directors; (c) To provide an opportunity for Canada’s many cultural organizations to work together in support of Canadian Bands and Canadian Music; and (d) To increase public awareness of Canadian band literature and encourage further composition for bands (*Canadian Band Journal*, 13:3, 3). Examples of similar expressions can be found in U.S.-based groups such as CBDNA, ABA, and ASBDA.

Although I have illustrated using examples only from the concert band world, quite clearly *music education* is understood very differently by various constituents in North America. Part of the problem, I submit, is that the various constituents, especially those of the two paradigms I have articulated, rarely interact with one another owing to long-standing differences in histories and interests, and the failure to grasp the polysemousness of the term *music education*. The “silo” mentality that has characterized the music education profession in North America throughout the twentieth century has deleterious effects for all concerned. In this paper I propose that ISME initiate dialogue intended to ameliorate differences within the profession, by which I do not mean a formal commission to eliminate or reconcile differences in aims and perspectives, but to celebrate and highlight differences through increased involvement and communication. By taking a leadership role and interrogating latent assumptions, and embracing the legitimacy of differing perspectives, ISME holds the potential to clarify meanings and understandings among everyone involved with the enterprise of music teaching and learning.